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Prayer For Today

"O Thou who dost lure our hearts to visions of a larger good, we would lift our lives with all their loves and labors into the white light of Thy presence."

Florida Boycotters Forcing Bus Line Out Of Business

(Story in Col. 1)

What Robeson Said

PAUL ROBESON
His Sass of Congressmen Draws Contempt Citation

Protect my folk in Miss.-Robeson

(Continued from Page 1)

was prompted by three factors.

* * *

ROBESON also was asked by Arens did he know Benjamin J. Davis Jr., one of the top Communists who were sent to prison, a former New York councilman, and the son of the late Benjamin J. Davis of Atlanta, who was a Republican National Committeeman for Georgia.

He replied that Davis is one of his "dearest friends. Nothing could make me prouder than to know him. I say he is as patriotic an American as can be. You're the unpatriotic Americans and should be ashmed of yourselves."

Walters banged his gavel and shouted: "The hearing is now adjurned. I've took just about enough of this as I can."

"I think it (the hearing) should be and you should adjourn this forever," shouted Robeson.

The committee also voted Wednesday morning to cite Clark Foreman for contempt for failing to turn over his passport that he had been subpoenaed to produce.

* * *

WHEN TOLD of the citation, Milton H. Friedman, New York lawyer, who accompanied Mr. Robeson, said he did not believe it.

He pointed out that Mr. Robeson had expressed his contempt of the committee, but said this was no grounds for voting to have Mr. Robeson cited.

If the full committee approves of the action of the subcommittee, the House will be asked to forward the transcript of Mr. Robeson's testimony to the U.S. Attorney here with a view to his indictment and prosecution

travel ouside the United States.

* * *

MR. ROBESON has not had a passport since 1950. The State Department on Dec. 19, 1950 demanded that he surrender his passport. It invalidated the passport and instructed customs officials that he was not to leave the United States.

About a year ago restrictions on his travel were relaxed to permit him to cross the border into Canada for concerts. Passports are not required to go to Canada.

Since then, Mr. Robeson has repeatedly made efforts to get another passport. His applications have been rejected.

The State Department has insisted that he must sign an affidavit as to whether he is or has ever been a member of he Communist party before he will be given a hearing on his passport application.

* * *

RECENTLY THE U. S. Court of Appeals here ruled that Mr. Robeson must first exhaust his administrative remedies in the State Department before it will pass upon whether he is entitled, as a matter of right, to a passport.

Mr. Robeson told the committee that he had not been able to put his hands on the subpoenaed documents, but he will be glad to send them to the committee if he can find them. He said both he and Mrs. Robeson had looked for them.

Mr. Arens showed him a photostat of a passport application filed July 2, 1954. Mr. Robeson identified it as one he had made to go to France and the Scandinavian countries.

Mr. Friedman was permitted to protest the questioning of

as?" Arens asked.

Robeson asked Arens whether he wanted to be prosecuted for perjury. "My name is Paul Robeson," he said. He added that everybody knew him by that name.

Arens rephrased the question to ask the witness whether "your Communist party name was John Thomas?"

"I invoke the Fifth Amendment," Robeson replied.

"Tell this committee whether or not you know Nathan Gregory Silvermaster?" Arens asked. (Silvermaster was one of the top Communists in a spy ring.)

Robeson laughed at the question.

"This is not a laughing matter," Scherer told him.

"It should be for you, all of this whole committee," Robeson remarked.

Robeson finally said he did not know Silvermaster. But he invoked the Fifth Amendment when he was asked whether he had ever known Silvermaster.

* * *

SCHERER ASKED Robeson to speak a little louder, implying that he spoke softly when he took the Fifth Amendment.

"I am an actor," Robeson said proudly. "I have medals for my diction. I am noted for my diction in the theatre."

"Do you know a woman by the name Louise Bransten?" Arens asked. (Mrs. Bransten was one of the richest contributors to Communist causes.)

"I invoke the Fifth Amendment," Robeson replied.

He also invoked the Fifth Amendment when asked whether he had attended a meeting in her home in San Francisco on Feb. 23, 1945 with Max Yergan, Fredeick Thompson, Dave Jenkins, Nancy Pitman, Dr. Lena Halpern and Larry Fanning.

He said he had not "the slightest idea" who Mr. and Mrs. Mikeev were, but he invoked the Fifth Amendment. Mikeev was formerly connected with Tass, the Soviet Union news agency.

* * *

ASKED WHETHER he had ever had any contact with one

the rights of my people to be full citizens in this country," said Robeson.

"They are not in Mississippi, they are not in Montgomery. That is why I am here today. 'You want to shut up every colored man who wants to fight for the rights of colored Americans."

"You ought to read Jackie Robinson's testimony," Walters remarked.

Robinson was one of the witnesses who testified that Robeson did not speak for the colored people of the United States when the actor-singer was reported to have said in Paris that colored people in the United States would not fight against Soviet Russia.

Robeson said he was one of the last people to speak to the late Judge Kennesaw M. Landis, baseball commissioner, "to see that Jackie got a chance to play baseball like I played professional football."

* * *

ARENS ALSO read to Robeson the testimony of Thomas W. Young, publisher of the Norfolk Journal and Guide, also saying Robeson was so far out of touch with colored people in the United States that he could not speak for them.

"Do you know the man who said that? Arens asked.

"I invoke the Fifth Amendment," replied Robeson. He asked whether he might then read from other articles, including the statement of Dr. Benjamin E. Mays, president of Morehouse College, when he (Robeson) was awarded the degree of Doctor of Humanities.

"Would you mind reading from some of the citations you have received from Stalin?" asked Rep. Bernard W. (Pat) Kearney, Republican, of New York.

Robeson said he had never received any citations from Stalin. He said he had received medals from a high school and from the NAACP.

* * *

"IT WOULD seem that you gentlemen are trying to contravene the waging of a fight for peace by your President," Robeson said.

Robeson testified that the

PAUL ROBESON
His Sass of Congressmen Draws Contempt Citation

'I Want Protection For My People . . .'

By LOUIS LAUTIER

WASHINGTON (NNPA)—"The United States Government should go down to Mississippi and protect my people. That is what should happen.

"I stand here struggling for the rights of my people to be full citizens in this country. They are not in Mississippi; they are not in Montgomery.

"That is why I am here today. You want to shut up every colored person who wants to fight for the rights of his people."

That was the bold statement of Paul Robeson, singer and actor, which led to his citation for contempt by a subcommittee of the House Un-American Activities Committee Tuesday morning during a stormy session.

* * *

THE FULL HOUSE Un-American Committee, Wednesday, voted 7-0 to ask the House to cite Robeson for contempt of Congress as a result of a stormy session Tuesday before the subcommittee.

Only two members, Rep. Harold H. Velde of Illinois and Donald L. Jackson of California, both Republicans, were absent.

Representative Walters said the decision to seek contempt proceedings against Robeson

(Continued on Page 2)

Mr. Robeson is Right

(An Editorial)

Mr. Paul Robeson is a holder of the Phi Beta Kappa key, which stamps him as a scholar.

While a student at Rutgers University, he was also named an All-American football player, which marks him as a great athlete.

He is recognized the world over as a great concert singer and has been acclaimed for his outstanding performances as a Shakespearean actor.

When a man who is superior in all of these fields is

(Continued on Page 2)

—Robeson is Right

(Continued from Page 1)

compelled to submit to Jim Crow like an ordinary criminal his resentment is natural.

If he stands up before a Congressional committee and tells its members what colored people are saying all over the nation with reference to segregation, disfranchisement and discrimination on account of color, he's only doing in Washington what's being done in the rest of the United States by red-blooded Americans, white and colored.

If he becomes emotional in doing it, or even intemperate, the Eastlands and the Talmadges and the Byrneses and the White Citizens Council have certainly given him provocation enough.

If the House wants to make a martyr of him, it is welcome to do it.

But we agree with Mr. Robeson that its members could more profitably spend their time passing civil rights measures and bringing in for questioning such un-American elements as those white supremacist and manifesto signers who have pledged themselves to defy and evade the very Constitution they had previously sworn to uphold and maintain.

We are not Communists, nor do we follow the Communist line.

Moreover, we do not approve of some of the activities and statements attributed to Mr. Robeson.

But we do contend that if Mr. Eastland and Mr. Walters and members of the White Citizens Councils are entitled to freedom of speech, so is Mr. Robeson.

The First Amendment as well as the Fifth Amendment should apply with equal force to everybody.

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of the action of the subcommittee, the House will be asked to forward the transcript of Mr. Robeson's testimony to the U.S. Attorney here with a view to his indictment and prosecution for contempt of the House.

The session at which Mr. Robeson appeared was stormy. The baritone, with his rich resonant voice and agile mind, outtalked three members of the House and the staff director of the House Un-American Activities Committee.

* * *

REPEATEDLY throughout his testimony Mr. Robeson invoked the Fifth Amendment when it served his purpose to do so.

At other times he attacked his inquisitors for mistreatment of colored people in the United States, particularly Mississippi, or launched into a hymn of praise for Soviet Russia.

With Mr. Robeson getting the better of the verbal exchanges, Rep. Frances E. Walters, committee chairman, suddenly and without notice, adjourned the hearing and postponed calling other witnesses until in the afternoon.

Mr. Robeson's wife, Mrs. Eslanda Robeson, and his son, Paul Robeson, Jr., sat in the audience as Mr. Robeston testified.

The hearing began on a quiet note as Richard Arens, director of the committee's staff, asked Mr. Robeson whether he had brought with him certain subpoenaed documents, including passports issued to him to filed July 2, 1954. Mr. Robeson identified it as one he had made to go to France and the Scandinavian countries.

Mr. Friedman was permitted to protest the questioning of Mr. Robeson in regard to his passport applications because of pending litigation. Mr. Walters ruled that the ground of the protest was too nebulous.

* * *

MR. ARENS asked Mr. Robeson whether he had been requested to submit a non-communist affidavit.

Mr. Robeson replied that State Department officials had a long discussion with him and his counsel about such an affidavit and that he was "very precise that under no conditions would I think of signing such an affidavit."

"Did you comply?" Arens asked.

"I certainly did not and will not," replied Robeson.

"Are you now a member of the Communist party?" Arens asked.

"Please, please, please," Robeson responded.

Rep. Gordon H. Scherer (Rep. O.,) told Robeson to please answer the question.

Robeson wanted to know what was meant by the Communist party — whether the reference was to a "legal party" like the Republican and Democratic parties.

Arens repeated the question.

"Wouldn't you like to come to the ballot box and see how I vote?" Robeson asked Arens.

* * *

WALTERS DIRECTED the witness to answer the question.

"I stand upon the Fifth Amendment," replied Mr. Robeson.

(Under the Fifth Amendment no person can be compelled to give testimony which tends to incriminate him.)

Arens asked Robeson if he honestly believed that if he answered the question he would be supplying information that would be used against him in a criminal proceeding.

"I invoke the Fifth Amendment," Robeson replied. He told Arens it was none of his business what he believed.

Arens suggested that Robeson answer the question.

"Wherever I have been in the world—and I have been many places—the first to die in the struggle against Fascism were the Communists," Robeson replied.

He added that the Fifth Amendement "has nothing to do with criminality."

"HAVE YOU ever been known under the name of John Thom-

Mikeev was formerly connected with Tass, the Soviet Union news agency.

* * *

ASKED WHETHER he had ever had any contact with one Gregory Kheifits, former USSR consul in New York City who was identified with Soviet espionage, Robeson said he thought he was there in connection with passports. He then invoked the Fifth Amendment.

He also invoked the Fifth Amendment when asked whether he knew John Victor Murra and Leon Josephson.

Asked whether he knew Manning Johnson, a communist who became an FBI informer, Robeson said he had read in the papers that Johnson said "Ralph Bunche was some kind of fellow" and that Johnson was dismissed by the FBI.

"He must be a low character to be dismissed from that," Robeson added.

Arens read testimony Johnson had given before the committee on July 28, 1949, that Robeson was a member of the Communist party and that members of the Negro Commission of the National Communist party had been told never to reveal that Robeson was a party member because his assignment was confidentitl and secret.

* * *

"COULD I protest this reading?" Robeson appealed to Walters.

"Tell us whether or not Manning Johnson was lying or telling the truth?" Arens asked.

"I invoke the Fifth Amendment," Robeson replied.

Robeson also invoked the Fifth Amendment when asked whether he had been chairman of the Council on African Affairs and whether he knew Yergan.

"Why don't you have these people here so they can be cross examined?" Robeson asked. "Is this legal?"

"This is not only legal, but usually by unanimous vote this committee has been instructed to perform this distasteful task, Walters said.

Robeson then accused Walters of being the author of the immigration bill that is keeping colored immigrants from coming into the United States.

* * *

ARENS READ testimony of Yergan who had testified there was a Communist core in the African Council. Arens asked Robeson whether there was such a core. Robeson took the Fifth Amendment. He then asked to be permitted to read a prepared statement.

"Tell this committee under oath the Communist who participated in the preparation of that statement," Arens said.

Robeson then made the first of several short speeches he made during his testimony. He said the reason he was before the committee, as stated by the State Department, was that he should not be allowed to travel because:

"I have struggled for independence of colonial peoples of Africa" and because when he is abroad he speaks out against injustices to colored people in this country.

* * *

"I STAND here struggling for

* * *

"IT WOULD seem that you gentlemen are trying to contravene the waging of a fight for peace by your President," Robeson said.

Robeson testified that the statement attributed to him that colored Americans would never go to war against Soviet Russia was taken out of context. He said he said "it was unthinkable to me that anybody would take up arms in the name of an Eastland against anybody.

"This United States government should go down to Mississippi and protect my people. This is what should happen."

Asked about a statement published in the USSR information bulletin quoting him as having said that Moscow is very dear and close to him and only there he felt like a real man with a capital M, Robeson said:

"In Russia for the first time I felt like a full human being; no color prejudice like in Mississippi.

"Why don't you stay in Russia?" asked Scherer.

"Because my father was a slave and helped build this country, and I am going to stay here just like you, and no Fascist-minded person is going to drive me from it."

* *

THE ONLY reason you are here," Scherer said, "is because you are espousing the Communist line."

Robeson said he had sent his son to Soviet schools in London and Moscow but not in New York. "He suffered no prejudice like he would here in Washington," he added.

Walters asked Robeson what prejudice was he talking about. He pointed out that Mr. Robeson is a graduate of Rutgers.

"I remember seeing you playing football at Lehigh. There was no prejudice against you. Why didn't you send your son to Rutgers?"

Robeson replied that he had never measured his success in terms of colored people generally. He added that he has sacrificed hundreds of thousands of dollars for what he be-lived in.

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Hugh E MacBeth

Randolph L. White Ed.

Charlottesville - Albemarle Tribune

Randolph L. White Editor

1055 Grady Ave.

Charlottesville Va

ALICE DUNNIGAN'S COLUMN which the ANP also sends out and it used by many of these papers that subscribe to ANP each week (more than 80 weekly papers)

DEADLINE RELEASE...4. 6/ 18/ 56

COVERING WASHINGTON

By Alice A. Dunnigan for ANP

Paul Robeson got the chancelast week that he has been seeking for many years. He had the opportunity of expressing his feeling about certain members of the US Congress before a Congressional Committee.

He was denied the privilege ofrreading a prepared speech on the "injustices" of the State Dept's refusal to grant him a passport so that he might travel abroad.

But the committee apparently wasnt so much interested in the passport issue, altho it supposedly called Robeson hre for that specific purpose.

It was obvious that the committee was "gunning" for an angle to throw-the-book at the great artist whom they think is playing footsie with the Communists.

They were apparently surprised when he refused to take complete refuge under the 5th Amendment. He only invoked this amendment on questions regarding his acquaintances. He did not apply the 5th amendment to to the question of whether he is a Communist, altho he declined to give a direct answer.

"Are you a memberof the Communist Party" asked the committee counsel.

"Oh, please,! Please! "snarled Robeson.

"Please answer the question" demanded Chairman Walter.

"What do you mean by the Communist Party?" asked Robeson.

When there wasno reply, either from the counsel or the Chairman, he continued: "To me the Communist Party is just like the Republican party or the Democratic Party. It's none of your business how I think, but if you want to know how I vote why dont you take my ballot out of the ballot box?"

When they couldnt "get" Robeson for invoking the 5th amendment, they "got" him for somethingelse,- "disrespect for the committee and smear of a US senator".

Only once did Robeson mention the name of a senator during the hearing. He said in reply to a question regarding his contention that Negroes will not take up arms against Russia, that "Negroes are not willing to take up arms in the name of Eastland against any nation".

Many references were made abou Senator Eastland, Congressman Walter and Sec of State Dulles in the prepared statement which he never read. The statement said: "It would be more fitting for me to question Walter, Eastland and Dulles than for them to question me, for it is they who should be called to account for their conduct, not I".

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The statement went on to ask why Walter did not investigate the truly unAmerican activities of Eastland and his gang. To them the "Constitution is a scrap of paper when invoked by the Negro people and to whom defiance of the Supreme Court is a racial duty"?.

"How can Eastland pretend concern over the internal security of our country", asked Robeson, "while he supports the most brutal assaults on 15 million Americans by the white citizens councils and the Ku Klux Klan"?

"When will Dulles explain his reckless irresponsible brink of war policy by which the world might have been destroyed?"

And it is high time for Walter to drop these ridiculous "Keystone Kop" antics of fingerprinting distinguished visitors to this country, continued the singer. No restrictions have been placed upon him whenhe visited in foreign countries, he aid.

Earlier in the prepared statement Robeson had called it a "sad and bitter commentary" of the state of civil liberties in America that the very forces of reaction, typified by Rep. Francis Walter and his Senate counterparts., to deny him access to the lecture podium, the concert hall, the opera house, and the dramatic stage, and now to hale him before a committee of inquisition in order to hear what he has to say.

Robeson's statement predicted- and rightfully so- that those who tried to gag him, here and abroad would "scarcely grant me the freedom to express myself fully in the hearing controlled by them".

His prediction came to pass when the committee counsel, in his truly gestapo fashion refused to allow Robeson to answer freely the questions put to him. His questions, like the "What's My Line" TV program, were supposed to be answered with a "yes" or "no". When the witness attempted to elaborate he was "hushed up". When he raised his voice, or insisted on being heard, he got the "works",- a contempt citation.

It's alittle wonder that Robeson roared out loud for "freedom".

"My fight for a passport is a struggle for freedom", he stated. "Freedom to travel, freedom to earn a livelihood, freedom to speak, freedom to express myself artistically and culturally. I have been denied these freedoms because Dulles, Eastland, Walter and their ilk oppose my views on colonial liberation, my resistance to opppession of Negro Americans, and my burning desire for peace with all nations".

In his prepared statement and also in the committee hearing, Robeson said that out of the mouth of the State Dept came the statement that it had denied him a passport because of his "recognized status as a spokesman for large sections of Negro Americans" and because Robeson has "been for years extremely active in behalf of independence of colonial peoples of Africa. The State Dept also based its denial of a passport on the fact that Robeson sent a message of greeting to the Bandung Conference convened by Nehru, Sukarno andother great leaders of the colored peoples of the world.

And, added Robeson, Dulles objected to speeches which he made abroad against the oppression suffered by Negro people in the US.

Robeson's statement concluded with a pledge to "continue the struggle at home and abroad for peace and friendship with all the world's people, for an end to colonialism, for full citizenship for Negro Americans, for a world in which art and culture may abound."

By so doing, he said, he "intends to continue to win friends for the best in American life".

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WHAT AFRO READERS SAY - - -

'I wholly disapprove of what you say but will defend to the death your right to say it.' — Voltaire on Helvetius.

EDITORIAL PRAISED

Baltimore — I want to congratulate the AFRO on its grand editorial, "Mr. Robeson Is Right" which appeared in the June 23 issue.

Your commendation of the conduct of Mr. Robeson before the House Un-American Activities Committee was due. Mr. Robeson met his adversaries like a man equal to his peers.

There are millions of Americans who silently approve of Mr. Robeson's stand as a man.

They like his backbone and his ability to stand behind the courage of his convictions.

Colored Americans are the most loyal citizens in this country and always have been. Yet we are the least considered under the written law.

May the AFRO continue to speak out and give praise and encouragement when and where it is due.

Commendation is also due your alert correspondent, Louis Lautier, for his detailed report on Mr. Robeson's appearance before the committee.

ARTHUR J. SMITH

ARE WE FAIR?

Cleveland, Ohio — As the cry has become almost nationwide to "go slow" on forcing the school integration issue, I suggest we go equally as slow in crucifying Paul Robeson.

Perhaps many will agree with me that by forbidding Robeson to conduct a concert, appear in a dramatic production or travel abroad for almost 10 years has been ridicule enough.

If he is guilty of Communist conspiracy let him be indicted by a Federal grand jury and brought to trial as the Government did known Communists.

Thereby he will be given a chance to defend himself or make a statement in his behalf. But when he is hailed before an Un-American Activities Committee, the show takes the form of an "inquisition."

The charges made by Robeson against this country are serious and substantive. In the past the U.S. Government has sent Jesse Owens, Harrison Dillard, Louis Armstrong, Dizzy Gillespie and Althea Gibson abroad as goodwill missionaries.

These select ambassadors can only boast of their success due to exceptional abilities.

Paul Robeson, it appears, seems to be the only colored person with the fortitude and courage to speak abroad on the subject of the plight of the masses of his race in America.

ERVIN W. WILKINS

Robeson Called as Probe Of Passports Reopens

By the Associated Press

Singer Paul Robeson said today his "fight for a passport is a struggle for freedom."

Mr. Robeson was subpoenaed to appear before the House Committee on Un-American Activities to talk about his passport difficulties. He has been denied a passport to travel abroad.

The Negro singer and other persons were called as the committee resumed an inquiry, begun last month, into possible use of American passports by Communists or fellow travelers.

Charges Freedom Denied

In a statement prepared for the hearing, Mr. Robeson said:

"My fight for a passport is a struggle for freedom—freedom to travel, freedom to earn a livelihood, freedom to speak, freedom to express myself artistically and culturally.

"I have been denied these freedoms because (Secretary of State) Dulles, (Senator) Eastland, Democrat of Mississippi, (Representative) Walter, Democrat of Pennsylvania and their ilk oppose my views on colonial liberation, my resistance to oppression of Negro Americans, and my burning desire for peace with all nations."

Mr. Robeson said his "travels abroad to sing and act and speak cannot possibly harm the American people." He said he has invitations to perform in Israel, Russia, Australia, Sweden, France and England.

In a statement prepared for today's session, Chairman Walter said recent hearings have shown there was a pattern of procuring American passports for "Communists, those under Communist discipline and those used by Communists."

Mr. Walter said such persons would represent they were going to travel in certain countries of the free world and then use "devious methods" of circumventing travel restrictions "so that they could attend Communist-sponsored conferences and other propaganda efforts in the Iron Curtain countries."

Unwitting Tools of Reds

Mr. Walter said Communists use people who, though not actually party members, "are nevertheless witting or unwitting servants of the Communist cause."

Mr. Robeson has refused to sign a non-Communist oath and has been denied a passport. Just last week the United States Court of Appeals here affirmed its denial, saying the singer had failed to exhaust his administrative remedies.

The House committee said Mr. Robeson's passport was cancelled in 1949 on the ground that his travel abroad was not consistent with the best interests of the United States. After he wan the Stalin peace price in 1952, Mr. Robeson was denied a new passport nad took the matter to court.

House Group Favors Citing Paul Robeson

Associated Press Wirephoto

Paul Robeson testifying yesterday at House hearing.

Special to The New York Times.

WASHINGTON, June 12—Contempt of Congress proceedings were begun against Paul Robeson today as the upshot of a shouting, table-thumping and gavel-banging hearing at the Capitol.

The contempt action was voted by a subcommittee of

Continued on Page 25, Column 2

HOUSE UNIT VOTES TO CITE ROBESON

Continued From Page 1

the House Committee on Un-American Activities after the singer had clashed repeatedly with the chairman, Representative Francis E. Walter, Democrat of Pennsylvania. Mr. Walter said the action was based on Mr. Robeson's "general conduct" at the hearing, "personal attacks" on the committee and "the smear of Senator James O. Eastland, Democrat of Mississippi."

On different grounds, the subcommittee also moved to bring a contempt citation against Clark Foreman, director of the Emergency Civil Liberties Committee of New York and president of the Southern Conference for Human Welfare.

Similar action was threatened against a third witness, Dr. Otto Nathan, Associate Professor of Economics at New York University and executor of the estate of Albert Einstein, the scientist.

Mr. Foreman and Dr. Nathan faced contempt citations for their refusal to surrender their passports in response to subcommittee subpoenas. Both volunteered to produce the passports for examination at the hearing without losing possession, but Mr. Walter ruled their action did not satisfy the subpoenas.

The group is investigating what Mr. Walter has called "the use of passports in the furtherance of the international Communist conspiracy."

He ordered a session of the full committee for tomorrow morning to carry forward the contempt proceedings against all three witnesses. The full committee is expected to ask the House of Representatives to cite them for contempt of Congress.

If voted by the House, the citations would go to the Justice Department for presentation to a grand jury and possible prosecution. Conviction carries maximum penalties of one year in jail and a $1,000 fine on each count.

Mr. Robeson brought a stormy morning session to a sudden close by raising his resonant bass voice to shouting pitch and asserting:

"You are the non-patriots and you are the un-Americans and you ought to be ashamed of yourselves."

Represntative Walter banged his gavel and declared the hearing adjourned.

"I have stood just about as much of this as I can," he said.

He immediately conferred with the three other members present, and they unanimously voted the contempt action.

Before the final blow-up, Mr. Robeson angrily denounced the committee, Senator Eastland and others in response to questions about his activities and his travels to Soviet Russia.

Dr. Nathan, who won a new passport June 7 after a two-and-a-half-year court battle, contended that the subcommittee's demand constituted "unreasonable and unlawful seizure."

Under questioning he refused to say whether he was now or ever had been a member of the Communist party. Without invoking the Fifth Amendment he insisted that it was a violation of his constitutional rights to require him to give information on his "political beliefs" and "private associations."

He affirmed that he had given the State Department an affidavit, in connection with his application for a passport, denying past or present membership in the party.

"Was the affidavit true or was it false?" Mr. Arens asked.

"I resent that question, Mr. Counsel * * *. I refuse to answer it," was the reply. "Nobody has ever suggested that I ever made a statement that was not truthful."

Mr. Foreman answered all questions, including many about his associations with various organizations and individuals. He was not asked whether he belonged to the Communist party.

Many noisy clashes with Mr. Arens marked his testimony and that of another witness, Leonard B. Boudin, New York lawyer who acted as counsel for Mr. Foreman and Dr. Nathan while they were on the stand. Mr. Boudin challenged the subcommittee's jurisdiction and answered questions under protest.

As to whether he was a member of the Communist party, he objected that there were "various criteria" as to what constituted membership and demanded clarification of the question.

When Mr. Walter specifically directed him to reply, he said that although the question was "inherently confusing and ambiguous, my answer is No."

With the "same reservations," he said he had never been a member.

Statement by Foreman

Mr. Foreman said in a statement here last night:

"The committee showed itself interested only in seizing the passport issued to me after the court had ruled that my previous one had been illegally taken from me by the State Department. * * * I am willing to leave the decision again to the Federal courts."

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COURT CURB VOTED BY SENATE GROUP

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THE WASHINGTON POST *and* TIMES HERALD
***R. *Wednesday, June 13, 1956*

Committee Acts After Row

House Probers Vote to Seek Citation For Contempt Against Paul Robeson

By Vincent J. Burke
United Press

A House Subcommittee on Un-American Activities voted yesterday to seek contempt action against Negro singer Paul Robeson after he accused the group itself of being "un-American."

The left-wing baritone refused at a stormy hearing to say whether he was a Communist and told Subcommittee members "It's none of your business what I think."

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See ROBESON, Page 9, Col. 1

International News

PAUL ROBESON
. . . clashes with committee

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SCRIPPS - HOWARD

The WASHINGTON DAILY News

35th Year—No. 187 *DI. 7-7777* *Entered as Second Class Matter at D. C. Post Office*

FINAL EDITION TUESDAY, JUNE 12, 1956

Weather

Sunny today. High 90, low 66. Fair and warm tomorrow.

Today at:
11 a. m. 82
12 Noon 83
1 p. m. 85
2 p. m. 86
3 p. m. 87

See Weather Maps on Page 71

4¢
PAY NO MORE

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Committee Chairman Francis E. Walter (D., Pa.) immediately banged his gavel and announced the hearing adjourned.

"I think it should be," Mr. Robeson commented.

"I've stood just about as much of this as I can," Rep. Walter said.

"You should adjourn this forever," Mr. Robeson snapped over his shoulder as he left the witness stand.

Rep. Walter huddled with other members and they voted unanimously to recommend that Robeson be cited for contempt.

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WEATHER FORECAST

Fair tonight, low 66. Fair and quite warm tomorrow. (Full report on Page A-2.)

Temperatures Today

Midnight	72	8 a.m.	69	1 p.m.	85
4 a.m.	64	10 a.m.	76	2 p.m.	86
6 a.m.	63	Noon	83	3 p.m.	87

The Evening Star
WITH SUNDAY MORNING EDITION

Night Final

Late New York Markets, Pages A-18-19

104th Year. No. 164. Phone ST. 3-5000 WASHINGTON, D. C., TUESDAY, JUNE 12, 1956—FIFTY-TWO PAGES. WMAL—RADIO—TV 5 CENTS

Robeson Draws Contempt Action

House Hearing Is Halted After Shouting Match

Red Probers to Ask For Citation; Singer Tangles With Walter

By the Associated Press

The House Committee on Un-American Activities today voted to cite Paul Robeson for contempt of Congress.

The vote came after a furious shouting session between the left wing Negro singer and Chairman Walter, Democrat of Pennsylvania, and other members of the committee.

Mr. Walter finally banged his gavel in the midst of an expostulation by Robeson and declared the hearing adjourned.

Still flushed, the chairman convened the committee for a business session and it immediately voted unanimously to recommend that Robeson be cited for contempt. The recommendation goes to the House which has the power to vote the actual citation.

The committee called Mr. Robeson in an inquiry, begun last month, into possible use of American passports by Communists or fellow travelers.

Brings Statement

Mr. Robeson came to the session with a prepared statement declaring his "fight for a passport is a struggle for freedom."

He has been in a court fight with the Government over a denial of travel documents he had sought for trips abroad.

Mr. Robeson told a reporter, "There was no contempt; I answered every question. I was just standing my ground."

His counsel, Milton H. Friedman, said of the contempt action:

"This is absurd; they won't vote it; Congress won't vote it."

Charges Freedom Is Denied

In a statement prepared for the hearing, Mr. Robeson said:

"My fight for a passport is a struggle for freedom—freedom to travel, freedom to earn a livelihood, freedom to speak, freedom to express myself artistically and culturally.

"I have been denied these freedoms because (Secretary of State) Dulles, (Senator) Eastland, Democrat of Mississippi, (Representative) Walter, Democrat of Pennsylvania and their ilk oppose my views on colonial liberation, my resistance to oppression of Negro Americans, and my burning desire for peace with all nations."

Mr. Robeson said his "travels

See ROBESON, Page A-7

ROBESON

Continued From First Page

abroad to sing and act and speak cannot possibly harm the American people." He said he has invitations to perform in Israel, Russia, Australia, Sweden, France and England.

Red Propaganda Goal Seen

In a statement prepared for today's session, Mr. Walter said recent hearings have shown there was a pattern of procuring American passports for "Communists, those under Communist discipline and those used by Communists."

Mr. Walter said such persons would represent they were going to travel in certain countries of the free world and then use "devious methods" of circumventing travel restrictions "so that they could attend Communist-sponsored conferences and other propaganda efforts in the Iron Curtain countries."

Mr. Walter said Communists use people who, though not actually party members, "are nevertheless witting or unwitting servants of the Communis cause."

Mr. Walter's abrupt actio came just after Mr. Robeso shouted to the committee, "Yo ought to be ashamed of you selves."

The action to cite him f contempt did not cite any precise incident.

Interrupts Committeemen

Later, however, Mr. Walter told reporters the committee acted because of conduct which obstructed the hearing.

Before the final blowup, tension had been building up for more than an hour as Mr. Robeson interrupted committeemen and staff director Richard Arens when they sought to question him about activities abroad.

At one point he said that "in Russia I felt for the first time like a full human being."

He said he "came back to America to fight for my people," and "I'm not going to be driven out by Fascist-minded people."

Won't Reply to Stalin Quiz

Toward the end, Mr. Robeson was asked a series of questions designed to bring out whether he had changed his estimate of Joseph Stalin in accordance with the new Soviet line of denouncing the late Russian leader.

"That is a question I will discuss among friends," he retorted, "it has nothing to do with you."

He told the committee "the people of the Soviet Union and China are in the forefront of the struggle for peace, and so, thank heaven, is our President. I hope we'll have peace if committees like yours don't upset the apple cart."

The burley singer went on:

"You are the bad Americans. You belong with the Alien and Sedition Acts. You ought to be ashamed of yourselves."

It was at this point that Mr. Walter broke off the hearing.

Once when Mr. Walter asked a question Mr. Robeson asked who was talking. Mr. Walter told him.

"Oh, you're the great patriot," Mr. Robeson said, and added that Mr. Walter was the author of bills "to keep all the people out of the country."

"No, just your kind," Mr. Walter said.

"Oh no, you don't want any colored people to come in," Mr. Robeson said.

SCRIPPS-HOWARD

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Unit Acts After Row Wash Post June 13.

House Probers Cite Robeson for Contempt

By Vincent J. Burke
United Press

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See ROBESON, Page 9, Col. 1

From P. 1

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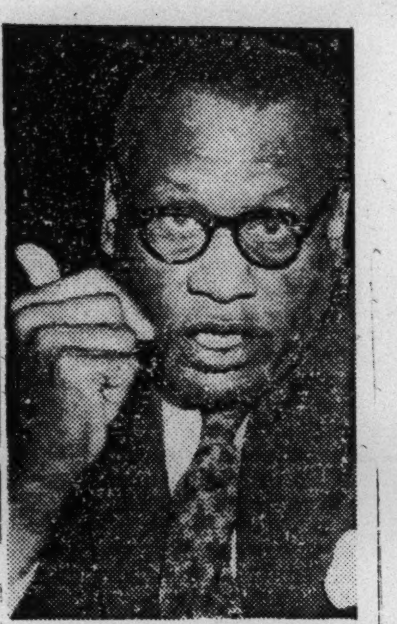

International News

PAUL ROBESON
. . . clashes with committee

WHAT AFRO READERS SAY - - -

'I wholly disapprove of what you say but will defend to the death your right to say it.' — Voltaire on Helvetius.

WHAT ROBESON SAID

Cleveland — I was amazed to see the AFRO give such a big headline and picture treatment to Paul Robeson.

He has done more to hurt our cause than anybody. And for the AFRO to argue editorially that he is right was just too much for a red-blooded American like me to take.

I say he should be deported to Russia.

W. A. HENDERSON

New York — The AFRO's front page editorial "Mr. Robeson is Right" was a masterpiece.

Such is the climate for conformity in America today that I can think of no other publication but the AFRO which would have the courage to make that statement.

I congratulate and salute a valiant newspaper which refuses to be cowed or intimidated. Unfortunately, your kind is all too few these days.

(Mrs.) RACHEL McDANIEL

Washington — I hope a jury puts Paul Robeson behind the bars where he should have been years ago.

P. H. JOHNSON

Birmingham — You certainly performed a real service by printing a detailed account of Mr. Robeson's testimony before the House Committee on Un-American Activities.

The daily newspapers carried stories of his citation for contempt, without stating a single thing he had done to earn it.

After reading Robeson's hard-hitting replies to the committee's questions, I can understand why a group of white men would hold any colored man who answered as he did to be sassy and impertinent.

GEORGE HUGHES

Jackson, Miss. — The House Un-American Committee needs to investigate the Communist editors of the AFRO.

Any publication that would print a picture of Paul Robeson and play him up as a hero should be barred from the mails.

HESTER LONGSTREET

Editor's Note — No editor nor member of the AFRO staff belongs to the Communist Party.

HE'S NOT YELLOW

Detroit — Hurrah for Paul Robeson who called it like it is when he testified before the House Un-American Activities Committee.

We need more of this same type of direct palaver and less high-toned, diplomatic dallying in this hard fight to batter down that artificial but persistent American barrier — skin color.

Furthermore, I'll bet 99 per cent of colored people will say "amen" to Mr. Robeson's timely blast. The Committee knows this too.

That's why they cited him for contempt. As stated in the AFRO editorial, he deserves our support regardless of political beliefs.

Knowing this man's versatile talents and realizing the many sacrifices he has had to make in order to defend his principles, we can only say:

'He may be "red," we don't know. In fact, his personal beliefs are none of our business. But this much we do know—he certainly isn't "yellow"!'

EDGAR B. KEEMER, M.D.

THE WASHINGTON AFRO-AMERICAN,
4 JUNE 16, 1956

OUR CREED

We believe that America can best lead the world away from racial and national antagonisms when it accords to every man, regardless of race, color or creed, his human and equal rights. Hating no man, fearing no man, the Colored Press strives to help every man in the firm belief that all are hurt so long as anyone is held back.

"We are Americans and, as Americans, we would speak to America."
—Frederick Douglass

By John H. Murphy Sr.—1840-1922
Published every Tuesday and Saturday by the AFRO-AMERICAN Publishing Co., Inc.

Mr. Robeson is Right

Mr. Paul Robeson is a holder of the Phi Beta Kappa key, which stamps him as a scholar.

While a student at Rutgers University, he was also named an All-American football player, which marks him as a great athlete.

He is recognized the world over as a great concert singer and has been acclaimed for his outstanding performances as a Shakespearean actor.

When a man who is superior in all of these fields is compelled to submit to Jim Crow like an ordinary criminal his resentment is natural.

If he stands up before a congressional committee and tells its members what colored people are saying all over the nation with reference to segregation, disfranchisement and discrimination on account of color, he's only doing in Washington what's being done in the rest of the United States by red-blooded Americans, white and colored.

If he becomes emotional in doing it, or even intemperate, the Eastlands and the Talmadges and the Byrneses and the White Citizens Councils have certainly given him provocation enough.

If the House wants to make a martyr of him, it is welcome to do it.

But we agree with Mr. Robeson that its members could more profitably spend their time passing civil rights measures and bringing in for questioning such un-American elements as those white supremacists and manifesto signers who have pledged themselves to defy and evade the very Constitution they had previously sworn to uphold and maintain.

We are not Communists, nor do we follow the Communist line.

Moreover, we do not approve of some of the activities and statements attributed to Mr. Robeson.

But we do contend that if Mr. Eastland and Mr. Walters and members of the White Citizens Councils are entitled to freedom of speech, so is Mr. Robeson.

The First Amendment as well as the Fifth Amendment should apply with equal force to everybody.

'U.S. Should Protect My People In Miss.'

AFRO-AMERICAN,

JUNE 16, 1956

PAUL ROBESON
. . . Waxes angry

Robeson hits lack of justice

By LOUIS LAUTIER

WASHINGTON (NNPA)—"The United States Government should go down to Mississippi and protect my people. That is what should happen.

"I stand here struggling for the rights of my people to be full citizens in this country. They are not in Mississippi; they are not in Montgomery.

"That is why I am here today, You want to shut up every colored person who wants to fight for the rights of his people."

That was the bold statement of Paul Robeson, singer and actor, which led to his citation for contempt by a subcommittee of the House Un-American Activities Committee Tuesday morning during a stormy session.

* * *

THE FULL HOUSE Un-American Committee, Wednesday, voted 7-0 to ask the House to cite Robeson for contempt of Congress as a, result of a stormy session Tuesday before the subcommittee.

Only two members, Rep. Harold H. Velde of Illinois and Donald L. Jackson of California, both Republicans, were absent.

Representative Walters said the decision to seek contempt proceedings against Robeson was prompted by three factors.

* * *

ROBESON also was asked by Arens did he know Benjamin J. Davis Jr., one of the top Communists who were sent to prison, a former New York councilman, and the son of the late Benjamin J. Davis of Atlanta, who was a Republican National Committeeman for Georgia.

He replied that Davis is one of his "dearest friends. Nothing could make me prouder than to know him. I say he is as patriotic an American as can be. You're the unpatriotic Americans and should be ashmed of yourselves."

Walters banged his gavel and shouted: "The hearing is now adjurned. I've took just about enough of this as I can."

"I think it (the hearing) [illegible]ould be and you should ad-[illegible] this forever," shouted [illegible]on.

The committee also voted Wednesday morning to cite Clark Foreman for contempt for failing to turn over his passport that he had been subpoenaed to produce.

* * *

WHEN TOLD of the citation, Milton H. Friedman, New York lawyer, who accompanied Mr. Robeson, said he did not believe it.

He pointed out that Mr. Robeson had expressed his contempt of the committee, but said this was no grounds for voting to have Mr. Robeson cited.

If the full committee approves of the action of the subcommittee, the House will be asked to forward the transcript of Mr. Robeson's testimony to the U.S. Attorney here with a view to his indictment and prosecution for contempt of the House.

The session at which Mr. Robeson appeared was stormy. The baritone, with his rich resonant voice and agile mind, outtalked three members of the House and the staff director of the House Un-American Activities Committee.

* * *

REPEATEDLY throughout his testimony Mr. Robeson invoked the Fifth Amendment when it served his purpose to do so.

At other times he attacked his inquisitors for mistreatment of colored people in the United States, particularly Mississippi, or launched into a hymn of praise for Soviet Russia.

With Mr. Robeson getting the better of the verbal exchanges, Rep. Frances E. Walters, committee chairman, suddenly and without notice, adjourned the hearing and postponed calling other witnesses until in the afternoon.

Mr. Robeson's wife, Mrs. Eslanda Robeson, and his son, Paul Robeson, Jr., sat in the audience as Mr. Robeston testified.

The hearing began on a quiet note as Richard Arens, director of the committee's staff, asked Mr. Robeson whether he had brought with him certain subpoenaed documents, including passports issued to him to travel ouside the United States.

* * *

MR. ROBESON has not had a passport since 1950. The State Department on Dec. 19, 1950 demanded that he surrender his passport. It invalidated the passport and instructed customs officials that he was not to leave the United States.

About a year ago restrictions on his travel were relaxed to permit him to cross the border into Canada for concerts. Passports are not required to go to Canada.

Since then, Mr. Robeson has repeatedly made efforts to get another passport. His applications have been rejected.

The State Department has insisted that he must sign an affidavit as to whether he is or has ever been a member of he Communist party before he will be given a hearing on his passport application.

* * *

RECENTLY THE U. S. Court of Appeals here ruled that Mr. Robeson must first exhaust his administrative remedies in the State Department before it will pass upon whether he is entitled, as a matter of right, to a passport.

Mr. Robeson told the committee that he had not been able to put his hands on the subpoenaed documents, but he will be glad to send them to the committee if he can find them. He said both he and Mrs. Robeson had looked for them.

Mr. Arens showed him a photostat of a passport application filed July 2, 1954. Mr. Robeson identified it as one he had made to go to France and the Scandinavian countries.

Mr. Friedman was permitted to protest the questioning of Mr. Robeson in regard to his passport applications because of pending litigation. Mr. Walters ruled that the ground of the protest was too nebulous.

* * *

MR. ARENS asked Mr. Robeson whether he had been requested to submit a non-communist affidavit.

Mr. Robeson replied that State Department officials had a long discussion with him and his countsel about such an affidavit and that he was "very precise that under no conditions would I think of signing such an affidavit."

"Did you comply?" Arens asked.

"I certainly did not and will not," replied Robeson.

"Are you now a member of the Communist party?" Arens asked.

"Please, please, please," Robeson responded.

Rep. Gordon H. Scherer (Rep. O.,) told Robeson to please answer the question.

Robeson wanted to know what was meant by the Communist party — whether the reference was to a "legal party" like the Republican and Democratic parties.

Arens repeated the question.

"Wouldn't you like to come to the ballot box and see how I vote?" Robeson asked Arens.

* * *

WALTERS DIRECTED the witness to answer the question.

"I stand upon the Fifth Amendment," replied Mr. Robeson.

(Under the Fifth Amendment no person can be compelled to give testimony which tends to incriminate him.)

Arens asked Robeson if he honestly believed that if he answered the question he would be supplying information that would be used against him in a criminal proceeding.

"I invoke the Fifth Amendment," Robeson replied. He told Arens it was none of his business what he believed.

Arens suggested that Robeson answer the question.

"Wherever I have been in the world—and I have been many places—the first to die in the struggle against Fascism were the Communists," Robeson replied.

He added that the Fifth Amendement "has nothing to do with criminality."

"HAVE YOU ever been know

under the name of John Thomas?" Arens asked.

Robeson asked Arens whether he wanted to be prosecuted for perjury. "My name is Paul Robeson," he said. He added that everybody knew him by that name.

Arens rephrased the question to ask the witness whether "your Communist party name was John Thomas?"

"I invoke the Fifth Amendment," Robeson replied.

"Tell this committee whether or not you know Nathan Gregory Silvermaster? Arens asked. (Silvermaster was one of the top Communists in a spy ring.)

Robeson laughed at the question.

"This is not a laughing matter," Scherer told him.

"It should be fore you, all of this whole committee," Robeson remarked.

Robeson finally said he did not know Silvermaster. But he invoked the Fifth Amendment when he was asked whether he had ever known Silvermaster.

* * *

SCHERER ASKED Robeson to speak a little louder, implying that he spoke softly when he took the Fifth Amendment.

"I am an actor," Robeson said proudly. "I have medals for my diction. I am noted for my diction in the theater.

"Do you know a woman by the name Louise Bransten?" Arens asked. (Mrs. Bransten was one of the richest contributors to Communist causes.)

"I invoke the Fifth Amendment," Robeson replied.

He also invoked the Fifth Amendment when asked whether he had attended a meeting in her home in San Francisco on Feb. 23, 1945 with Max Yergan, Fredeick Thompson, Dave Jenkins, Nancy Pitman, Dr. Lena Halpern and Larry Fanning.

He said he had not "the slightest idea" who Mr. and Mrs. Mikeev were, but he invoked the Fifth Amendment. Mikeev was formerly connected with Tass, the Soviet Union news agency.

* * *

ASKED WHETHER he had ever had any contact with one Gregory Kheifits, former USSR consul in New York City who was identified with Soviet espionage, Robeson said he thought he was there in connection with passports. He then invoked the Fifth Amendment.

He also invoked the Fifth Amendme [illegible] asked whether he kne [illegible] Victor Murra and Leon [illegible]n.

Asked whether he knew Manning Johnson, a communist who became an FBI informer, Robeson said he had read in the papers that Johnson said "Ralph Bunche was some kind of fellow" and that Johnson was dismissed by the FBI.

"He must be a low character to be dismissed from that," Robeson added.

Arens read testimony Johnson had given before the committee on July 28, 1949, that Robeson was a member of the Communist party and that members of the Negro Commission of the National Communist party had been told never to reveal that Robeson was a party member because his assignment was confidentitl and secret.

* * *

"COULD I protest this reading?" Robeson appealed to Walters.

"Tell us whether or not Manning Johnson was lying or telling the truth?" Arens asked.

"I invoke the Fifth Amendment," Robeson replied.

Robeson also invoked the Fifth Amendment when asked whether he had been chairman of the Council on African Affairs and whether he knew Yergan.

"Why don't you have these people' here so they can be cross examined?" Robeson asked. "Is this legal?"

"This is not only legal, but usually by unanimous vote this committee has been instructed to perform this distasteful task, Walters said.

Robeson then accused Walters of being the author of the immigration bill that is keeping colored immigrants from coming into the United States.

* * *

ARENS READ testimony of Yergan who had testified there was a Communist core in the African Council. Arens asked Robeson whether there was such a core. Robeson took the Fifth Amendment. He then asked to be permitted to read a prepared statement.

"Tell this committee under oath the Communist who participated in the preparation of that statement," Arens said.

Robeson then made the first of several short speeches he made during his testimony. He said the reason he was before the committee, as stated by the State Department, was that he should not be allowed to travel because:

"I have struggled for independence of colonial peoples of Africa" and because when he is abroad he speaks out against injustices to colored people in this country.

* * *

"I STAND here struggling for the rights of my people to be full citizens in this country," said Robeson.

"They are not in Mississippi, they are not in Montgomery. That is w[illegible]y I am here today. You wa[illegible] to shut up every colored [illegible]n who wants to fight for th[illegible]ights of colored American[illegible]

"You ought [illegible]ad Jackie Robinson's testimony," Walters remarked.

Robinson was one of the witnesses who testified that Robeson did not speak for the colored people of the United States when the actor-singer was reported to have said in Paris that colored people in the United States would not fight against Soviet Russia.

Robeson said he was one of the last people to speak to the late Judge Kennesaw M. Landis, baseball commissioner, "to see that Jackie got a chance to play baseball like I played professional football.

* * *

ARENS ALSO read to Robeson the testimony of Thomas W. Young, publisher of the Norfolk Journal and Guide, also saying Robeson was so far out of touch with colored people in the United States that he could not speak for them.

"Do you know the man who said that? Arens asked.

"I invoke the Fifth Amendment," replied Robeson. He asked whether he might then read from other articles, including the statement of Dr. Benjamin E. Mays, president of Morehouse College, when he (Robeson) was awarded the degree of Doctor of Humanities.

"Would you mind reading from some of the citations you have received from Stalin? asked Rep. Bernard W. (Pat) Kearney, Republican, of New York.

Robeson said he had never received any citations from Stalin. He said he had received medals from a high school and from the NAACP.

* * *

"IT WOULD seem that you gentlemen are trying to contravene the waging of a fight for peace by your president," Robeson said.

Robeson testified that the statement attributed to him that colored Americans would never go to war against Soviet Russia was taken out of context. He said he said "it was unthinkable to me that anybody would take up arms in the name of an Eastland against anybody.

"This United States government should go down to Mississippi and protect my people. This is what should happen."

Asked about a statement published in the USSR information bulletin quoting him as having said that Moscow is very dear and close to him and only there he felt like a real man with a capital M, Robeson said:

"In Russia for the first time I felt like a full human being; no color prejudice like in Mississippi.

"Why don't you stay in Russia?" asked Scherer.

"Because my father was a slave and helped build this country, and I am going to stay here just like you, and no Fascist-minded person is going to drive me from it."

* *

THE ONLY reason you are here," Scherer said, "is because you are espousing the Communist line."

Robeson said he had sent his son to Soviet schools in London and Moscow but not in New York. "He suffered no prejudice like he would here in Washington," he added.

Walters asked Robeson what prejudice was he talking about. He pointed out that Mr. Robeson is a graduate of Rutgers.

"I remember seeing you playing football at Lehigh. There was no prejudice against you. Why didn't you send your son to Rutgers?"

Robeson replied that he had never measured his success in terms of colored people generally. He added that he has sacrificed hundreds of thousands of dollars for what he belived in.

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SIX SONGS FOR DEMOCRACY

Here are songs recorded during heavy bombardment, by men who were themselves fighting for the "Rights of Man".

Valiant and heroic was the part played by the International Brigade in the glorious struggle of the Spanish Republic.

I was there in the course of that struggle and my faith in man—in the eventual attaining of his freedom—was strengthened a thousand fold.

This album helps sustain that faith. It's a necessity.

July 4, 1940 PAUL ROBESON

LIEDER
DER XI. INTERNATIONALEN BRIGADE

Immer, wenn in der Weltgeschichte die Freiheit aufstand gegen die Unfreiheit, das Recht gegen das Unrecht, spiegelte sich der Geist der Erhebung der Völker am klarsten und prachtvollsten in ihren Liedern wider, die auf dem Boden der gerechten Empörung gewachsen waren. Die Dichter, die auf der Seite des Volks waren, schrieben sie; und wo keine Dichter waren, schrieb das Volk sie selber.

Im Krieg des spanischen Volks gegen seine Feinde sind zahllose Lieder enstanden. Und ihre Sprache war nich nur die spanische; denn die Soldaten der Internationalen Brigaden trugen in ihren Sprachen Lieder bei, die in der Armee wie im Volke lebendig und populär wurden.

Ernst Busch hat hier einige der besten und volkstümlichsten Lieder der Elften Internationalen Brigade auf Schallplatten festgehalten und deren Herstellung unter den schwierigsten Umständen durchgeführt.

Jeder, der sie hört, bedenke: sie konnten nicht in der Ruhe des Friedens hergestellt werden. We oft mussten die Aufnahme oder die Fabrikation der Platten auf lange Zeit unterbrochen werden, weil ringsumher die Bomben Francos auf Barcelona niederdonnerten oder der elektrische Strom unterbrochen war.

Aber das sollte diesen Liedern einen besonderen Reiz verleihen. Denn sie sind sozusagen mitten im Feuer, mitten im Kampf enstanden.

Hoffen wir, dass sie in der Welt, die sie hören wird, wieder etwas von diesem Kampfgeist, von diesem Feuer entzünden wird, aus denen sie geboren wurden.

ERICH WEINERT

Barcelona, Juni 1938.

SIX SONGS FOR DEMOCRACY

Whenever, in the history of the world, freedom has arisen against unfreedom, justice against injustice, the spirit of the people's uprising has been most clearly and splendidly reflected in its songs, which grew upon the soil of righteous indignation. They were written by the poets who sided with the people; and where there were no such poets the people wrote them themselves.

Innumerable songs arose during the war of the Spanish people against its enemies. And Spanish was not their only language; for the soldiers of the International Brigades contributed songs, in their own languages, which lived and became popular among the Spaniards.

In this album Ernst Busch has recorded some of the best and most popular songs of the 11th International Brigade, making the recordings under the most difficult circumstances.

These records could not be made during times of peace. How often did the recording or manufacture have to be interrupted because Franco's bombs were crashing down on Barcelona or the supply of electricity was cut off!

But that lends these songs a peculiar charm. For they were created in the midst of the battle, on the firing line, as it were.

We trust that they will again awaken, in the outside world, some of this fighting spirit, this fire, out of which they were born.

ERICH WEINERT

BARCELONA, JUNE 1938

LOS CUATRO GENERALES

/: Los cuatro generales :/
mamita mia
/: que se han alzado :/

/: Para la Nochebuena :/
mamita mia
/: seran ahorcados :/

/: Madrid, qué bien resistes :/
mamita mia
/: los bombardeos :/

/: De las bombas se rien :/
mamita mia
/: los Madrileños :/

/: Madrid, dich wunderbare :/
mamita mia
/: dich wollten sie nehmen :/

/: Doch deiner treuen Söhne :/
mamita mia
/: brauchst du dich nicht schämen :/

/: Und alle deine Tränen :/
mamita mia
/: die werden wir rächen :/

/: Und alle unsre Knechtshaft :/
mamita mia
/: die werden wir brechen :/

THE FOUR GENERALS

Tune: "De los cuatro muleros" (a popular Spanish folksong)

The four insurgent generals,
The four insurgent generals,
The four insurgent generals,
Mamita Mia,*
They tried to betray us,
They tried to betray us.

At Christmas, holy evening,
At Christmas, holy evening,
At Christmas, holy evening,
Mamita Mia,
They'll all be hanging,
They'll all be hanging.

Madrid, you wondrous city,
Madrid, you wondrous city,
Madrid, you wondrous city,
Mamita Mia,
They wanted to take you,
They wanted to take you.

But your courageous children,
But your courageous children,
But your courageous children,
Mamita Mia,
They did not disgrace you,
They did not disgrace you.

And all your tears of sorrow,
And all your tears of sorrow,
And all your tears of sorrow,
Mamita Mia,
We shall avenge them,
We shall avenge them.

And all our age-old bondage,
And all our age-old bondage,
And all our age-old bondage,
Mamita Mia,
We'll break asunder,
We'll break asunder.

* My little mother.

The "four generals" were Franco, Mola, Varela, and Queipo de Llano. Each was in command of one of the four columns advancing on Madrid. The name "fifth column" was first given by the Spanish fascists to their own undercover agents behind the Loyalist lines who were co-operating with the enemy columns.

DAS LIED VON DER EINHEITSFRONT

TEXT: Berthold Brecht MUSIK: Hanns Eisler

Y como ser humano
El hombre lo que quiere es su pan.
Las habladurias le baston ya,
Porque éstas nada le dan.
Pues: un, dos, tres; Pues: un dos, tres,
Compañero, en tu lugar!
Porque eres del pueblo afiliate ya
En el frente popular.

And just because he's human
He doesn't like a pistol to his head,
He wants no servants under him
And no boss over his head.
So left, two, three! So, left, two, three!
To the work that we must do.
March on in the workers' united front,
For you are a worker, too.

Tu es un ouvrier—oui!
Viens avec nous, ami, n'ai pas peur!
Nous allons vers la grande union.
De tous les vrais travailleurs!
Marchons au pas, marchons au pas,
Camarades, vers notre front!
Range-toi dans le front de tous les ouvriers
Avec tous tes frères étrangers.

Und weil der Prolet ein Prolet ist,
Drum wird ihn kein anderer befrei'n,
Es kann die Befreiung der Arbeiter
Nur das Werk der Arbeiter sein.
Drum links, zwei-drei! Drum links, zwei-drei!
Wo dein Platz, Genosse, ist!
Reih' dich ein in die Arbeitereinheitsfront,
Weil du auch ein Arbeiter bist.

SONG OF THE UNITED FRONT

TEXT: Berthold Brecht MUSIC: Hanns Eisler

And just because he's human
A man would like a little bite to eat;
He wants no bull and a lot of talk,
That gives no bread or meat.

REFRAIN:

So left, two, three!
So left, two, three!
To the work that we must do.
March on in the workers' united front,
For you are a worker too.

And just because he's human
He doesn't like a pistol to his head;
He want no servants under him
And no boss overhead.

REFRAIN.

And just because he's a worker
The job is all his own;
The liberation of the working class
Is the job of the workers alone.

REFRAIN.

This song has been translated into most of the principal languages of the world. In this recording, Ernst Busch sings it in four languages: one verse each in Spanish, English, French, and the original German. Because of space limitations, only the first, third, and fourth verses are used; the standard English text of these verses is given above.

LIED DER INTERNATIONALEN BRIGADEN

TEXT: Erich Weinert MUSICA: Espinosa/Palacio

Wir, im fernen Vaterland geboren,
Nahmen nichts als Hass im Herzen mit.
/: Doch wir haben die Heimat nicht verloren,
Unsre Heimat ist heute vor Madrid! :/
Spaniens Brüder stehn auf der Barrikade
Unsere Brüder sind Bauer und Prolet.

/: Vorwärts Internationale Brigade!
Hoch die Fahne der Solidarität! :/

Spaniens Freiheit heisst jetzt unsre Ehre.
Unser Herz ist international.
/: Jagt zum Teufel die Fremdenlegionäre,
Jagt ins Meer den Banditengeneral. :/
Träumte schon in Madrid sich zur Parade,
Doch wir waren schon da, er kam zu spät.

/: Vorwärts Internationale Brigade!
Hoch die Fahne der Solidarität! :/

Mit Gewehren, Bomben und Granaten,
Wird das Ungeziefer ausgebrannt,
/: Frei das Land von Banditen und Piraten,
Brüder Spaniens, denn euch gehört das Land. :/
Dem Faschistengesindel keine Gnade,
Keine Gnade dem Hund, der uns verrät!

/: Vorwärts Internationale Brigade!
Hoch die Fahne der Solidarität! :/

SONG OF THE INTERNATIONAL BRIGADES

TEXT: Erich Weinert MUSIC: Espinosa — Palacio

From far-off fatherlands we've come here,
We took nothing with us but our hate;
Yet we haven't ever lost a homeland,
For our homeland is now outside Madrid,
Yet we haven't ever lost a homeland,
For our homeland is now outside Madrid.
With our Spanish brothers in the trenches,
Fighting in the hot Castilian sun —
REFRAIN:
Forward, International Brigaders, forward!
Raise the banner of solidarity.
Forward, International Brigaders, forward!
Raise the banner of solidarity.
Spanish freedom now is in our keeping,
To defend it we came across the seas;
Devil take the hated Foreign Legion,
Drive the bandit general to the sea.
Devil take the hated Foreign Legion,
Drive the bandit general to the sea.
Dreamed he'd be in Madrid for the parade soon;
We came first, Franco's army was too late —
REFRAIN.
With rifle, bomb, and our machine guns
We'll exterminate the fascist plague,
Free all Spain of plunderers and pirates —
Spanish brothers, Spain belongs to you.
Free all Spain of plunderers and pirates —
Spanish brothers, Spain belongs to you.
Show no mercy to the fascist rebels,
Nor to any traitor in our ranks —
REFRAIN.

The International Brigades were formed of antifascists who came to Spain from all over the world to defend Spanish democracy against German, Italian, and Spanish fascism.

DIE THÄLMANN-KOLONNE

TEXT: Karl Ernst MUSIK: Peter Daniel

Spaniens Himmel breitet seine Sterne
Über unsre Schützengräben aus.
Und der Morgen grüsst schon aus der Ferne,
Bald geht es zum neuen Kampf hinaus.

~~Die He~~imat ist weit.
Doch ~~wir sind bere~~it. Zenen mir greit.
mir ~~Wir~~ kämpfen und ~~siegen für dich~~: Seigen fir dir
Freiheit!

Dem Faschisten werden wir nicht weichen,
Schickt er auch die Kugeln hageldicht
Mit uns stehn Kameraden ohnegleichen
Und ein Rückwärts gibt as für uns nicht.

Die Heimat ist weit,
Doch wir sind bereit.
Wir kämpfen und siegen für dich:
Freiheit!

Rührt die Trommel! Fällt die Bajonette!
Vorwärts marsch! Der Sieg ist unser Lohn!
Mit der roten Fahne! Brecht die Kette!
Auf zum ~~Kampf das Thä~~lmann-Bataillon!

Die Heimat ist weit,
Doch wir sind bereit.
Wir kämpfen und siegen für dich:
Freiheit!

THE THAELMANN COLUMN

TEXT: Karl Ernst MUSIC: Peter Daniel

Spanish heavens spread their brilliant starlight
High above our trenches in the plain;
From the distance morning comes to greet us,
Calling us to battle once again.

REFRAIN:

Far off is our land,
Yet ready we stand.
We're fighting and winning for you:
Freedom!

We'll not yield a foot to Franco's fascists,
Even though the bullets fall like sleet.
With us stand those peerless men, our comrades,
And for us there can be no retreat.

REFRAIN.

Beat the drums! Ready! Bayonets, charge!
Forward, march! Victory our reward!
With our scarlet banner! Smash their column!
Thaelmann Battalion! Ready, forward, march!

REFRAIN.

This is the song of the Thaelmann Battalion, the first unit of the International Brigades to arrive in Spain, composed of German anti-fascists. At dawn on the morning of November 7, 1936, the inhabitants of Madrid were awakened by the firm tramp of disciplined troops marching through the city. They rushed to their windows, thinking that Franco's army had captured the city. What they saw was the first body of highly trained troops marching behind the purple, gold, and red banner of Republican Spain, the Thaelmann Battalion marching out to the Manzanares River west of the city. It was largely the heroism of the Thaelmann Battalion that saved Madrid then, when Franco was at the city's gates. Only a handful of the original 500 men in the battalion survived the Civil War.

HANS BEIMLER

WORTE: Ernst Busch WEISE: Silcher

Vor Madrid im Schützengraben,
In der Stunde der Gefahr,
Mit den eisernen Brigaden,
Sein Herz voll Hass geladen,
/: Stand Hans, der Kommissar. :/

Seine Heimat musst er lassen,
Weil er Freiheitskämpfer war.
Auf Spaniens blut'gen Strassen,
Für das Recht der armen Klassen
/: Starb Hans, der Kommissar. :/

Eine Kugel kam geflogen
Aus der «Heimat» für ihn her.
Der Schuss war gut erwogen,
Der Lauf war gut gezogen —
/: Ein deutsches Schiessgewehr. :/

Kann dir die Hand drauf geben
Derweil ich eben lad'—
Du bleibst in unserm Leben,
Dem Feind wird nicht vergeben,
/: Hans Beimler, Kamerad. :/

HANS BEIMLER

TEXT: Ernst Busch TUNE: Friedrich Silcher (1789-1860)

In Madrid's outlying trenches,
In the hour of danger grim,
With the International shock brigades,
His heart with hatred all ablaze,
Stood Hans, the Commissar,
Stood Hans, the Commissar.

Because he fought for freedom
He was forced to leave his home.
Near the blood-stained Manzanares,
Where he led the fight to hold Madrid,
Died Hans, the Commissar,
Died Hans, the Commissar.

A bullet came a-flying
From his fascist "Fatherland."
The shot struck home, the aim was true,
The rifle barrel well made, too,
A German Army gun,
A German Army gun.

With heart and hand I pledge you,
While I load my gun again,
You will never be forgotten,
Nor the enemy forgiven,
Hans Beimler, our Commissar,
Hans Beimler, our Commissar.

Hans Beimler, a deputy in the Bavarian Diet, was put into the concentration camp at Dachau early in 1933. He was one of the very few prisoners ever to escape from Dachau. He went to Spain as a leader of the first contingent of International Brigade volunteers who helped save Madrid in November, 1936. He was Chief Political Commissar of the International Brigade, and was killed in action in December, 1936.

DIE MOORSOLDATEN

Wohin auch das Auge blicket,
Moor und Heide nur ringsum.
Vogelsang uns nicht erquicket,
Eichen stehen kahl and krumm.

Wir sind die Moorsoldaten
und ziehen mit dem Spaten ins Moor.

Auf und nieder geh'n die Posten,
Keiner, keiner kann hindurch.
Flucht wird nur das Leben kosten!
Vierfach ist umzäunt die Burg.

Wir sind die Moorsoldaten . . .

Doch für uns gibt es kein Klagen,
Ewig kanns nicht Winter sein.
Einmal werden froh wir sagen:
Heimat, du bist wieder mein!

Dann zieh'n die Moorsoldaten,
nicht mehr mit dem Spaten ins Moor.

THE PEAT-BOG SOLDIERS

Far and wide as the eye can wander,
Heath and bog are everywhere.
Not a bird sings out to cheer us,
Oaks are standing gaunt and bare.

We are the peat-bog soldiers,
We're marching with our spades to the bog.

Up and down the guards are pacing,
No one, no one can get through.
Flight would mean a sure death-facing,
Guns and barbed wire greet our view.

We are the peat-bog soldiers,
We're marching with our spades to the bog.

But for us there is no complaining,
Winter will in time be past.
One day we shall cry rejoicing:
Homeland dear, you're mine at last!

Then will the peat-bog soldiers
March no more with their spades to the bog.

This song was written by an unnamed prisoner in the Börgermoor concentration camp (in the northwest corner of Germany, near the Dutch frontier) in 1933. The prisoners sang the last stanza with such emphasis that the Nazis finally forbade the song. It was first published in 1935 in *Die Moorsoldaten* ("The Peat-Bog-Soldiers"), by Wolfgang Langhoff, the story of thirteen months' imprisonment in the Börgermoor camp. This is the standard English version of the song.

We present this album of Songs For Democracy with deep respect and pride—humble before the memory of peerless fighters who did not die in vain, proud that we are in some measure able to contribute in perpetuating their memory.

Our grateful acknowledgments to these loyal friends of Spain: Mr. Paul Robeson, for his invaluable assistance and sincere expression; Miss Anne Bromberger and Mr. Leonard Mins, for the English versions of the songs and the explanatory notes; and Mr. Howard Willard, who designed the album cover.

Eric Bernay

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pp 15-16

sing out!

Vol. 4, No. 4
March, 1954

A PEOPLE'S ARTISTS PUBLICATION

SONGS FROM AUSTRALIA
IN THIS ISSUE

LESSON FROM CANADA

Canadian folk song groups, who for so long have taken their lead from activities here in our country, are beginning to show the way to American young people and folk song enthusiasts. First, they are really starting to look into the rich traditions of the Canadian folk heritage, and they're coming up with some gems. (See future issues of SING OUT.) But also, just as important, they are doing the kind of organizing of their song activity which can be a valuable lesson to young people all over the United States -- as well as Canada.

A comparatively new group in Toronto is the Youth Singers -- an exciting, live-wire organization of young people whose professional experience consists of some nice voices and a real desire to sing. And that's all it takes for any such group to get underway. In their short history, the Youth Singers have performed for thousands of people throughout Ontario and have been building a repertoire of Canadian folk songs and fighting songs from many lands.

It is not possible, in the brief space here, to go into all the details on how such a group can be organized. But the fact of the matter is that such groups CAN come into being -- and with less effort than you might think. We hope to run articles in SING OUT in the near future detailing specific experiences of the Toronto group and others. But there is no need to wait on that. Through correspondence with the National Office of People's Artists, you can be given the benefit of many years of experience in forming such groups. In some cases, it may even be possible to send someone from the National Office to your community for a few days to assist in the first discussions and initial organizing steps.

No matter how it takes place, we know this. There is a need today, as there has never been before, for the basic sentiments of the American people for peace and in defense of our democratic heritage to be expressed. Singing groups of all kinds can be an extremely important outlet for that expression.

CORRECTION FLUID!

Our proof-reader took a well-deserved rest last month, and a couple of errors went to press with the February issue of SING OUT. First, on the front cover, the statistical information should read: Vol. 4, No. 3. Make the change yourself. On page 12, the song "Oonomathotholo": as in the bass line, the alto, soprano and tenor lines should start with an eighth-note instead of a quarter-note; in the 2nd measure of the baritone line there is an extra beat; just eliminate the 2nd G; see page 14 of this issue for a complete new soprano line on this song.

ON THE COVER

This month's cover design, inspired by the two Australian songs in this issue (see pages 10 and 11), is Leon Bibb's adaptation of the trade-mark of Wallaby Records, the progressive Australian recording organization.

SING OUT

Volume 4 March
Number 4 1954

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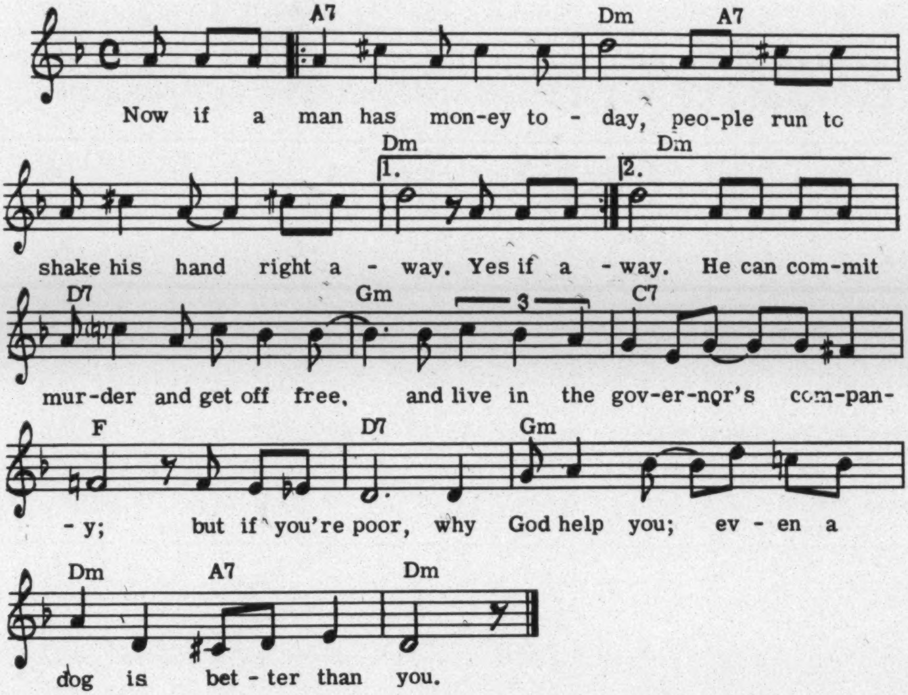
277 Money Is King

Words and music
By "The Tiger"

Here's another fine example of the Trinidad Calypso topical tradition in folk song. For a well-rounded, detailed analysis of Calypso music, see the article in Vol. 3, No. 11 of SING OUT.


A7
Dm
A7
Now if a man has mon-ey to - day, peo-ple run to
Dm
1.
Dm
2.
shake his hand right a - way. Yes if a - way. He can com-mit
D7
Gm
3
C7
mur-der and get off free, and live in the gov-er-nor's com-pan-
F
D7
Gm
- y; but if you're poor, why God help you; ev - en a
Dm
A7
Dm
dog is bet - ter than you.

-2-

Now a man with money can go to the
store,
The boss will run to shake his hand
at the door. (REPEAT)
Call ten clerks to write down every-
thing --
Suits, hats, whisky, and diamond rings!
They will take it to your home on a
motor bike,
You can pay for it whenever you like;
Not a soul will ask you a thing,
They know very well that Money is
King!

-3-

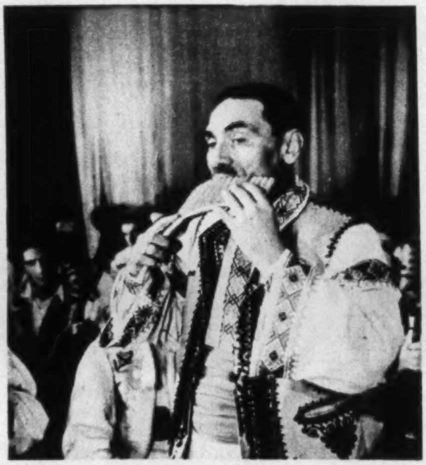
Even a dog can run around and pick
up bones,
Salt fish, codfish, meat and pone;
If it's a good breed and not too wild,
People will take it and mind it like
a child.
But a hungry man goes out to beg,
They will set the bulldog behind his
leg.
So most of you will agree, it is true --
Even a dog is better than you.

Pete Seeger has added the following verse of his own when he sings this song -- a practice right in keeping with the Calypso tradition itself.

4. Now this song was written some time ago
By a man called "The Tiger", in Calypso;
But I've a few verses of my own
About who put King Money on his throne!
I did not crown him, nor will I kneel today;
Depose him now is what I say!
Yes it's up to us to use our heads
And let sense and brotherhood rule instead.

Bucharest Folklore Institute Collects Romanian Folk Songs

(The following article is re-printed from the Romanian News, which is published by the Press Service of the Legation of the Romanian People's Republic in Washington, D. C.)



Fanica Luca, Romania's greatest virtuoso on the pipes of Pan.

In the Romanian People's Republic, enormous development of cultural life is evident in its mass character, in its close ties with present-day realities, with the life and preoccupations of masses of the people. Cultural life has assumed a many-faceted character.

Among the many organizations and institutions which are taking part in this work, the Bucharest Folklore Institute and its Cluj Branch play one of the most important roles.

Established to gather, study and put to use the treasure of folk art -- music, dance and literature -- the objectives and concept of activity of the Folklore Institute reflect its role in a socialist society. It is not merely an archive, a repository and museum for rare, ancient or forgotten pieces, for arid, formal scientific research, but in its activity it is linked to life itself, and reflects it just as it is linked to the continual development of the folk-creation which it reflects -- resulting from the development of the life of the Romanian people.

The Institute today has in its collection more than 25,000 folk songs and dances recorded on phonograph records, most of them transcribed. This stock, which is continually being enriched by collection and research in the different regions, constitutes the study material which lies at the base of the activity of the Institute.

The collection and scientific study of folklore enriches the knowledge of the artistic life of the people, its process of development in the past and the whole structure of each achievement of folk art.

This activity is undertaken by three groups in the Institute: one specializing in folk music, another in folk dancing and the third in folk literature. These groups are differentiated only from the viewpoint of technical requirements and, of course, they work together on the same folk material, which is looked upon as an organic unit in which music is closely linked to text, to the dance and sometimes to the text -- except for those rare cases of self-contained musical or literary folk creations.

The folklore research which has been carried out in recent years in the various regions of the country has indicated transformations of the folk song in style and content, reflecting the opinions and sentiments of the masses of the people confronted with the developing and changing life of the Romanian People's Republic.

Just as the old songs reflected the past, the songs created by the people today reflect the rich and new life of our times.

Research in different parts of the country has shown, in the richness of the material which has been collected, the new themes of the folk song. Songs about Stalin, horas dedicated to

Stalin, are sung in diverse poetic forms in different variants in harmony in accordance with the local characteristics of the respective regions.

The theme of peace and the struggle for peace also appears in many songs reflecting the people's decision to fight to defend the most precious possession of humanity. Some of these peace songs are new versions, a sort of bringing up-to-date of old songs, born during the wars, kept alive in the collective memory of the people and reappearing as a new expression of the people's sentiment.

The music, determined by this new content, has also been transformed. Most of the new songs in the Gorj Region, for example, in distinction to the old songs, have the dance rhythm of the sarba or hora. One of the most widely sung songs of this kind is the Peace Hora:

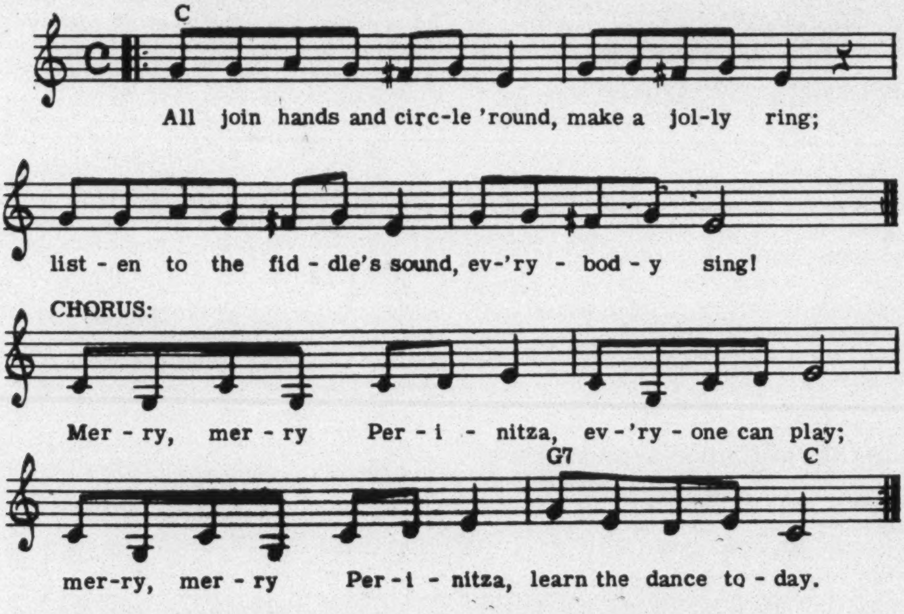
"Play us the hora, violins,
The hora of peace among the
peoples."

Other new elements in the themes of the folk songs reflect the attitudes of the people to the new life in the Romanian People's Republic, sing about the coming to power of the regime of people's democracy, about the

278 Perinitza

Music: Traditional Roumanian
Words: George Levine

This is one of the most popular folk dance tunes in Romania today. George Levine has made a simple singing play-party adaptation. The steps to the dance are all explained in the lyrics themselves.


C
All join hands and circ-le 'round, make a jol-ly ring;
list - en to the fid - dle's sound, ev-'ry - bod - y sing!
CHORUS:
Mer - ry, mer - ry Per - i - nitza, ev-'ry - one can play;
G7
C
mer-ry, mer - ry Per - i - nitza, learn the dance to - day.

2. One boy take your kerchief out,
Twirl it long and thin;
Pick a girl and pull her out,
Let the fun begin. (Chorus)

3. Put the kerchief on the floor,
Spread it nice and neat,
Both get down upon your knees,
Kiss her cheeks so sweet. (Chorus)

4. Boy go back and join the ring,
Girl now take your turn.
Twirl the kerchief, kiss a boy,
Nothing left to learn. (Chorus)

new man, free, working to strengthen his country, the collectivization of the farms, etc. -- essential preoccupations of the life of the people, evidencing a new social consciousness.

This theme appears very strongly in the songs. Thus, at the village of Ieud, in Rodna Region, a popular song refers to the establishment of the collective farm and the anger of the kulaks.

"It makes them mad, it fills them
with rage,
That we have founded a collective
farm."

Recording a folk song as sung by a peasant woman in Lelese, Hunedoara.

Research on the folksong in the villages of Batrani and Prahova has shown the continual development and transformation of folklore since the first world war. In these songs, there appeared elements reflecting a new consciousness of their rights and of the possibility of a new life inspired by the Russian Revolution, or about the fake "division of the land" by the bourgeois governments, etc.

At the same time as the content of the songs changed, the music was transformed in style, too. It became more optimistic, more dynamic, more forceful, through the adoption of a lively rhythm, closer to the dance rhythm, a measured rhythm in contrast to the free rhythm ('rubato' and 'parlando') of the old songs. This change in style is equally characteristic of the whole process of development of the folk song of today.

Another aspect of the work of the Folklore Institute is that which is linked to the creative activity of the composers, and that of the amateur artistic groups in the unions and the houses of culture in the rural areas.

Folklore is a basic element for the composers in the creation of a realist-socialist art, in which the folk song and dance offer not only an expression of the life of the people, but also the essential characteristic of the musical language of the people. Through research into popular song, the particular characteristics of the different regions, the numerous variations of the same song, the composers have been given not only the raw material in the form of the collected texts and music, but also they have been assured the possibility of assimilating the essential elements of the style and language of folk music, close to the actual feelings of the people and so necessary for a national form in the work of the composers.

On the same level, the folk instrument orchestra of the Folklore Institute links scientific works with musical practice. This group is called the Barbu Lautaru Orchestra, for one of Romania's great folk musicians. This experimental orchestra serves to apply the results of research. The various groups of instruments present specific aspects of folk music -- new timbres, unpublished effects, color, etc. -- which offer composers the means of enriching their orchestrations.

The repertoire of the Barbu Lautaru Orchestra is made up of folk songs and dances presented in varied manner in special arrangements, to define the folk style and instrumental coloring.

In addition to the orchestra, there is a school of folk instruments (pipes of Pan, mandolin, cembalo) which seeks

The Barbu Lautaru Orchestra of the Folklore Institute.

to resolve problems of the scientific teaching of these instruments.

All over the country, orchestras of the same type have been established and give concerts in the village houses of culture and at trade union artistic affairs.

An important part of the activity of the Folklore Institute is in lending guidance to the work of these amateur groups in the unions and cultural centers. Last year, the Institute worked closely with the artistic groups in the Teleorman Region. Orientation groups from the Institute are now at work with the local song and dance organizations in many sections of the country.

The ever increasing number of these amateur groups in town and village, the increase in the artistic level of their performances, as demonstrated each year at the competition of amateur art groups, is due in general to the fact that the Government stimulates and encourages cultural activity and to the effective contribution of the Institute.

The Institute also does considerable work in the study of the folk dance, the collecting of games and in making color photos of costumes; it transcribes the texts of folk tales and undertakes the diffusion of folklore by means of lectures, studies and articles published in magazines and a variety of other ways.

The few essential aspects which have been mentioned indicate the general nature of the activity of the Institute, which puts to use the artistic resources of the Romanian people through the study of the developmental laws of folklore, linked to the historic development of the people, through the fact that it promotes folklore among the broad masses of the people and stimulates new creation, thus contributing to the growth of a realist-socialist art in the Romanian People's Republic.

In these ways, the Folklore Institute participates in the cultural artistic activities which are so widespread today in the Romanian People's Republic.

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"...GET ALONG LITTLE DOGIES!"

There is hardly a folk-singer in these United States who couldn't say, in all honesty: "I ain't afraid of work; I could sing about it all day!" The great number of work songs and songs about men and women on the job which are part of our country's heritage would take a lot more than one day's (or one month's) continuous singing before it was all sung out -- and even then we'd be just about getting down to the second layer.

If folk songs are supposed to deal with the every-day realities of the lives of the people who sang them, certainly nothing was more real than the conditions under which they labored. There is hardly an occupation which doesn't include some songs of complaint and implicit or explicit protest. Miners, farmers, seamen, sharecroppers, factory workers, were all pouring their grievances into song long before they set up Grievance Committees in their unions.

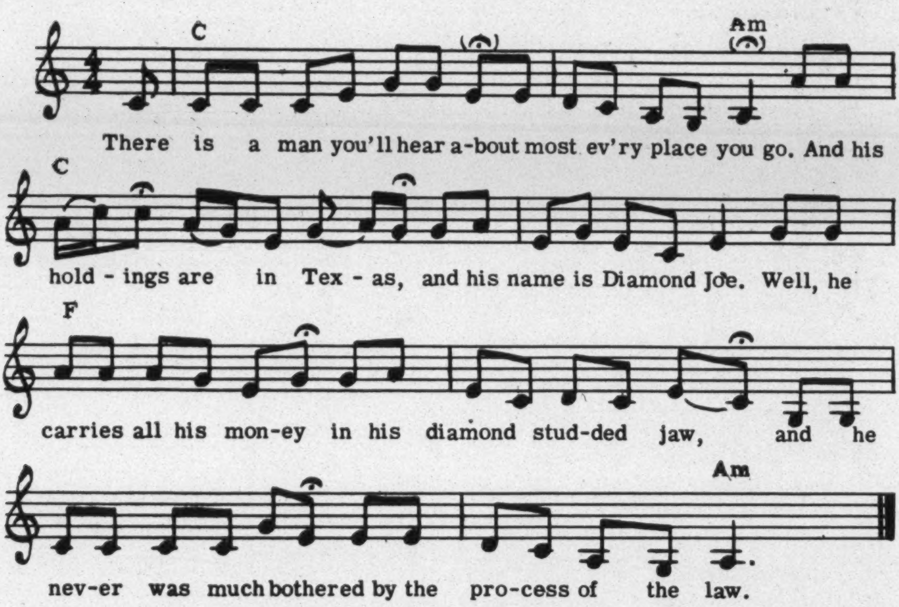
Cowboys too sang of the boss who "figured me out nine dollars in the hole," and of the "blisters on my feet and the callous on my hand." In the introduction to "Cowboy Ballads" (Folkways Records, FP 22, 10-inch 33-1/3 rpm, sung by Cisco Houston), J. D. Robb says:

"The cowboy, as the very term implies, was usually if not a mere boy, at least young and unmarried, and employed in the business of raising and caring for cattle on the ranches and on the famous trails. The term rancher, or boss, was reserved for the owner of the ranch, usually an older, married man who lived in the ranch headquarters with his family. Between them stood the foreman whose duty it was to see that the cowboys carried out the wishes of the rancher. The cowboy lived in the bunkhouse on the ranch or in one of the cattle camps or at times in a tent or on the ground beneath the sky. He was at least temporarily homeless and saw little of women, a fact which invested home and womanhood with glamor and romance. His life was a hard one. The bunkhouse, or shack, in which he lived had only such things as he could carry in his bedroll. His working hours were long and irregular, the pay small and the work dangerous."

279 Diamond Joe

Here's Cisco Houston's version of this western song as it appears in his new album of "Cowboy Ballads" (see opposite page). The tune is the same as that for "State of Arkansas" (as sung by Lee Hays), and the verse which says "his bread it was corn-dodger and his meat I could not chaw" comes right from that ballad.

CISCO HOUSTON


C
Am
There is a man you'll hear a-bout most ev'ry place you go. And his
C
hold - ings are in Tex - as, and his name is Diamond Joe. Well, he
F
carries all his mon-ey in his diamond stud-ded jaw, and he
Am
nev-er was much bothered by the pro-cess of the law.

2. Well, I hired to Diamond Joe, boys,
I did offer him my hand;
And he gave me a string of horses
So old they could not stand.
I liked to died of hunger
'Cause he did mistreat me so;
I never earned a dollar
In the pay of Diamond Joe.

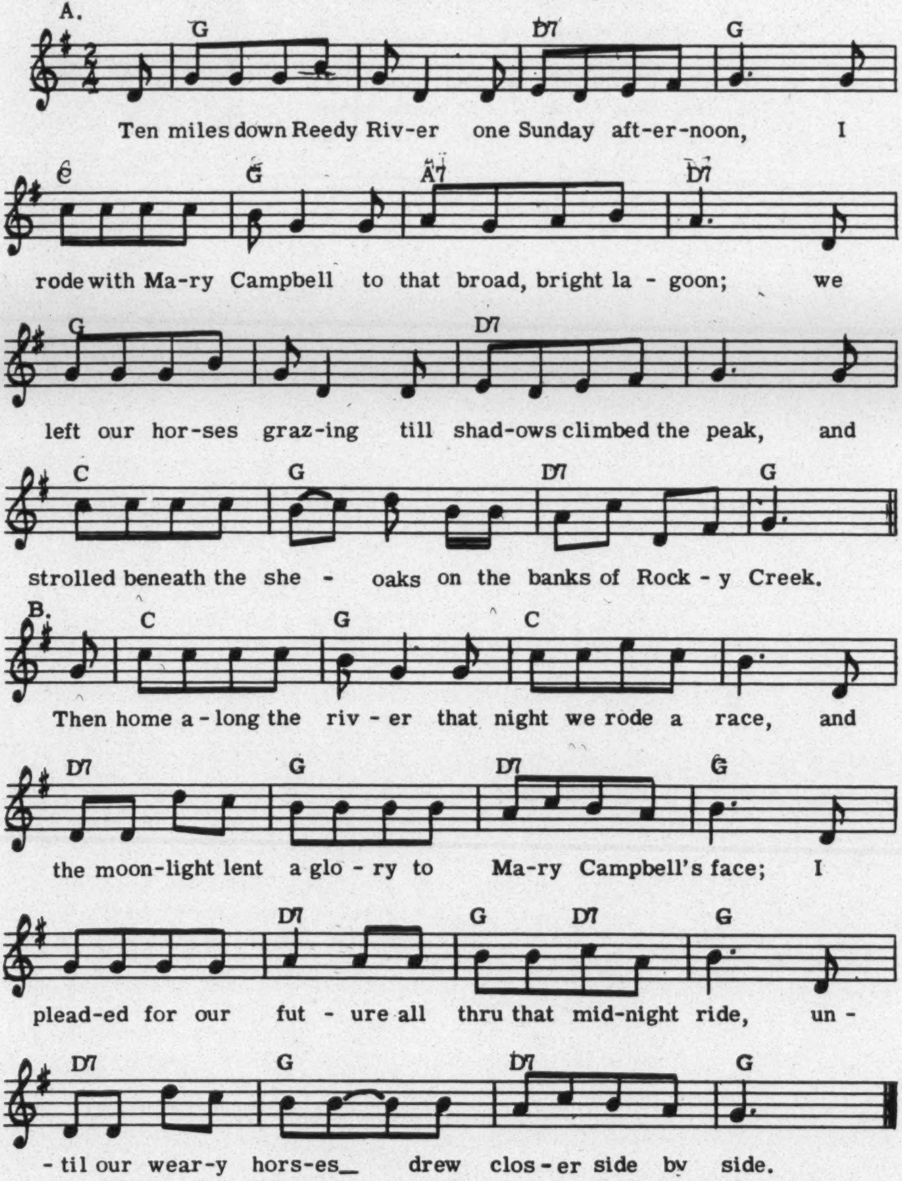
3. Well his bread it was corn-dodger,
And his meat I could not chaw;
And he drove me near distracted
With the waggin' of his jaw.
While he's tellin' of his story,
And I mean to let you know,
There never was a rounder
That lied like Diamond Joe.

4. Well, I tried three times to quit him,
But he did argue so,
That I still am punching cattle
In the pay of Diamond Joe.
And when I'm called to Heaven,
Last thing before I go;
Give my blankets to my buddies,
And give the fleas to Diamond Joe.

280 Reedy River

Words: Henry Lawson
Music: C. Kempster

Henry Lawson is one of Australia's best-loved poets. The music was set for this poem only recently by a young Australian composer.


A.
G D7 G
Ten miles down Reedy Riv-er one Sunday aft-er-noon, I
C G A7 D7
rode with Ma-ry Campbell to that broad, bright la - goon; we
G D7
left our hor-ses graz-ing till shad-ows climbed the peak, and
C G D7 G
strolled beneath the she - oaks on the banks of Rock - y Creek.
B.
C G C
Then home a - long the riv - er that night we rode a race, and
D7 G D7 G
the moon-light lent a glo - ry to Ma-ry Campbell's face; I
D7 G D7 G
plead-ed for our fut - ure all thru that mid-night ride, un -
D7 G D7 G
- til our wear-y hors-es_ drew clos - er side by side.

A.

3. Ten miles from Ryan's crossing and five below the peak,
I built a little homestead on the banks of Rocky Creek;
I cleared the land and fenced it and ploughed the rich red loam,
And my first crop was golden when I brought Mary home.

B.

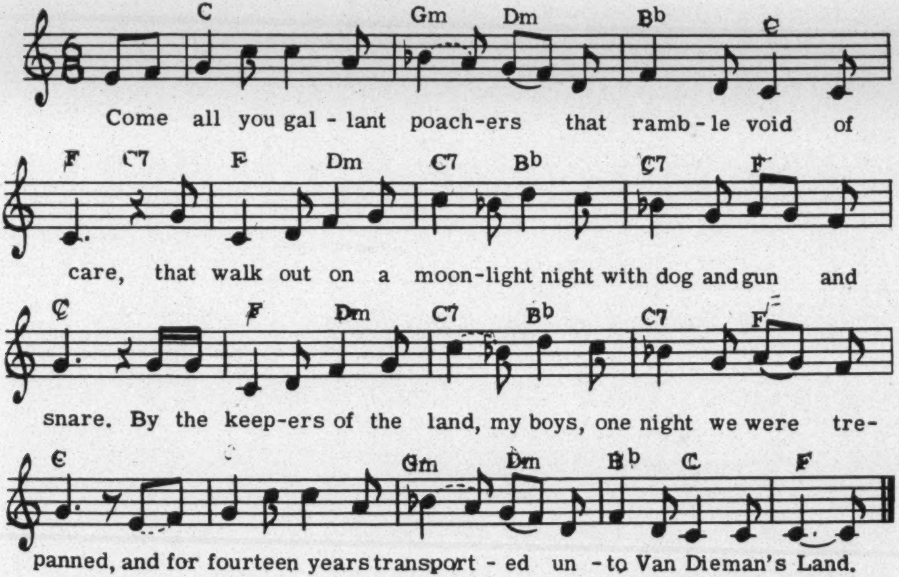
4. Now still down Reedy River
The grassy she-oaks sigh;
The water-holes still mirror
The pictures in the sky;
The golden sand is drifting
Across the rocky bars;
And over all for ever
Go sun and moon and stars.

A.

5. But of the hut I builded
There are no traces now,
And many rains have levelled
The furrows of my plough.
The glad bright days have vanished;
For sombre branches wave
Their wattle blossoms golden
Above my Mary's grave.

281 Van Dieman's Land

Van Dieman's Land is part of the Australian land group and is known today as Tasmania. This song has been collected in the British Isles as well as in Australia. The melody is British in origin and quite in keeping with the British modal tradition in folk songs.


C Gm Dm Bb C
Come all you gal - lant poach-ers that ramb - le void of
F C7 F Dm C7 Bb C7 F
care, that walk out on a moon-light night with dog and gun and
C F Dm C7 Bb C7 F
snare. By the keep-ers of the land, my boys, one night we were tre-
C Gm Dm Bb C F
panned, and for fourteen years transport - ed un - to Van Dieman's Land.

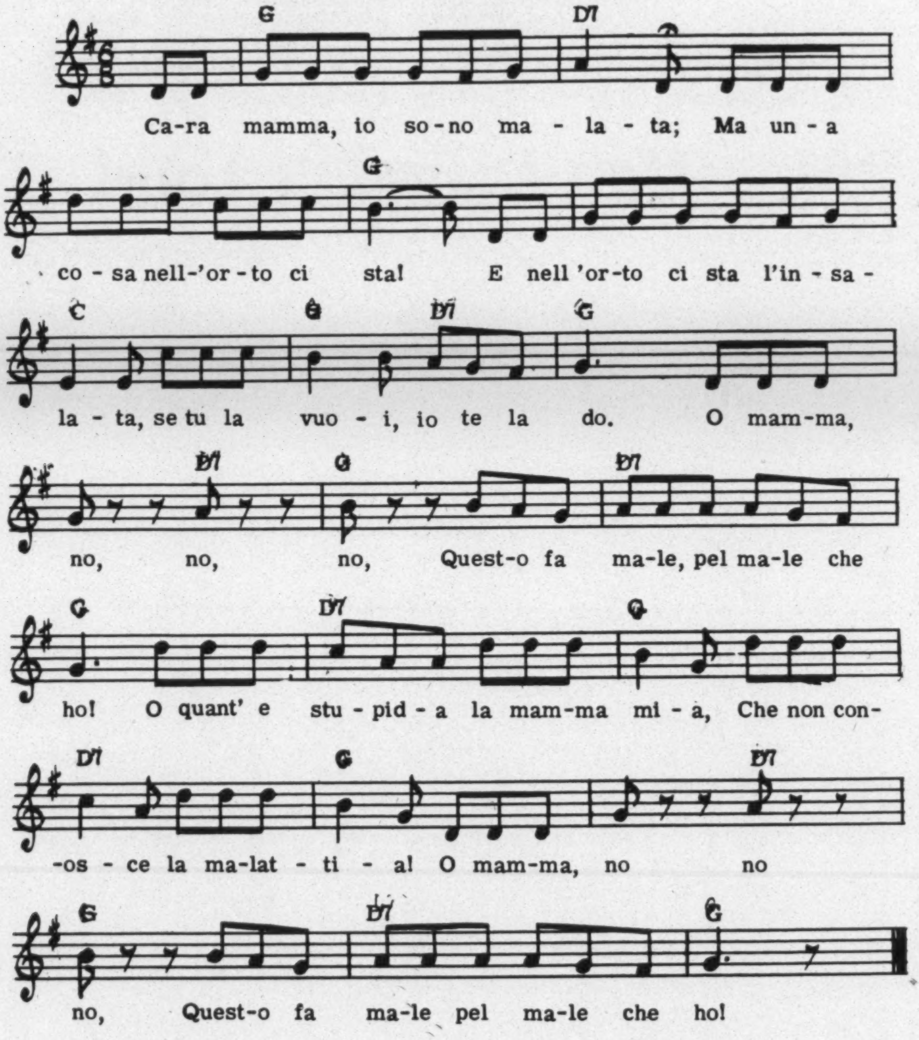
2. The first day that we landed
Upon that fateful shore,
The planters came round us,
They might be twenty score.
They ranked us off like horses
And sold us out of hand,
And yoked us to the plough, brave
boys,
To plough Van Dieman's Land.

3. God bless our wives and families,
Likewise that happy shore,
That isle of sweet contentment
Which we shall see no more;
As for the wretched females
See them we seldom can,
There are fourteen men to every
woman
In Van Dieman's Land.

4. Oh, if I had a thousand pounds all laid out in my hand,
I'd give it all for liberty if that I could command;
Again to England I'd return and be a happy man,
And bid adieu to poaching and to Van Dieman's Land.

282 Cara Mamma, Io Sono Malata

Italian
Folk Song


G D7
Ca-ra mamma, io so-no ma - la - ta; Ma un - a
G
co - sa nell-'or - to ci sta! E nell 'or-to ci sta l'in - sa -
C G D7 G
la - ta, se tu la vuo - i, io te la do. O mam-ma,
D7 G D7
no, no, no, Quest-o fa ma-le, pel ma-le che
G D7 G
ho! O quant' e stu - pid - a la mam-ma mi - a, Che non con-
D7 G D7
-os - ce la ma-lat - ti - a! O mam-ma, no no
G D7 G
no, Quest-o fa ma-le pel ma-le che ho!

Dearest mother, indeed I am ill;
In the garden is something I crave.
In the garden there grows the green
lettuce,
If you wish it, I'll bring it at once!

Oh mother, no, no, no,
That would be bad for my illness,
I know,
Oh how stupid, my mother, you are,
Not to know the cause of my illness,
Oh mother, no, no, no,
That would be bad for my illness,
I know.

(Other verses can enumerate other vegetables, like "la patata" (potatoes), or "il pomidoro" (tomatoes), etc., depending on endurance and appetite.

Cara mamma, io sono malata;	Dearest mother, indeed I am ill;
Ma una cosa nell'orto ci sta!	In the garden is something I crave.
E nell'orto ci sta l'ortolano,	In the garden I see but the gardener,
Se tu lo vuoi, io te lo do!	If you wish it, I'll bring him to you!
-Final Chorus-	-Final Chorus-
O mamma, si, si, si,	Oh mother, yes, yes, yes,
Questo va bene per farmi guari!	That will cure me of my illness!
Oh, quant'e cara la mamma mia,	Ah what a darling, my mother, you are,
Che conosciuto la malattia!	To see the cause of my distress.
O mamma, si, si, si,	Oh mother, yes, yes, yes,
Questo va bene per farmi guari!	That will surely cure me of my illness!

Some transliteration hints to the above song: (Otherwise read phonetically)

io = yo
una = oona
ci = tshi
vuoi = voo-o-i
Questo = kwesto
ho = o
Che = ke
conosce = konostshe
guari = gwari
conosciuto = konos-tshyuto

(For those who wish a "singable" English translation to the above Italian folk song, they will find it on pages 226-7 in "Folk Songs of Many Peoples," Vol. 1, compiled by Florence Hudson Botsford and published in New York, 1921.) R. R.

Some Similarities In Marriage Folk Songs

by Ruth Rubin

The songs of a people have two main characteristics: those that show the DIFFERENCES between one people and another, and those that highlight the SIMILARITIES between one people and another.

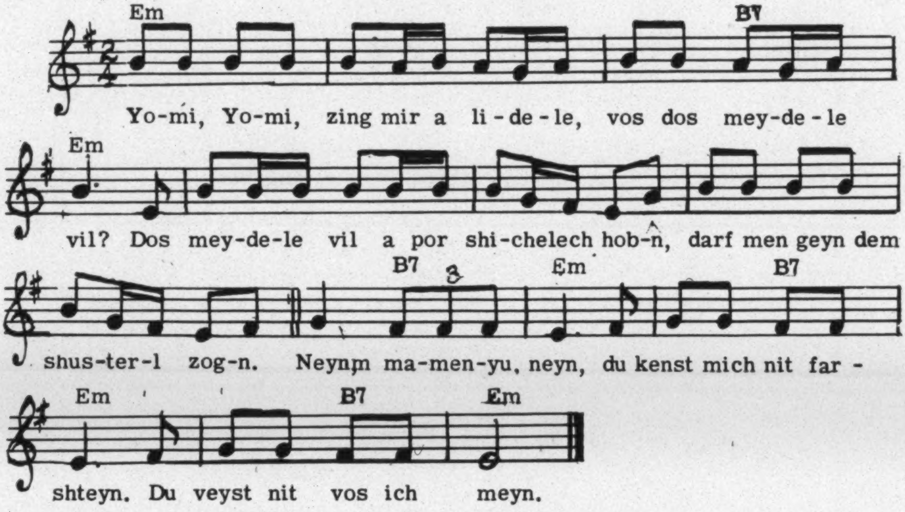
A theme common to modern folk songs among many European peoples is the marriage theme. True to the social pattern prevailing in many lands for generations, young folks did not do the selecting of a mate, but left this task to their parents. In many songs, the problem is treated in a conversation between mother and daughter. Often the daughter urges her mother to hurry and find her a man. At other times the daughter shyly confides in her mother, "the object of her desire." In some cases, mother is understanding and kind. In others she roundly scolds the young "hussy" for being in such a hurry! In each case, the song reflects its particular locale and the specific mores that prevail.

In the southern American folk song, "Mother I Want To Be Married," the mother offers her daughter a cow, a sheep, etc. But none will do. But when the mother mentions a man -- well, then the daughter accepts the offer with glee! In the Italian folk song,

(Continued on Page 15)

283 Yomi, Yomi,

Yiddish Folk Song



Em
B7
Yo-mi, Yo-mi, zing mir a li-de-le, vos dos mey-de-le
Em
vil? Dos mey-de-le vil a por shi-chelech hob-n, darf men geyn dem
B7
3
Em
B7
shus-ter-l zog-n. Neyn ma-men-yu, neyn, du kenst mich nit far-
Em
B7
Em
shteyn. Du veyst nit vos ich meyn.

Yomi, Yomi, sing me a ditty,
What does my little girl want?
The maiden wants a pair of shoes,
Let us go the cobbler's then.

No, mother, no,
You do not understand me,
You don't know what I mean. . . .

2. Yomi, Yomi, zing mir a lidele,
Vos dos meydele vil?
Dos meydele vil a kleydele hobn,
Darf men geyn dem shnayderl zogn.
-Chorus- (as above)

Yomi, Yomi, sing me a ditty,
What does my little girl want?
The maiden wants a little dress,
Let us go to the tailor's then.

3. Yomi, Yomi, zing mir a lidele,
Vos dos meydele vil?
Dos meydele vil a chosendl hobn,
Darf men geyn dem shadchendl
zogn.

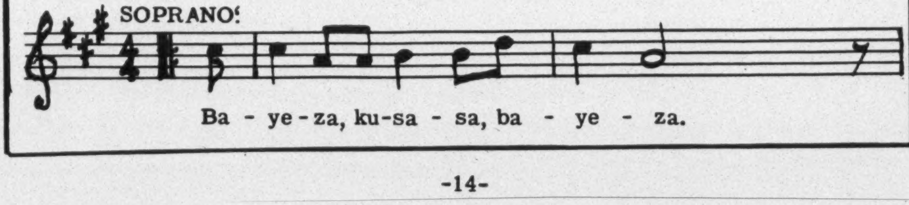
Yomi, Yomi, sing me a ditty,
What does my little girl want?
The maiden wants a husband,
Let us go to the match-maker's,
then.

Last Chorus
Yo, mamenyu, yo,
Du veyst shoyn vos ich meyn,
Di kenst mich shoyn farshteyn!

Yes, mother, oh yes,
You know now what I mean,
You now understand me!

ATTENTION SOPRANOS!

We're sorry! We didn't do right by you in the last issue of SING OUT! In the song "Oonomathotholo" (Page 12 - Feb. issue), we gave you the wrong part to sing. Here is what you SHOULD sing instead. Just clip this line out and paste it over the original.



SOPRANOS
Ba - ye - za, ku-sa - sa, ba - ye - za.

SIMILARITIES IN MARRIAGE SONGS

(Continued from Page 12)

"Cara Mamma Io Sono Malata," the daughter feigns illness, pleading with her mother to go to the garden, for "there, there is something I crave." The mother dutifully goes to the garden and finds some lettuce, some tomatoes, etc. But none will do, until the mother does discover the gardener in the garden! Why then, the daughter effects a very quick cure!

Similar in structure and style are the Yiddish "Yomi, Yomi, Zing Mir a Lidele" and the German "Spin, Spin, Meine Liebe Tochter." As in the previous songs mentioned, the mother-daughter duet is used. In "Yomi, Yomi," the mother offers her daughter a dress, a pair of shoes, etc., etc. But this young lady is not content until a "nice young groom" is mentioned and the trip to the match-maker is undertaken Similarly in the German "Spin, Spin," the daughter at the spinning-wheel claims she cannot spin because her fingers hurt. Mother then offers her a pair of shoes, hose, etc. But not until a man is mentioned does the daughter quickly recover and continue with her spinning! A French-Canadian folk song, entitled "Mariez-moi, Ma Petite Maman! " enacts a similar mother-daughter duet at the spinning-wheel. Here, however, there is no coy mentioning of a delicate subject. Rather does the daughter demand that the mother accept the one that she, the daughter, has chosen! In the end, the mother acquiesces, and the rambunctious daughter (who is only fifteen, in this song) has her wish granted!

Pete Seeger, Paul Robeson On New Long-Play Discs

A Pete Seeger Concert -- Folk Songs and Ballads; Stinson SLP 57, 10-inch, 33-1/3 rpm. Two records. $6.00.

One of the limitations from which most folk song albums suffer is the absence of a live audience at the time of recording. Folk songs, even more than other forms of music, are functional and designed for direct, personal communication.

In its latest release, Stinson Records has tried to overcome this difficulty by issuing a Pete Seeger Concert, recorded at a school assembly program. The end result leaves the question of which procedure is best (with audience or in a studio) unanswered. There is certainly a warmth, naturalness and responsiveness on the records which it is almost impossible to duplicate in a studio. However, sometimes Pete's enthusiasm, fine in a concert hall, mars the quality of the album. The sound isn't "level," sometimes blasting, sometimes fading; on some of the songs, the lyrics are lost as well.

Perhaps the most valuable thing about this new album is the lesson it can teach other performers in techniques of programming and song introduction. The fourteen songs (plus fragments of others and some delightful recorder melodies) present a great variety of people's music from all over the world -- and the introductions are more than charming phrases, but really solid additions to the significance of the music. Among the songs which appear on record for the first time are "Go Down Old Hannah,"

(Continued on next page)

SEEGER. ROBESON LONG-PLAY DISCS

(Continued from Page 15)

"Ariran," and "Bayeza" (printed in SING OUT last month as "Oonomathotholo."

No credit is given for the cover design. I guess it's just as well.

> "I Came To Sing!" -- Paul Robeson Peace Arch Program, sponsored by the International Union of Mine, Mill and Smelter Workers of Canada. 10-inch, 33-1/3 rpm. Sold in Canada only.

Here is another recording with "audience" -- and what an audience! 40,000 people from both sides of the American-Canadian border at the historic International Peace Arch between Washington and Vancouver.

The story of how this magnificent popular demonstration in concert form took place puts this album in an historical context which makes it one of the most important cultural expressions in recent years. In 1952, the Fourth Canadian Convention of the International Union of Mine, Mill and Smelter Workers took place in Vancouver. Paul Robeson and Vincent Hallinan (the Progressive Party presidential candidate in 1952) were invited to be guests at a special session. The union knew that Mr. Robeson's passport had been cancelled by the State Department, but since no passport is required for entry into Canada, they went ahead with their plans and completely sold out the Vancouver Auditorium.

But, apparently Paul Robeson is the kind of a man for whom special rulings have to be invoked. The State Department "discovered" some law which was used to deny both Robeson and Hallinan exit from the United States.

These officials did not reckon with the fact, however, that Paul Robeson is loved and honored by millions of plain people throughout the world -- who will not allow the U. S. State Department to be the final determiners of whom and what they shall hear.

First, Paul Robeson sang a fifteen-minute program to the Convention by telephone into a loudspeaker. And then, on May 18, 1952, at the International Peace Arch, 40,000 Canadians and Americans participated in one of the biggest and most significant concerts ever held anywhere.

Here's how the event is described by the Union: "Roads were blocked for miles around, and the border had to be closed for two hours. Canadians thus delivered a crushing rebuke to the U.S. State Department, whose refusal to let him (Paul Robeson - ed.) sing to 2,650 people had resulted in fifteen times that number coming many miles to hear him."

This album is THAT concert. Musically, Paul Robeson is at his finest in a program of songs from many lands, and particularly songs of the Negro people. Lawrence Brown accompanies and sings with Mr. Robeson on some of the numbers. The most impressive thing about this album, however, is the sound of 40,000 people honoring our generation's greatest People's Artist with their presence and their response.

-Irwin Silber-

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Our Time

By SAMUEL SILLEN

- *. . . And Now Enforce It*
- *Scientists Talk Back*
- *No Borders For Art*
- *Let's Get Going*

THE Supreme Court's unanimous decision outlawing segregation in the public schools is a historic victory for the Negro people and all other forces of progress in this country. The long overdue ruling is a tremendous blow to the Bourbons and bigots, as their anguished outcries make plain. But all who cherish the most elementary principles of democracy rejoice at the upholding of the Constitution's clear intent.

The Court has concluded that "Separate educational facilities are inherently unequal." It thereby demolishes the "separate but equal" doctrine with which previous courts for over half a century have undercut the guarantees of the Fourteenth Amendment. This is the inescapable logic of the decision.

Clearly this victory was not won in the courts alone. It is the fruit of long, courageous, unremitting struggle led by the Negro people. That struggle has cost many lives and untold heartbreak. Generations of Negro men and women have battled to end a system which has deprived their children of educational facilities open to white pupils in seventeen states and the District of Columbia.

The success of this long struggle was made possible in the first instance by the political power and maturity of the Negro people today. Moreover, the government is compelled to make concessions by the realities of its position in the world. Its "leadership of the free world" does not exactly square with the well-known facts of Negro oppression in America.

Nobody, least of all the Negro people, will be taken in by the official propaganda that this oppression has somehow been ended by the Court's ruling. Indeed, even the specific victory on the school issue is by no means self-operative. The Supreme Court has postponed until October the issuance of decrees implementing its decisions. Endless further delays will no doubt be sought by the state governments that have plainly indicated they do not intend to honor the Constitution now any more than they did in the past. The Eastlands of Mississippi, the Talmadges of Georgia, the Byrneses of South Carolina will resort to every evil stratagem to frustrate the ending of segregation in the schools.

There are threats to do away with public schools altogether in some Southern states. Certainly there is the danger of increased violence and frameups by the Confederate-minded against Negroes as well as the many white Southern supporters of non-segregated schools. And even where the law is enforced, there is the problem of seeing to it that Negro teachers, now employed in segregated schools, are not excluded.

All of this makes it all the more incumbent on decent-minded Americans in every part of the country to give full support to organizations like the National Association for the Advancement of Colored People, which played such an important part in the Court battle. This fight, while affecting the Negro people in the first place, obviously has a direct bearing on the general struggle for the rights of all Americans.

The Court's ruling also should spur the demand that the United States government in all its branches outlaw Jim Crow in every phase of national life. The time is ripe to press for a federal Fair Employment Practices Act, anti-poll tax legislation, and an anti-lynching law with teeth in it. The fight to end discrimination in the jury system, not only in the South but in the North, should gain momentum. The campaign for full representation of the Negro people on every level of government should reach new heights.

It is the Jim Crow pattern of living, imposed by the ruling class, which in fact produces separate and unequal schools. In the large cities of the North, such as New York and Chicago, the public schools have in theory been non-segregated. But the enforced ghettoizing of the Negro population has in reality meant separation of the schools along racial lines. The legal form does not correspond to the social actuality. The struggle for equal rights cannot rest with legal victories, important as they are, but must drive to *enforce* such victories and change the conditions of day-to-day living.

Scientists Talk Back

THE shackling of American scientists has aroused the protest of the country's leading scientific bodies. The National Academy of Sciences, for example, was warned last month by its president, Dr. Detley W. Bronk, that the current "exploitation of fear and misunderstanding by those who seek selfish or unwholesome ends is creating an environment unsuitable for the furtherance of science."

Dr. Bronk, who is also president of the Rockefeller Institute, added that if resistance to the anti-scientific drive proceeds too slowly "we shall lose much of the momentum and some of the ideals we have derived from our predecessors."

Awareness of this threat has naturally been heightened by the government's suspension of Dr. J. Robert Oppenheimer as a security risk, an action described as "contrary to decency and common sense" by the editorial board of the *Bulletin of the Atomic Scientists.*

Thoughtful men of science realize

that the bell tolls for them too. As Carey McWilliams writes in the *Nation*: "Dr. Oppenheimer's anti-fascist past is being dredged up now, not because anyone really believes, in view of the record, that it actually disqualifies him from further service to the government, but because it can be used as one of the means of coercing and coordinating opinion in this country, most particularly the opinion of scientists."

It is of course lamentable that one should have to speak of Dr. Oppenheimer's anti-fascist "past," for such anti-fascism is sorely needed in the present. The scientist might well be proud of whatever he contributed to the struggle against reaction instead of regarding it as a naive aberration of muddle-headed youth.

But this is not the main issue in the Oppenheimer case. The attack on him is motivated by the pro-war ambitions of the most reactionary forces in the country today. A good part of the hue and cry is based on the scientist's apparent hesitation about the H-bomb program in 1949. On this point the *Bulletin of the Atomic Scientists* has this to say: "So far as his objections were moral and political, he was entitled to his opinion as a man, and it would be absurd to say that all doubts on these scores have been resolved or can ever be resolved."

The heart of the question is that a war-minded Administration, and the fascist-bent forces around it, cannot tolerate the principle that a scientist is entitled to his moral and political opinions, or for that matter his scientific opinions, if they clash with its aims. The scientist is simply a robot with "know-how." His not to question why. And if it is the essence of the scientific spirit, as opposed to the code of militarism, to question why, then obviously something must be done to quash the scientific spirit.

The voice of reason, which is the only voice in which science can truly speak, was only in a minority when the Supreme Court in a six-to-three decision upheld a six-month suspension of Dr. Edward K. Barsky's license to practice medicine in New York. The eminent surgeon, who was national chairman of the Joint Anti-Fascist Refugee Committee, had his license suspended following his conviction in 1947 for "contempt of Congress." Justice Douglas, who joined Justices Black and Frankfurter in a dissent, pointed out that Dr. Barsky was suspended because of his ideas, and he added: "So far as I know, nothing in a man's political beliefs disables him from setting broken bones or removing ruptured appendixes, safely and efficiently. When a doctor cannot save lives in America because he is opposed to Franco in Spain, it is time to call a halt and look critically at the neurosis that has possessed us."

It surely is time, and Justice Douglas has put his finger on the fact that American lives in the first instance suffer from the politically motivated attacks on science. Two days after the Supreme Court's action in the Barsky case, it was disclosed in Washington that the Public Health Service has denied or cancelled research grants to thirty highly qualified scientists because their "loyalty" is in question. Their ability to fight cancer or polio is not in question. Their healing skills, we are assured, are above reproach. But their attitude to Franco and Chiang Kai-shek and McCarthy is suspect. So we can now pass on to the Great Beyond, cheerful in the knowledge that no bacteriologists of "questionable loyalty" have been permitted to stay us in our journey.

No Borders for Art

IT IS four years since the State Department, in one of its "cold war" moves, withdrew the passport which Paul Robeson had held continuously for 22 years. The State Department continues to maintain that "it is not in the best interests of the United States" for the world to see and hear the great artist who sums up the finest cultural traditions of our country.

Mr. Robeson has been unable to accept repeated invitations from all over the world to give concerts, to play *Othello,* to sing the leading role in Moussorgsky's *Boris Godounov.* Among the most recent invitations are those from the leading composers of England, including R. Vaughan Williams and Benjamin Britten. They are joined by the British Actors' Equity Association, whose Council has unanimously expressed its "satisfaction at the prospect of seeing Mr. Robeson play this part (Othello), in which he has previously made so striking an appearance."

The ban on Paul Robeson's travel is not only a grave injury to him, but a terrible dishonor to America. And all the more so when it is combined with the denial to him in this country of regular concert and stage engagements.

That the American people, like those everywhere, are eager to hear the magnificent voice of Robeson was again evidenced last month at the University of Chicago. The student body jammed Mandel Hall on the campus, where the singer and his accompanist, Alan Booth, gave a concert. There was a turn-away crowd of another thousand. And this despite the campaign of intimidation, spearheaded by the American Legion, which sought to keep Paul Robeson off the campus. The students refused to back down. They declared: "It is important that students make the opportunity to hear Mr. Robeson; first, because many have never had a chance to hear him, and second, because by doing so we refuse to accede to a policy of suppressing those whose views are controversial."

The scurrilous attacks on Paul Robeson have reached a new low with the spreading of an invention by certain newspaper columnists, notably Leonard Lyons, that the great artist and people's leader is "changing his views." This "fantastic slander," as Robeson termed it, is bitterly resented by everyone who really cares about truth and decency. It is a transparent effort by little minds to shake the tremendous respect and love which Robeson enjoys among millions of Americans, particularly the Negro people.

In a press statement blasting these lying provocations, Robeson said:

> ". . . The very essence of my life and work is loyalty to my convictions. I am, as I have been for many years, firmly and fully devoted to the struggle for peace and democracy throughout the world, for Negro liberation and colonial freedom, for friendship with the peoples of the Soviet Union, new China, and the people's democracies of Europe. The interests of the working people of every land are my guiding principle, and I know of no force that can make me change. As for those who are telling the public that I have changed my mind, I might ask: "How stupid can you get?" . . .
>
> "The fact is, every day brings new proof that the great cause of peace and liberation, in which I am inseparably united with the vast majority of mankind, is *invincible*. The doom of imperialism has been sounded in all of Asia, and soon Africa and the other colonial lands now straining against their chains will rise in mighty freedom.
>
> "And here at home, it's beginning to look as if those who want to 'go it alone' into a new world war can't count on having the American people go with them —and everybody else has already said no.
>
> "Change my mind? Gentlemen of the press, you'd better change *yours*, because what I believe in—*is happening!*"

Last month's Cultural Salute to Paul Robeson in New York launched a major nationwide and worldwide campaign to restore Paul Robeson's right to his passport. This is his right as an American citizen and as a world artist. And it is the concern of all who treasure culture and who see in the promotion of cultural interchange among nations one of the firmest foundations of peace.

Certainly this campaign will touch the minds and hearts of millions.

Let's Get Going

IN THE second volume of Harold L. Ickes' secret diary there is one passage which has extraordinary relevance today. The entry, dated 1939, concerns the voting by Congress of $100,000 for Martin Dies to continue "the fantastic investigation" into so-called un-American activities. Ickes noted that President Roosevelt strongly opposed this witch-hunt and wanted it "cut off sharp." And the Secretary of the Interior added these words:

> "This is a distinctly dangerous situation. I cannot forget that Mussolini rose to power in Italy as a result of a 'Communist' hunt; that Hitler did the same thing in Germany; that England has groveled on its belly before Hitler because it is afraid of communism. It is not unlikely that, as a result of Dies' efforts, a Communist scare will be fomented and fanned in this country, following which some man on horseback may arise to 'protect' us against the fancied danger. The result here in that event will be fascism."

Ickes could not forget the tragic lesson of living history. Many others chose to ignore it as soon as the fascists of other lands were beaten back. Across oceans and continents they had been able to see through the strategy of reaction's Big Lie. But their vision became perilously dim when the same abysmal quackery, with a few extra trimmings, unfolded at home.

Most American intellectuals cheered Thomas Mann in 1937 when he published his scorching letters to the University of Bonn officials who had rescinded his honorary doctorate because of his anti-fascist views. But many of the same intellectuals were silent when the German novelist, shortly before leaving this country, warned about the danger of fascism in the United States. There were many who hailed the heroic stand of George Dimitroff in the courts of Germany, but who turned the other way when Eugene Dennis and his colleagues were framed in the courts of America.

In recent months a great many Americans have been re-discovering the truth noted by Harold Ickes two decades ago. Millions today realize that the "Communist" hunt has not been directed at Communists alone, and that the "protection" which McCarthy and his gang are offering against the fancied danger is the same old Hitlerite technique for grabbing dictatorial power. Experience has shown that the jailing of the Communist leaders prepared the way for a general assault on the Bill of Rights.

This new understanding makes possible and practical the campaign to win amnesty for Eugene Dennis, General Secretary of the Communist Party, and for all political prisoners. And in turn such a campaign is an indispensable part of the fight against McCarthyism.

Up to now the amnesty campaign has lagged. Its importance has been underestimated by many progressives. Others have considered the fight to win the release of political prisoners as futile and unrealistic in view of the reactionary character of the Administration. Such an attitude is of course welcomed by the Brownells.

Too few realize the growing dangers of extreme persecution of those in prison: witness the attempted assassination of Bob Thompson (who faces seven long years despite his gravely weakened condition), the heaving of Gus Hall into solitary, the infamous discrimination against Ben Davis, the physical attack on Philip Frankfeld, the denial of elementary privileges to Eugene Dennis and others. Too few realize fully the danger that the government may seek to deprive the political prisoners of the time off (for work time, good behavior, etc.) to which they would normally be entitled. And too few are alerted to the very real danger that the Administration may attempt to keep them locked up even at the end of their full term.

These realities make imperative a far more serious and energetic amnesty drive. This month—June 4 to July 4—has been designated as Amnesty Month. The next phase of the campaign will center around the fiftieth birthday anniversary of Gene Dennis on August 10. We urge our readers to support in every possible way the vital movement to free Dennis and all political prisoners.

THE WORD

By V. J. JEROME

We are pleased to present the opening chapter of a work in progress by the author of A Lantern for Jeremy. *Readers of that warmly received novel, published by* Masses & Mainstream, *will recognize in the new work a sequel dealing with Jeremy's years in England. Mr. Jerome, editor of* Political Affairs *and a leading Marxist critic, is one of the Smith Act defendants in New York, whose case is before the United States Court of Appeals.*

THE boy sat a little away from the fire, warming his naked chilblained feet, his itching, burning, tingling feet. Sometimes through the pain came the feeling of a tickling sweetness, and he wanted it to go on, to tickle him, to gnaw, long, long, before the itching and the burning came back. Perhaps if he brought his feet nearer to the fender, the tickling would come on again; but his mother had said he wasn't to bring his chair any closer. Now her eyes were on him from the floor where she was on her knees with a pail at her side, scrubbing.

"Roast, roast your chilblains—you'll never cure them! The whole winter will pass before you'll be able to put a boot on to go to school in."

"I don't care if I don't go to school. I hate the school here. I hate it. I don't care if my chilblains never get cured."

His mother wiped away the sweat from her face with the sacking that was her apron.

"Fine words to hear from my scholar son. Soon be half a year since you came to London, and you can scarcely count to twelve in English. What'll become of you, Jeremy—a boy who'll be Bar Mitzvah in a few years?"

"You don't ever speak English in the house, and Daddy doesn't."

"But if you went every day to school—"

"At school I don't understand what they're saying. They all talk so fast, and the words jump on top of each other—always on top of each other. You can't hear a whole word. A language without a whole word, that's what it is. I never want to speak it!"

"It's a fine enough language for the King of England but not for a little green boy just off the boat. Good, then, keep on sitting here with a lock on your lips and wait for the English words to get whole."

His mother was again bent face down over the scrubbing brush.

This is how he had first seen her when he came with his uncle and aunt from the boat, when they stood with their packs and the man from the ship's company said, Here—this is the house on Lucas Street. And he had wondered: Is this the house? How could you tell it from the others in that long narrow street with all the sooty-brown houses on both sides looking alike? But this couldn't be the house! Where was the yard for his father's silver carriage they had heard tell about before they came? And where did his little brother Shimmele play with the English Tsar's grandson? And how could his mother pass through such a low doorway in her big fancy hat with the large feathers? Who was the skinny woman in the sackcloth apron on her knees in front of the house, scouring the white stone of the threshold? Who was she, with the shining sharp face lifted to him? Then someone said, Your mother. . . .

A pain shot through his foot. He drew it away from the fire.

Mierele's cry came from upstairs.

"She's awake, my little one," his mother said. "Perhaps her fever has gone down. I'll take a cup of broth up to her."

Jeremy sat gazing at the burning coke. From the low flames little quick thoughts shot out at him.

. . . *my little one.* Mierele, Mierele, always Mierele. Dresses her up like a doll in a box. And always curling her hair. Some day he'd mess it up and rub the hair in her face. Let her cry. She's always crying anyway. Over three years old and always crying.

. . . *just off the boat.* He wished he had stayed on the boat with Uncle and Auntie when they went back to Poland. His mother and father cried. They wanted Uncle and Auntie to stay in London, to be all together. That's why they had sent three ship's tickets. But what good did it do—the ship's tickets and the crying? Uncle couldn't find work as a fleece scraper and he wasn't young enough any more to lift the heavy London pressing irons when he tried to become a presser. How could he have let them go back alone when they had brought him here, when he was everything to them, their more than son? He belonged with them, he always would. His mother had left him behind when he was small with Auntie and Uncle when she went to England to his father and took only Shimmele along and his baby brother who died on the way. Uncle and Auntie should never have come here, and he should never have come. Let them write all they want from London. Tear up the ship's tickets. They should never have come. The long, thick-throated blast of the ship's horn still boomed in his ears, as it boomed many nights when he tossed about in his bed. He heard it again now—fierce and awful, like the wail of Kol Nidre on the eve of the Day of Atonement.

. . . *soon be half a year*—and he can almost count to twelve. At the end of the year, when he's ten, he may be able to count to twenty-five, and the year after that to fifty, or a hundred. How many years will it take to a thousand? He'll be grown up then, and long past school age. At home, in Poland, he would now be studying in the seminary; the town was going to send him there, because of his good learning. Fear took hold of him. He put his fingers to his lips to feel the lock. There *was* a lock on them. His mother had said it was there. So long as it hung there he wouldn't be able to speak English. He set his teeth hard and dug his nails into his lips, as if to tear his mouth free. *"One, two"*—he uttered fiercely under his breath—*"seven, eight, leven, twelf."* He struck out farther—*"gut morning. How you do? Come on fight!"*

His eye caught a paper-covered book with half the cover torn off that had dropped to the floor from the sofa—his younger brother's book. He leaned over and snatched it up. His hungry fingers began turning the leaves. There were pictures. He looked at them all: strange, faraway creatures and things—monster-men and tiny ones, maidens with fishes' tails rising out of the sea—forests and palaces and great pots filled with fire. He had never before tried to read one of Shimmele's books. Now he will—he must. He read the title softly to himself. "The Princess on the Glass Hill." He understood the words! How strangely like Yiddish some of them were! He read on, muttering to himself:

" 'Once upon a time' "—that he knew, that's how stories always began in English—" 'there was a man who had a' "—what's a *m-e-a-d-o-w?* He groped for the meaning. The word came up again on the next line; but it was no clearer to him. It must be something big and important, for it lay on the side of a mountain. His eye slid down to the next paragraph; but on the very first line—there it was again: *m-e-a-d-o-w;* the eldest of the man's three sons was willing to go to it. It wasn't just a word that now you see and then lose under the rush of new words. It was a word you kept tripping over. It came up and up again to look slyly at you and gloat: *Without me you can't go on with the story. I'm big and I lie on the side of a mountain.*

"Mother, what is a *me-yadov?"*

His mother stopped at the door with the empty bowl in her hand and stared and stared at him.

"Meyadov? Why, what is Meyadov doing here? The name of the village next to my birthtown—how does it come into the English book?"

Her eyes lit up. She was at Jeremy's side.

"Look at it again, Jeremy. Are you sure it's Meyadov?"

"It's *meyadov,* Mother; but it isn't the village next to Pinchev."

"Don't say that!" she answered. "There is no other Meyadov. Pinchev isn't Vokyrts, the pile of hovels your father brought me to when we got married. In many places they write about Pinchev. It's on the map, too."

"But Meyadov, Mother—"

"Well, is it so out of the way for them to write also of the places lying about Pinchev? Let me see, let me see."

She looked into the book. Jeremy pointed to the word, in all the three places on the page, although he knew his mother couldn't read it. She looked long at the word, as though she wanted to touch it. She stepped back and kept looking at it.

"Mother, it isn't your Meyadov, it really isn't. It's big and it lies on the side of a mountain."

"Then it must be—it surely must be! Our Meyadov is on the slope of a hill, and it's a big village, bigger than most villages. You should see what a village! Come, try to read for me what it says."

Jeremy gave a heavy sigh.

"Mother, you don't understand. It's something different. It isn't about Poland at all. It's a tale about a place far away and a time long ago. It's about a man who had three sons and they had a—a—me-ya-dov. I don't know what it means, and I can't go on with the story because I don't know what it means."

There was crying in his voice, and his head fell on his mother's lowered shoulder. Now the sobs came. He could not stop the flow of tears.

"I'll never be able to rea—ead. All the boys know how to rea—ead. Shimmele is younger than me and he knows how to read, but I don't. Oh, Mother!"

She held him close to her.

"Don't, don't cry, my dear one, my son. You'll yet be able to read English as you read Hebrew. Nothing in this world comes easy. You have a good head. Only take it out of the clouds in Poland and see that you're in England now. Wait, you'll go back to school soon. And Shimmele will help you."

"Shimmele plays football all the time in the school playground, and when he gets home, he's always in the backyard playing tip-a-cat and up-the-line."

"We'll ask him to help you. He would know the meaning of the word; but he's staying on at school. Today is Wednesday and they're having Happy Evening in school. He'll have supper at his friend Barney's nearby."

"Now I'll have to wait till Daddy comes home."

"He should be back before long. It's a raw day—sleet and wind, no day for him to be trudging through the streets, with his bitter cough. But as soon talk to the wall as talk to your father."

"Why can't you read, Mother?"

She looked at him with burning eyes.

"Why? I could tell you—yes—yes—"

She stopped. She turned from him and went into the kitchen. Jeremy could see her set the washboard in the tub where the clothes were soaking.

"Why, Mother?" he shouted. "I want you to tell me."

She scrubbed and scrubbed upon the board, fast and without stop. He waited. She was back, drying her hands.

"I'll tell you why I can't read." She pulled back the skin at the side of her eye and bared a white scar. "See this? That's why I can't read. That's from the cat—yes, the cat they threw in my face through the schoolroom window. I was a girl, only twelve. *The Hebrew school is for boys!* they shouted at me. And why? Because I stood outside listening to the learning. My younger brother—your Uncle Selig—he's long dead, peace be on him—had the brains of an ox. Him they sent to study the Torah, the woodenhead, but not me, because I was a girl. Me they ordered to fetch his lunch. I wasn't allowed to go to school. Soon after, I was given out as a servant girl, and that was the end of it. Then I married." She stopped. "Now you know why your father can read and your mother can't." . . .

JEREMY looked up with joy as his father opened the door. In drenched overcoat he stood, pale of face, with collar upturned, shaking the rain off his bowler hat into the passage.

"A weather for you—it's a sin to drive a dog out in such weather."

His breathing came hard, and he brought his hand to his side. His face twitched with pain. He looked at the fire.

"Warm! A Garden of Eden. And—ah, the fine smell of lentil soup! Good to be home."

"The great earnings that waited for you at your hard-luck master's could have waited another day. But no, you had to go to the workshop, when there isn't a garment for you to cut!"

She helped him with his coat.

"Any orders yet, Naftoli?"

"Orders? There's talk of orders—but so far not one since he sent out the samples."

"Yet you had to drive yourself out on a day like this, so soon after you got off your sick bed. What's the use of your cough medicines, Naftoli, and all your doctoring?"

"I didn't go out for a pleasure walk, Maryem, to look at the buildings. London buildings for you—dark and gray like tombstones." He laughed. "Must be in mourning still for Queen Victoria."

He came over to Jeremy and stroked his head:

"Well, and what sort of day have you had, son? Are your chilblains better?"

"He's had a day inside like the weather outside. Started to read something in Shimmele's book. First time he got his head out of Poland. Then he knocked it against an English word, and that was the end. His tears are still caked on his cheeks."

"Daddy, what is *meyadov?"*

His father looked at his mother wide-eyed, and a smile crossed his face.

"Yes, that's what I thought—Meyadov," she said. "But he says it means something else."

"Of course, it means something else. As if they've nothing better to write about than *your* village—a village that's no bigger than a dot. Let me—"

A hard, dry cough cut his words. It cut through to Jeremy's heart.

"Let me see, let me see, Jeremy."

Jeremy held the pages open.

His father took the book and began to read:

" 'The Princess on the Glass Hill.' That means," he translated into Yiddish, "there was a princess and she sat on a hill that was made of glass."

"I know that, Daddy; it's lower down that I want you to explain to me."

"Wait, wait till we get to the fence and then we'll jump over it. 'Once upon a time'—well, that's simple: a long time ago there was—that's how stories always begin—'. . . there was a man who'—that you understand?"

Jeremy nodded. Now at last—*the word!*

" '. . . who had a—a—me-a-me-ad—' "

Jeremy's heart beat faster.

His father brought the book closer to his eyes, pursing his lips and looking long at the word. He rubbed his forehead and fixed his eyes on the floor in thought. Slowly shaking his head, he turned, first to Jeremy, then to his mother:

"Strange word. Never heard of it before. Don't know why they need such words altogether, such sounds from the Tower of Babel."

"Well, that's the end of one day's book-learning. Better put on a pair of dry socks, Naftoli, before you sit down to supper."

Jeremy sat in silence. His head dropped to his chest, and he covered his face with his hand.

"I didn't know, Jeremy, this one word meant so much to you," his father lifted the hand slowly. "I didn't know, my dear one."

"If I knew this word, I could go on with the story. And I want to read it."

"I might get someone to explain it. Sophie the grocer's daughter, she's a school teacher."

He picked up the book and took his overcoat from the hanger.

Jeremy's mother barred his way: "What's come over you to go out again in such weather, Naftoli? I'm putting supper on the table."

"No, Maryem, after supper she'll be gone. She teaches in the evening school. While you're setting the table I can be across the way and back."

"Father in Heaven, it isn't enough I have Jeremy at home with the chilblains and Mierele upstairs in bed with a fever, but you have to send a madness into my husband to make him rush out in such a night, ill as he is—for what? for a foolish word that's worth nothing." Her eyes flashed. "The word can wait, Naftoli. The world isn't burning."

"The word can wait! The word can wait! The word *can't* wait! Why should it wait? What's there in this life for him, for me, for all of us? Work — drudge — work — drudge —eat, sleep, and get up again to work, drudge. And if a boy wants to have something different out of

life—wants to learn the language of the land, wants to read a book, to learn something—*the word can wait!*"

"Yes, it can wait! As if our lives hang on the word this minute. That's been my misery all my married years. Always pigeons fluttering in his head. Always dreaming about something different. Won't look at the walls of our poor home and try to bring in something to give our children a future. No—has to run out chasing a word!"

HE WAS gone. No one spoke. Through the doorway Jeremy watched his mother in the kitchen. He wished she would scold. But she set the plates down angrily and said nothing.

A quarter of an hour passed. His father wasn't back.

"—yadov, meyadov—a plague on it!" she grumbled in the kitchen as she covered up the pots on the stove. She came out, untying her apron: "And you with your sudden fever for English learning! One word gets stuck in his gullet, and the whole household is upset."

Quickly she threw round her shoulders her thick black shawl. "Going to bring back your father. Watch after Mierele." She dashed out of the house.

From the wall over the chipped mantelpiece facing him the skull-capped head of Sir Moses Montefiore looked down upon Jeremy. He was a great and rich Jew and a great Englishman. He was pious all his life, and now the charities in his name were spread everywhere. That's why he's hanging here in a big wide frame, even though he's no relation. He must know what *meyadov* means, because he lived longer than a hundred years and he is very wise. Aren't you, Sir Moses Montefiore? Just tell me one thing: Is it easy or is it hard? Maybe it would come easy to you. All things came easy to you, ever since you were born—with the Sir to your name and all the gold and silver in the bank. But I'll bet you don't know the word either. I can see by your eyes you don't know it. It *is* hard, isn't it? Otherwise my father would have known it—he came here even before King Edward became king — and the grocer's daughter wouldn't take so long to find the meaning, because she's a school teacher. Maybe nobody knows it. Maybe it is Mother's Meyadov. Maybe a passing wind whisked it from the air of the village that's no bigger than a dot and blew it into the English book without any meaning and without any sense. . . .

His mother was back—alone.

"Sit down to supper, Jeremy. No reason why you should wait for us. Sophie wasn't in. Had to teach an early class this evening. So what does your wise father do? He has to follow her all the way to Shoreditch to the evening school—on a night like this! Who knows if a tram will stop for him at Commercial Road?"

Jeremy hobbled into the kitchen to the table. He took up his spoon; but he could bring no food to his mouth.

His mother went in to feed the fire. He could see her standing looking at the flames.

"Fine help we are to you, your mother and father, grownups, came here before you did—and can't help with the meaning of a word—begging we have to go for it."

She spoke softly, but he could hear her.

"I wanted to have learning, to be able to read in the books the stories I heard my grandmother tell—such wonderful stories—one about the Polish King Casimir and the beautiful Estherka, the Jewish tailor's daughter, whom he loved. I would come home and tell those stories to the neighbors. Every Friday night they came to us and sat around the warm oven, and listened and listened to my story-telling, even after the candles went out. . . ."

He couldn't see his mother's face. But he saw the scar the cat had made when they hurled it at her through the schoolroom window. He heard the loud mocking shout, *The Hebrew school is for boys!* He saw her clap her hand to her eye and the blood on it when she took it away, and the tears. . . .

She stood looking into the fire. Outside the rain was beating against the window. . . .

Soon Daddy will be back with the magic word. It will shed a bright light on the whole story. It will be the Ministering Candle lighting up all the other candles of the Menorah. Now Sophie, the evening school teacher, has lighted the Candle for Daddy, and now he's hurrying home with it to bring it to his son. He's sheltering it under his coat from the sleet and the rough wind. It's taking him so long—he has so far to go. On, on, he rushes, in the night, past people and houses and street lamps, never stopping, never stopping, even when his breathing begins to come hard. The cold wind beats his chest and throat with sharp whips. *Daddy—Daddy—let go of the candle! Button up tight! Cover your chest against the wind—cover your throat! Daddy—come home, Daddy! I don't need the word—it's only the name of a village—only a dot—hurry home without it, Daddy!* . . .

He limped back to his chair by the fireside. The burning and the itching came again.

"Mother, what if Sophie doesn't know?"

How Art Began

By SIDNEY FINKELSTEIN

COMMON to all stages of human society is the labor process, of which Karl Marx provided the classic definition in *Capital*:

> "Labor is, in the first place, a process in which both man and nature participate, and in which man of his own accord starts, regulates and controls the material reactions between himself and nature. He opposes himself to nature as one of her own forces, setting in motion arms and legs, head and hands, the natural forces of his own body, in order to appropriate nature's productions in a form adapted to his own wants. By thus acting on the external world and changing it, he at the same time changes his own nature. He develops his own powers and compels them to act in obedience to his sway." Marx adds, "It is the everlasting nature-imposed condition of human existence."

The labor process is a creative process. The history of the labor process is first of all the history of the developing modes of production from the first food gathering, the making of stone tools and the invention of the bow and arrow, to the complicated industrial machinery of modern times, and the vast changes of the world they have brought about. The labor process is also a learning process. For through the transformation of nature into new forms adapted to human needs, society learns everything it knows of the make-up and laws of nature. Thus the history of the labor process lies behind the history of science, which is the developing knowledge of the laws of nature and of how they can be used to further transform nature.

The labor process is, lastly, one through which human beings also are transformed. Through the adaptation of nature they develop their skills, their "slumbering powers," and the senses themselves. Thus it is the basis of art, and in the history of art we can find a revelation of the constantly developing awareness by human beings of the sensory richness of the external world and of the nature of human beings. Marx writes, "The formation of the five senses is the work of the entire history of the world up to now." He adds:

> "Senses limited by crudely practical needs have only a narrow meaning. . . . The worried poverty-stricken man has no mind for the finest play; the dealer in metals sees only the market value, not the beauty and originality of the metal. . . . Hence the objectivization of human existence, both in a theoretical and practical way, means making man's senses human as well as creating human senses corresponding to the vast richness of human and natural life."

The "objectivization of human existence" means two things. One is the actual work with and transformation of nature to fit human needs, out of which human beings discover the make-up of nature, its richness of qualities, and its laws. Hunting, the making of fire, agriculture, the domestication of animals, irrigation, the building of dams, are all such forms of transforming nature. The other is the expression of thought, and of the feeling that accompanies thought, in some objective, concrete form, so that it exists as a part of the real world, can be used by others, and can move them. Poetry, music and pictures, are such forms. They are creations of the human body and mind engaged in social life, and their function is to make human beings conscious of the real world, how they are changing it, and how they themselves have grown in the process.

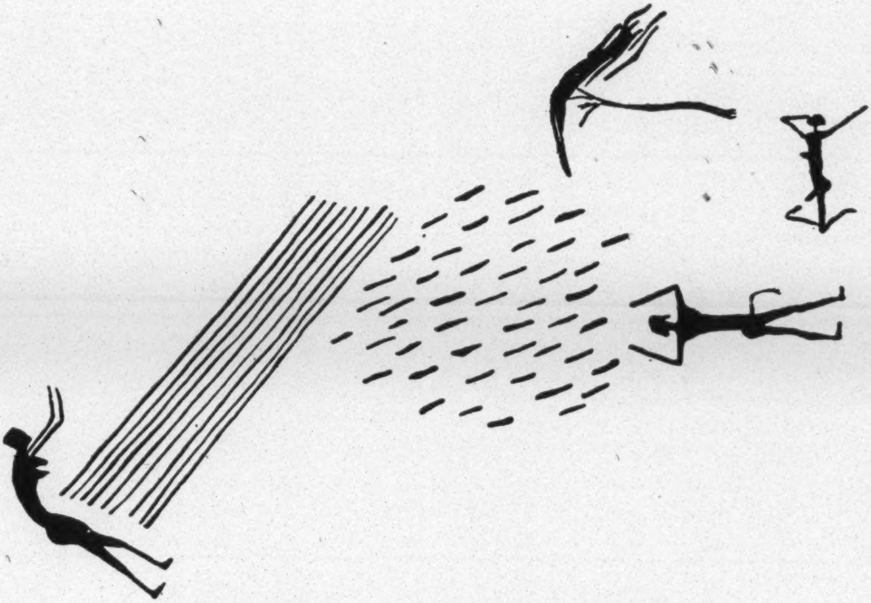
Art rises in primitive communal life. It is not yet "art as such"—that is, art with a specific role to play different from handicraft, religion, science and history. It is still closely tied to the fundamental labor process. It appears in two forms. One is that of objects of physical utility, such as tools and weapons. In the Lower Paleolithic, or Old Stone age, stone tools appear. At first they are simply stones chosen for their shape. Then they are sharpened, and as a further step, they are wholly worked over, entirely reshaped to fit a human use. And one of the great achievements of primitive society, in reshaping materials to fit human wants, is pottery.

The other form is that of rituals based on magical beliefs, which also appear in the Old Stone age. Magical practices in primitive communal life are an attempt to master the forces of nature, based on the belief that to imitate these forces gives human beings power over them. One of the earliest of such practices is the ritual burial of the dead. Thus in many ancient burials the legs of the dead are flexed, to imitate the position of birth. Sometimes the bones are colored with red powder, imitating blood and life.

Later in the stone age the bodies of the buried dead are bandaged, and food and pottery are buried with them. In these burial rites lie the beginnings of the great pyramids, tombs and temples of ancient Egypt, China, India, Korea and the Aztec and Mayan peoples of the Americas, as well as the medieval European cathedrals in which bits of bone and relics ascribed to the dead saints are kept.

In primitive life there are hunt rituals, which imitate the motions of the animals to be hunted and the gestures of the hunt itself. As part of these rituals the pre-historic cave paintings of animals arise, which imitate, for magical reasons, the animals to be hunted and the hunt itself. With the development of agriculture, ritual dances arise, sometimes imitating sexual acts, or the process of death and birth, in the belief that there is a connection between the birth of human beings and the renewal of the fertility of the soil.

THE beauty of pottery is, first, that it represents a humaniza-



ROCK PAINTING. RAIN CEREMONY.

tion of nature. The idea of the various shapes of pottery may have started as an imitation of things in nature, such as an egg shell, a gourd, or the cupped hands. But to recreate these shapes with different materials, such as clay, and with the skills of the hand and eye, is a new step. Not only do body skills develop, and a feeling for the sensitive manipulation of clay, but the imaginative possibility arises of shapes different from those in nature. The imagination is the reflection of what is possible, springing out of the real conditions of life and the problems they raise to be solved.

And so there arises a variety of shapes, designed for cooking, eating, drinking, the preservation of seed, oil and water, and transportation. Each of these is a different form, which represents a concretized thought, the thought of the human need to be met taking objective form in a work that can be put to use and reproduced. It becomes a permanent possession of society.

The beauty of pottery is also that it represents a step to freedom. Frederick Engels wrote:

> "Freedom does not consist in the dream of independence of natural laws, but in the knowledge of these laws and in the possibility this gives of systematically making them work towards definite ends. This holds good both in relation to the laws of external nature and to those which govern the bodily and mental existence of men themselves—two classes of laws which we can separate from each other at most only in thought but not in reality. . . . Freedom therefore consists in the control over ourselves and over external nature which is founded on knowledge of natural necessity. It is

> therefore necessarily a product of historical development. The first men who separated themselves from the animal kingdom were in all essentials as unfree as the animals themselves, but each step forward in civilization was a step toward freedom."

Engels points out:

> "It is the difference between the destructive force of electricity in the lightning of a thunderstorm and the tamed electricity of the telegraph and the arc light; the difference between a conflagration and fire in the service of man."

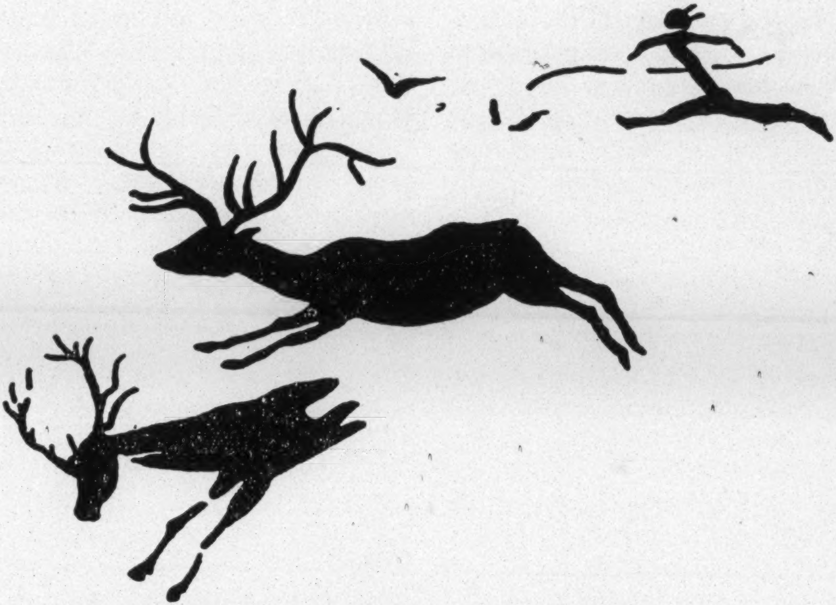
In primitive communal life pottery was not merely a minor handicraft, as it is today, but one of the great leaps in the mastery of nature, opening up new possibilities of social life. It lay at the heart of agriculture, through its use for the preservation of seed and water. It was bound up with important steps in the development of science, such as the transformation of clay when heated, which is a chemical discovery. And in fact the intense heat first developed for the firing of pottery made possible the smelting of metals.

The case is similar with the magical side of primitive art, such as the cave paintings of animals. Some of the most beautiful of these are those of the Magdelonian culture, found in cave walls and ceilings in Africa, Spain and France, and dated by scholars about 20,000 years B.C. The consensus of scholars is also that this art was magical, done to "insure the successful hunting of the real animals," just as in the American Indian art studied by Franz Boas, "the outlined figure of a child expresses a prayer for the health of the child; that of the deer, a prayer for success in hunting."

These paintings are also products of a labor process; one of the fruits of the intricate skills of hunting itself, carried on necessarily by a collective plan, and also produced specifically by the skills of the painter or group of painters. Most striking in these works, such as the painting of a bison in the Altamira caves in Spain, is their realism, or faithfulness to a real animal.

But this painting of a bison has a linear outline, which a real animal does not have. To make such an outline, or drawing, is a highly developed skill. There are also repetition of this curve, and so is the The back of the animal is divided into two almost exactly similar curves, one sweeping over the hump and the other sweeping to the base of the tail. The tail itself is a repetition of this curge, and so is the rump. The fringe of hair on the hump, head and chest is made up of the rhythmic repetition of little lines. The two hind feet, the two fore feet and the horns, are sensitive repetitions of each other. The four legs form a pedestal, with the backward thrust of the rump and tail balancing the forward thrust of the shoulders and head.

Within, the seeming naturalness and realism of this painted bison, thus, there is a highly developed skill, based on the fingers, hand and eye, the discovery of the special qualities of materials such as paint and wall surfaces, and the great leap



ROCK PAINTING. STAG HUNT.

in powers represented by the ability to draw, to transform a rounded body into line, and so give an objective form to what the eye and mind have discovered.

The patterns of line and curve are not an arbitrary abstract design or "pure form," imposed on nature. They are, along with the art of drawig itself, an aid to seeing, sharpening the perceptions of the eye and mind. They are an "artifice" which enables people to analyze with more understanding the real shape of objects. And the beauty itself of this work is the awakening to the sensory richness of the animal, as recorded by the drawing skills. This awakening could come about only when human beings were no longer only hunted by animals, and terrified by them, but in turn could hunt and master them.

Art in primitive society is directly connected with the labor process, which also makes up the whole fabric of social life. Not only are the rituals part of the organization of the life of the tribe, but even the crafts are carried on socially. As Gordon Childe writes in *Man Makes Himself*: "The craft traditions are not individual but collective traditions. The experience and wisdom of all the community's members are being pooled."

Not every concrete product of the labor process, however, has artistic quality. Almost every step in primitive tribal life is carried on under the weight of tradition, passed down by word of mouth, customs and rituals that have the status almost of unalterable law. New steps forward are far between. The bulk of the craft and pictorial art of primitive society is done by the stock repetition of traditional forms. Yet it is possible in primitive life to discover the differences between the great mass of objects produced by the labor process and those with more creative qualities.

MARX breaks down the labor process into three factors: "1, the personal activity of man, i.e., work itself; 2, the subject of that work; and 3, its instruments."

The personal activity of man, the work, is of course a crucial factor in art, and enables us to understand its finished form. Works of utility and pictorial art are produced by skilled and controlled movements of the hands, guided by the eye and mind. They are rhythmic as all bodily activities tend to be rhythmic. Marx explains how these movements of work become elements of the concrete form:

> "In the labor process, therefore, man's activity, with the help of the instruments of labor, affects an alternation, designed from the commencement in the material worked upon. . . . The former is materialized, the latter transformed. That which in the laborer appeared as movement, now appears in the product as a finished quality without motion. The blacksmith forges and the product is a forging."

Franz Boas, in *Primitive Art,* describes how the designs and shapes of pottery come into being through the rhythmic movements of the arm and hand in casting a rope of clay into layer upon layer, and later, out of the interrelations of the hand and the potter's wheel. He shows the relation of many geometric designs in primitive pottery and handicraft to the designs and textures originally produced by weaving.

And so the rhythms of controlled body movement become the pictorial rhythm of art, a rhythm of repeated lines and figures now read by the eye. Similarly the curving shape of pottery is a product of the movement of the hand in relation to the malleability and hardness of the material, such as clay. And the finished form of the work is the product of the thought of the human need it will fulfill, as realized through the materials and the skilled movements of labor.

If the great mass of works in primitive art are a traditional repetition of one or another set design and way of working, there are some works in which during the very course of creation a new problem rises to be solved, and new skills and sensitivities are born. "Slumbering powers" awake, which are crystallized in the finished work. The product has artistic quality. The joy in the awakening of powers, the discovery of a truth which enables life to be lived differently, the feeling of having grown an inch in stature, is the esthetic emotion.

What the creators have learned in the process, the finished form, now teaches others, educating their senses. We can say that through the artistic achievements of pottery, mankind taught itself the beauty of curve, both simple and complex. These qualities are never quite measurable because man himself is the measure, impressing his being upon external nature. Max Raphael writes of the most highly developed primitive pottery: "Man not only erased the marks of his own craft processes but succeeded in making his product seem to have made itself." We can call these shapes, in which a human need is so completely realized through the imagination, labor skills and discovery of the qualities of the materials, "classic" shapes.

They are the basis for later perceptions of symmetry, balance, proportion, the beauty of curve. They are carried on and developed further in sculpture and architecture. When, in the city civilization following primitive communal life, great walls will rise, pyramids, and roofs supported by columns, it will be from these that the eye and mind derive what they will know as the generalized sensations of monumentality, volume, weight, the division of space.

Crucial for art is the point stressed by Marx that the labor process is a consciously planned one, which makes it different from animals feeding, birds building a nest, or a spider weaving a web. "At the end of every labor-process we get a result that already existed in the mind of the laborer at its commencement." An artistic work represents a still higher level of consciousness, in which there is a conflict between the problem of human life to be solved and the inadequate skills that have been passed down. In the course of solving the problem new knowledge is born, which shows itself in the form of the finished work.

Similarly in the magic paintings, such as those of animals, in primitive life, some are rote repetitions of traditional forms, while others may be described as art. All are the product of skilled labor. The artistic quality of these works lies in their realism; a realism limited, of course, by how much could be known of the real world.

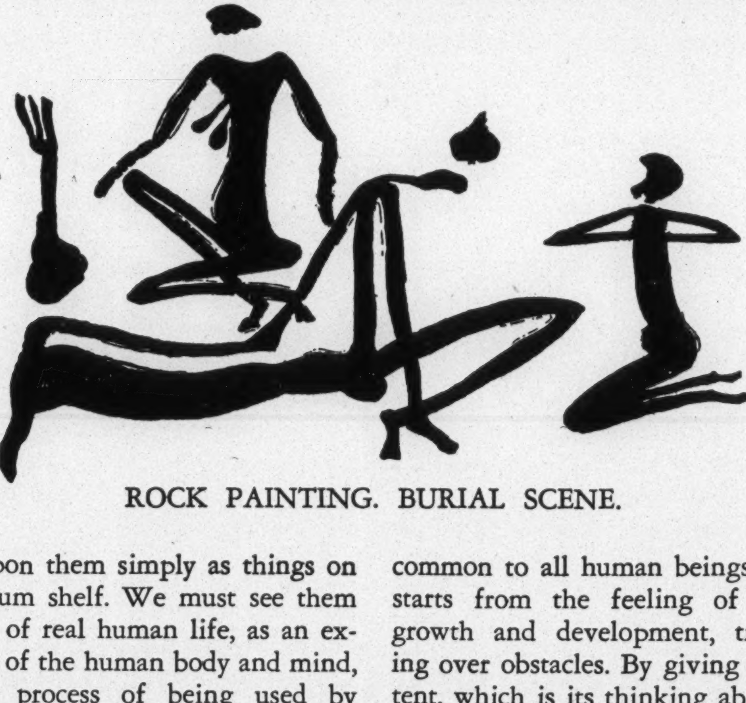
Realism in art is not what the modern abstractionists try to make of the term, calling it "illustration," "photography," "dull copying." The real world is always a little different from what has been previously captured in art. Realism involves always a body of ideas as to what is new, and how the world has been changed or better understood.

What moves us in these primitive paintings is that for all their bareness, compared to the skills that the later development of art will provide, the primitive "artist" has had an eye for real life and has captured it with his skills of the hand. The form is different from that of pottery. For all the repetitions of line and curve in such paintings, the symmetries and balance are different. We can see in the form something of the real life of the animal, how it is put together, how it balances itself and how it moves.

THE central problem of art is the subject, or the "material" which Marx says is "separated" from nature and worked upon. It might seem that in the case of pottery, this would be clay; in sculpture it would be stone, wood or bronze; in painting, it would be paint, and the canvas, wood or wall worked upon. But this is not so. The physical materials are necessary to art, as well as the understanding of their properties and of what can be done with them. But they are the instruments of art, part of its necessary tools.

The true subject of art is the human being. To really understand primitive objects of art, such as weapons and pottery, we must not look upon them simply as things on a museum shelf. We must see them as part of real human life, as an extension of the human body and mind, in the process of being used by people and adding to their ability to live. Similarly, to really understand primitive painting, or the masks of primitive dance, we have to see them as part of the larger process of hunting animals and mastering the forces of nature, discovering their properties and turning them to human use. Primitive art shows us the human subject reaching out to the world about it, beginning to change it, humanize it, and through this process beginning to discover its own human potentialities.

It is because the subject of art is the human being that art moves its onlookers so deeply. For what it arouses in them is the feeling of kinship, and of life shared in common. Art embodies the emotional life common to all human beings, which starts from the feeling of human growth and development, triumphing over obstacles. By giving its content, which is its thinking about life, an objective form, art becomes a factor in social life. It becomes part of the education of society, and of its heritage.



ROCK PAINTING. BURIAL SCENE.

It was impossible in primitive life for the human subject to be fully realized. The world was shrouded in mystery. Animals were thought to be human, or more than human. Trees, plants, the earth, the sun, the winds, the rains, the rivers, were thought to embody superhuman spirits. The first steps in knowledge had to be the sheer mastery of the physical materials of nature, and the imposition of a human likeness upon natural forces. It is only with the technical discoveries that accompany the end of primitive communal life, the great increase in production, the large-scale organization of society, the rise of cities, that the next step can be taken.

The human subject now enters, so to speak, the work of art. It is both subject and object. Studied from life, it is seen in the work of art itself as its basic living "material," worked upon and set into motion. This is seen in such art as the portrait sculpture of Egypt, the tomb paintings and carvings of China and India, and the sculpture and painting of Greece. Its appearance accompanies the development of magic rituals into mythologies and epic poetry, such as the Indian Vedas, the Hebrew Bible, the Homeric poetry, in which the lineaments of real people are seen.

In this discussion, art works of physical utility and those of magic have been discussed separately, although in real life they were inextricably intertwined. In primitive society pottery was used to hold the ashes of the dead. Little axes were worn around the neck as magic amulets. In paintings of animals and fish the edible portions were often usefully marked out. Craftsmen formed secret societies, and as Childe writes, "All the practical science of the ancient smiths and miners was certainly embodied in an unpractical matrix of magic and ritual." Weapons and boats were carved with magic symbols, a practice carried over into the figureheads of ships as late as the nineteenth century.

In the Neolithic, or New Stone age, in which there is a great development of agriculture and the use of copper tools, pottery takes on a complex geometrical decoration, with almost abstract stylizations of birds, animals, people, the sun, sky, waters and earth. This is a transition from painting to writing. In the same period ritual dance reaches a high peak. The human body becomes the "raw material" which is turned into "form," organized and controlled in its movements. Masks are worn and idols are used.

The seeming grotesqueness of these masks and idols is not to be explained by the theory that primitive people "saw themselves" in this way, or were premature cubists and abstractionists. It is that the masks and idols were not supposed to be real, living people. They were supposed to represent some outside force or spirit of nature.

Thus the human face and body were given some abstract shape, formalized, distorted or combined with animal features, to imitate the mysterious force over which man was seeking power, such as death, birth, the fertility of the soil, the winds, the rains, the animals, the sun. Within this art we must also see a human subject. It is the human being trying to master nature by imposing his own features and body upon its unfathomed forces.

THE power of primitive art does not lie simply in its being functional, or utilitarian, any more than this power lies in the magical beliefs that surrounded the art. "Functional form" has become one of the catchwords of modern abstraction, and along with this, there has arisen a fetish of the "materials," such as glass, stone, wood, metal, paint and canvas. The important question is, "What function?"

The function of art is to give society a consciousness of the world it is in and of its real being and potentialities. Primitive weapons and pottery could become art because in that period they represented a central task of society and one of its necessary steps to freedom. Similarly, the mastery of the sheer physical properties of materials such as clay, wood, stone and metal was closely bound to the creation of art, for this was a primary task in the mastery of nature.

Today, however, abstractionists justify a geometrical design as a work of genuine art because it can serve a function as a typographical layout, or as a piece of furniture. It may be useful, but it is rather trivial art, and in fact most of the works of modern "functional" art or handicraft have not been able to come near those of primitive society in richness and beauty. Also, today, abstract or "concrete" artists imagine that they have created something new by using chromium or glass in what are otherwise meaningless shapes, or using pasted bits of paper instead of paint.

An artist, of course, must know and master his instruments and materials, but art begins where this ends. As art progresses it drops some physical materials and takes up others, but its subject, its central material, is the human being. The artists who create abstractions with various combinations of physical materials, in the name of "function" or "pure form," really abandon art form, which is the product of thought about life. They substitute the formalism of manipulating techniques and materials.

The power of the magical art of primitive society lay not in its magic, its erroneous beliefs, or its myths, which have become today's superstitions. It lay in the fact that within these magical beliefs was the conviction that human beings could control nature, and real discoveries were made, such as the care of plants, the nature of animals, the seasons, the movement of the stars, the smelting of metals, the organization of society about its collective tasks of hunting, planting and harvest.

Magic gave birth to science, but science, with its discovery of the real laws of nature, examining the world in its own terms, without need for the supernatural, was the antithesis of magic. When it drove the "spirits" as well as the nymphs and nature gods out of the woods, streams, skies and stars, an era of art came to an end. But by beginning to disclose nature for what it really was, science laid the basis for discovering what the human being really was. And art took up the human subject in a new way, studying it from life, beginning to see people as people, and human relations and society as realities which could be explored and understood, without need for the supernatural.

Today, however, there is a cult of myth and magic among artists, such as the surrealists and symbolists. Their art is bolstered by the theories of the "collective unconscious" and "racial unconscious" of psychoanalysts like Freud and Jung, who find an eternal, undying pattern of the mind in these primitive magical errors, representing an ignorance of the real world. This surrealist art of today, such as that of Salvador Dali, with its nightmarish dream symbols and its mixture of human beings and nature, is the opposite of the primitive art which it uses to justify itself.

Where the primitive was a social art, the modern primitivism is a lonely art, frightened, seeing the world only as chaos and mystery. The fact that science by its very progress has opened up new problems which it has not yet solved, leads these artists to a disillusion with all science. The fact that science, which has put such powers into human hands, is being misused, leads them to cry "Away with science."

Thus Joan Miro, the surrealist painter, writes, "If we do not attempt to discover the religious essence and the magic meaning of things, we will do nothing but add new sources of brutishness to those which are offered today to countless people." That there is brutishness in the modern world is true, but it is no help to go back mentally to primitive magic and the cave age.

To some extent, children recapitulate the development of humanity. They cannot see their parents as the same as themselves, but rather as some all-powerful, supernatural beings. They learn from moving, crawling, touching, tasting, and breaking, and with a delight in the growth of the senses. Thus they learn the shape and make-up of the real world, and develop the "slumbering powers" of their own body. The cry of delight when a child learns that it has mastered a part of the real world, and that it can do something new, is the esthetic emotion.

At first children are as happily interested in the sounds of words as in the meaning, and make up puns, rhymes and repetitions of word sounds, but this is because every sound, from the first cry, is a bodily power. They draw and paint with delight in the plastic movements of the hand and arm, and in the resulting shapes. They produce what seems to be "abstract" art. But a real word to them is a wonderful tool, a discovery, and power which they appreciate. And within the abstractions of their art they keenly observe bits of reality. The ability to picture something from the real world is a great power to them. And when the education of children replaces myth with reality it is not a repression, but rather a step to freedom from what become the real fears and feelings of impotence of childhood.

MYTHS, superstitions, erroneous conceptions of nature and man, are not easily done away with. Engels wrote: "The history of science is the history of the gradual clearing away of this nonsense or of its replacement by fresh but already less absurd nonsense." And the history of art, like that of science, is one of continual war between old, outmoded views of life and new, more truthful and realistic views.

The development of the perception of beauty is a result of the constant process of the humanization of nature. In primitive society this task was mainly the humanization of the sheer physical aspects of external nature. But the external world also includes human beings and human society. And the progressive task embarked upon by art, from primitive society onward, was the humanization of human beings themselves, and of human relations. This meant unfolding the slumbering powers of the human being, and revealing the kinship among human beings, in terms of the life they share in common and the potentialities they all possess.

With the end of primitive communal life and the rise of antagonistic classes in society, one living on the products of labor of the other, the development of art becomes subject to classes and class struggles. A ruling class, when it rises, overthrows outmoded institutions, carries forward the productive forces, fosters the exploration and mastery of nature, and so fosters new developments in realistic art.

But a ruling class sees only itself as human. It cannot see itself as the same as the people it enslaves or exploits. It embodies this thinking within the art it fosters, and as it seeks to retain its power, trying to hold back the further development of the productive forces and of society, it stultifies the progress of art. But as conflicts develop between oppressors and oppressed, a rising class finds ways and means to express in art the humanity of the ruled, the "nobodies." The progress of art can be gauged in the richness of powers it reveals in the human being, in the consciousness it provides of what has been learned about life, and in the sweep of kinship among humanity it proclaims and teaches.

BEN DAVIS AND AMNESTY

FROM TERRE HAUTE TO HARLEM

By **CLAUDIA JONES**

I'm going to keep on singing—'til I awake the conscience of America.
—Harriet Tubman

ALMOST three long years have passed since that bleak July morning when Ben Davis and his colleagues began serving their savage sentences.

Terre Haute prison, where Ben Davis has been for all this time, is like all federal prisons in the United States, a Jim Crow prison. In these jails there are not only Jim Crow cells for Negro prisoners, but even a Jim Crow Honor Privilege system: meritorious conduct lists, like some employers' lists and some seniority lists, are established on the basis of the infamous, time-dishonored "separate but equal" rule for Negro Americans.

Terre Haute penitentiary is one of six institutions of its class operated by the Bureau of Prisons of the Department of Justice. It contains approximately 2,500 prisoners of whom about 250 are Negroes. They are segregated in the dormitories, in mess halls and in recreational facilities.

Such segregation and discrimination not only violates the rights of Negro prisoners guaranteed by the Fifth Amendment to the Constitution, and the right to be free from cruel and unusual punishment as guaranteed in the Eighth Amendment, but also the laws and statutes pertaining to the government of the United States prisons.

Accordingly, though Ben Davis has met the standard of "meritorious" conduct and his work is classified as "exemplary," he is denied special valuable benefits enjoyed by white prisoners: for example, the door to his cell remains locked during waking hours; he is denied the freedom of a recreation room where there are ping-pong tables and other facilities; access to a library; daily showers after work; the right to engage in conversation with prisoners meeting like standards.

Even in prison, then, the "separate but equal" rule for Negro Americans exists! And this man is not a criminal but a political prisoner jailed for his beliefs!

Is it any wonder that Ben Davis, who has struggled against Jim Crow all his life, contemplates a suit against this hateful racist policy? The *Afro-American*, outstanding Negro journal, declared in an editorial entitled "Job For Mr. Brownell": "We hold no brief for Mr. Davis' political conviction. But we cannot help but admire his courageous outcry against this denial of elementary justice for men in federal custody."

"WITH every ounce of my strength I shall continue to fight for the people!"

In these words, Ben Davis opened his farewell speech to the people of his community and all his former constituents the night he spoke for the last time before his jailing, in Harlem's famed Dewey Square.

The square was jammed with people, and placards urging *"Repeal the Smith Act!" "Free the Eleven Communist Leaders," "Stop Thought Control"* and home-made signs scrawled *"Ben, We Love You."*

Some people had clenched fists, and tears of anger were in their eyes.

But Ben Davis continued to speak: *"The sun of liberty is rising all over the world. . . ."* He talked of the unbreakable fraternity which we have with the peoples of Africa, Asia, the West Indies, Europe, Latin and South America, who are achieving national independence and freedom, as well as with the peoples of the Soviet Union whose nation has wiped out racial discrimination and made it a crime. Ben spoke of our bonds with the people in the wide world who fight for peace, equality, national independence, and security against atomic wars, and for friendship between nations.

And Ben said: *"I'll be back on these Harlem streets someday; I know I will. . . ."*

. . . Spring, and the early harbingers of the summer season reach Lenox Avenue. Sun bathes the Harlem streets, people stroll, and forums sprout on the sidewalks.

Here is a woman who remembers how, when evicted, it was Ben Davis and his Party, the Communist Party, who were among the first to fight against her eviction, helped put her furniture back in her house. Here is a bartender who asks, as you open a paper, the *Daily Worker,* of which Ben Davis was publisher before he was jailed, "How is Ben?"

Here is a Negro woman, whose sad eyes contrast strangely with the strong lines in her stern face. I recognize her as the mother of one of the five bereaved families from whom death claimed five victims, three of whom were children, and who lived in a firetrap in Harlem. That was in January, 1947, when there were 45 deaths in one month from slum housing in the Harlem-Puerto Rican-Washington Heights area. "How is Mr. Davis?" She presses your hand meaningfully.

Here is a Negro minister who, when you talk to him, quotes the Scripture: "Smite Down the Shepherd and the Sheep Will be Scattered!" to show his understanding of Ben's jailing.

Here is a white couple who knew Ben and who ask: "What can we do to help free Ben Davis?"

Two youths, Negro and white, striding arm in arm—they seem like students—come up and say in the bright tones of youth: "We Must Free Ben Davis!"

Yes, we can hear his voice! Even from behind prison bars, Davis' fearless voice scathes racist Jim Crow!

And because it is the supreme evidence and continuation of his entire life's fight for his people, for all the oppressed, it is all the more resounding.

It is resounding, because it is *one* with the Negro leaders of the South who rallied in 15 states against the McCarthy tactics of the Jenner Committee, condemning them as a blow against the entire Negro community of the nation.

It is *one* with all those who fought to save Ethel and Julius Rosenberg.

It is *one* with the millions here and abroad who kept Wesley Wells from execution in the California gas chamber, and who fight to free Mrs. Rosa Lee Ingram.

It is *one* with all our people who fight in these crucial 1954 elections for an anti-McCarthy, pro-labor, pro-democratic Congress, for extended Negro representation, for peace, security and democracy!

It is *one* with our brothers and sisters in the South, in Atlanta itself, in Ben's birthplace, in Dawson, Ga., who asked: "What are you doing to get Ben Davis out of prison?"

Ben Davis' voice and his fight for freedom is *one* with Jomo Kenyatta of Africa; Cheddi Jagan and Burnham of British Guiana; with Gabriel D'Arboussier of French Equatorial Africa; with all the valiant men and women fighters of all creeds and national origins who fight for liberation and national independence of all people throughout the world.

They've jailed Ben Davis. But his ideas are still abroad. It is Ben Davis himself who can best express his ideas from ladders on the streets of Harlem, in the broad arena of political and legislative struggle, in unity meetings with his people, Negro and white, and with white allies, and in the councils of his own Party. Until Ben Davis can do so, the McCarthyites and the racists will have a strong weapon with which to spread fear and subversion.

Will you answer Ben's confidence that he will be back on the streets of Harlem—and all the broad highways of the nation—some day—soon?

The one answer—the one response to Davis' fight against prison Jim Crow and his jailing for his ideas is contained in the word—AMNESTY!

To sing the hallelujah of the famed Negro spiritual: We must free him for he *"bears our burden in the heat of the day!"*

Red Lions

By MARTHA MILLET

FOR STEVE NELSON

> *"I am used to painting red lions, and you would see that if I painted a golden angel for you it would still look like a red lion."*
>
> —Heine

A man in a cell.
Lock within lock.
Night within night.
They call it *"the Hole."*
Wet stone is a bed.
A stinking mat
Pillow for a man's head.
Precisely at the half hour
A light wrinkles the eyeballs.
The guard passes.
The guards change.
Ritual.
Here is the cell
Where they undertake
To break
A man.

The day comes gold
Drawing up dew.
Here in this hold
All's shut out.
The soul of a man,
They prognosticate,
Can, like other things,
Be bought
And sold.

The guards change.
Outside their range
A plough makes patterns
Of corduroy
On a bit of earth.
Lightly seed
Falls in the furrow.

In the mouth, a crust.
Food in the pan is rust.

A hint of grass.
Rain comes soft.
Green spears up.

In here
No season.
But a man and a spark.
From this dark
Golden angels have fled.
Out of those eyes
Red lions rise.

Can the guards pass?

1st Hunter:

Always we hunted them,
Tooth and claw,
Dwindled their passion
To do our will;
Always we harnessed them
Yoked and mute,
A treasure-heaver
A gnawer of bone
A brute . . .

Tapped off the fat
Left but the lean,
Trained them, trimmed them,
Tooth and claw.

This was the law.

2nd Hunter:

Always we ruled them,
Drawing the teeth.
Empty jaw
And flaccid paw
Grinding our grain
Doing our will.
Samson shorn
And blind at the mill.

1st Hunter:

Taught them worship
Upon their knees
Before the bolts
Of our granaries.
Always we hunted.
We hunt them still.

2nd Hunter:

This is our will.

1st Hunter:

This the law.

Voice:

What will you give
For the claw you drew?

For the paw sprung new
Like grain unsheathed—?

2nd Hunter:

Walls
And a night.

Voice:
Look to the hoards
Of your marble caves.
Lions come lumbering
Out of the graves

Pelts are furrows
Of brand and scar

Manes upthrust

A fistful of stars.

Hunters:

We have bars!

Voice:

In the dark
Red lions pace.

Hunters:

Where is the lion
We dare not face?

Voice:

Hungers are his
Coat of mail

And his raptures
Are tongues
Of mountain gongs.

How your midnights pale!

Hunters:

Grind mills!

Grind the man
Even as you grind the grain
To a small powder,

Not enough
To be a spark in the guts of man.

Voice:

See,
Red lions come

Lumbering into
Forgotten grace
Arching with
A remembered pace.

Hunters:

The man—

The face—

Half past
By the prison clock.
The light is flashed.
See that it holds—
The lock.
The Guards pass.
Nothing to tell.

Inside the cell
A rotting night
Is a man's bed
Stone like a quagmire
Under his head.
They call it *"the Hole."*

•

The harvest springs
A host of thunder.
Ease for belly
And grist for mind.

The lion
Moves with his kind.

Within the cell
Of the nether night
Red lions come
To the feast of life.

Hunters . . .
Guns of dread . . .

Who are the living?
Who are the dead?

Golden angels have fled.

A man—
An eternity of scars.

The lion's mane
Upraised like stars
Caught in a fist.

They are come to feast
And sing.

A Year After . . .

The Rosenbergs

By FRED E. DANIELS

FOR two nights and more it has been impossible to sleep, but tonight, a day after the execution, sleep finally comes in the blurred, fitful spasms of exhaustion. It is hot, as it has been for days and nights on end, and we roll and toss in this heat that is so much like death—death from heat, from burning. All night long my mind works with memories of 17th Street, where we stood in thousands that Friday evening and watched the clock on the tower inch slowly to 8. I keep remembering the woman on the truck platform at the end of the block holding up her hand, her voice choked: "Ethel has gone into the execution chamber," and my wife turning to me, crying: "No—oh, no," as the whole street sobbed, the wail of the older women rising. And now, in the middle of the night, my wife cries out again from sleep and I reach to comfort her, and know that there is no comfort.

Then it is morning, soggy, damp, and I get up to go to the funeral parlor, to be on the guard of honor. Three of us drive together over a road already filmed with the haze of approaching heat and we talk of the weather, of how hard it is to sleep—of anything but where we are going. And then one of us, Lenny, an engineer, blurts out: "I don't want to go. I don't want to see them dead." But we drive on in the yellow morning with the sun rising higher over the misted road. . . .

Behind the chapel there is a parking lot, the entrance marked by wooden police barriers. A few cops lounge outside, their holsters sagging. At the entrance to the lot, a Negro worker asks: "You from the press?" and waves us in when we tell him no. "No press coming in here today," he promises grimly.

The street is white and clean outside the chapel, as though it has been newly scrubbed. It is blocked off by more police barriers, and, on the other side, across from the chapel, a few people stand in the shade.

The hall is cool, and there is a faint odor as of incense. Some ten or fifteen men wearing black skull-caps have formed a double line across the corridor leading to a chamber. We walk through the line, put on the small black skull-caps that are given to us, and suddenly I find myself at the door to a funeral chamber.

Inside, I can see banks of flowers and the outlines of two coffins, flanked by candles. Four men inside the room are holding flags, surrounding the coffins. The line moves, and I go in and stand before the coffins. How waxen the faces are—a woman's face, looking unreal under a silken veil, and, on her left, a man lying in a silken prayer shawl, with a white skull-cap on his head. The people before me glance down and walk ahead, and I pass before the biers, pausing for an instant to look once more at the still faces and the lustrous silks. Someone sobs behind me and I hurry past and go out the other door and back through the narrow hall into the corridor.

These are Ethel and Julie, and they are dead.

ONE of the men on the line beside me tells me that people started coming to the chapel early the night before, when the bodies were brought back from Sing Sing. "They've been coming in all night without a stop. From all over the city—out of town, too."

They come in an endless procession from the broiling streets into the air-cooled stillness of the corridor, where the only sounds now are the scuff of feet upon the marbled tile, and the hum and murmur of voices. Yes, I know these people—the plain and the poor, the workers of Brownsville and East New York, where I was born—the toil-marked housewives, middle-aged, solemn-eyed. Many of the older men come in shirt-sleeves and suspenders, the women in light housedresses, occasionally with shawls thrown over their heads. And it is strange to see so many young people together and none smiling.

The line moves slowly now, and someone entering says: "They're lined up all around the block five deep." Suddenly from somewhere inside the funeral chamber a woman's voice emerges in a long agonized wail. She is a small, bent, elderly woman, and as two younger women help her to a seat and offer her a cup of water she moans in Yiddish: "Six million Jews weren't enough. Two more they had to add. Murderers."

And another woman tears free of the line that has issued from the funeral chamber and stalks through the corridor, waving her arms, a fury. "Never will we forget!" she cries—to the lines, to the mourners, to the world. "Never. Never. Ethel and Julius—never forget, never forget"—over and over; and she storms out into the street and the blazing sun. And the line moves, slowly, somberly—the people coming to see their loved and slain.

NOW, a year later, these are memories, and there are more, many more, that a part of America shares in common: the slow stubborn change in thinking from "they are spies" to shock at the sentence of death; the disbelief that the sentence would ever be carried out, then the amazement, anger, horror, when it became clear that it might.

Who will ever forget reading the trial record for the first time and feeling the doubts, the incredulity rise with every page, the growing outrage at the bias of the judge? Or hearing for the first time, the voice of Helen Sobell: "If they die, can you be safe?" Or reading the letters that Ethel and Julie sent each other from jail, and weeping at their courage and their love?

The memories swarm: of the women, in city after city during those agonizing days in June, who distributed leaflets, visited ministers, educators, public officials — anyone who could help save the Rosenbergs' lives; of the crowds streaming from the trains in Union Station that final Sunday in Washington and filling the streets around the White House with a great silent marching mass; of the days and nights of vigils.

I met a woman who had known Ethel in jail. The first thing she did when she was released, even before going home, was to go to Manny Bloch's office, and ask him what she could do. "Ethel was like a mother to us all," she said. "When one of us was nervous, on the way to court, she had a cheery word, a smile. If we were hungry between meals and had no money to buy anything from the commissary, we knew we could go to her for whatever she had. She told me once: 'If it weren't for the children, I think I could face anything.' One day we were in the prison van together on the way to court and I lit a cigarette and saw her touching Julie's hand through the wire screen that separated us from the men. And even after sentence, she could still sing at night."

Memories: and images fixed in the mind: of their last hours together, writing to their children, their fingers still reaching out through the wire mesh; and always and forever, Ethel's kiss on the matron's cheek, her last embrace of the world she loved.

Their courage struck fire; unafraid to die, they made us unafraid to live; and this was the enduring monument they built.

THEIR death left a wound the world will always feel.

What gave them their strength, this simple housewife, this young engineer? At any time they could have "made a deal." Deals were being made all around them: Elitcher, the Greenglasses, Harry Gold, Bentley—all made deals. But they refused. "Our respect for truth, conscience and human dignity is not for sale." Their strength lay not only in the armor of their innocence, but in the profound knowledge of what was wanted of them. Saypol, this prosecutor who climbed to a judgeship on the ladder of their bodies, made it clear what the government was after. "The evidence," he orated, in his opening charge to the jury, "will show that the loyalty and the allegiance of the Rosenbergs and Sobell were not to our country, but it was to Communism. . . ."

It was clear to them—irresistibly clear. The prosecution was not gunning simply for a man and a woman named Ethel and Julius Rosenberg. The administration wanted executioners—someone to proclaim: "Yes, the Communists got us to spy." Then, with the country already plunged in the Korean War, the bloody syllogism would commence: Communists are spies; spies must die; therefore, death for Communists. And who were the Communists? Well, hadn't McCarthy made *that* clear—terrifyingly clear?

One little lie: "The Communists got us to spy"—that was all that was wanted of Ethel and Julius Rosenberg. Then they could live, touch their children again, and soon be free. But then they could *not* live, and so they refused—refused to buy their lives with the lives of others. A campaign of fantastic terror was unloosed against them: assassination by headline; the unprecedented sentence of death; two years of solitary for Ethel in Sing Sing; blackmail, slander, terror, their love for their children, their love of life—everything was thrown against them, and still they refused. And so the great beast, in a rage of frustration, swept out and took their lives—the lives of these two infuriating humans who refused to bow down.

Yet they sang in the midst of this protracted torment, wrote letters to each other that breathed their faith and love. At the time of the trial, few voices were raised publicly in their behalf. Yet less than a month after sentence was passed, Julie wrote to Ethel from behind the bars: "It is impossible to keep the truth and facts of our case hidden from the public. Sooner or later, the true picture will be known. The monstrous sentences passed upon us, which at first stunned the people, will result as time goes on in an avalanche of protest." And this prophecy, which must have elicited nothing but amusement from the FBI censors who read their mail, was later verified in life.

There in prison they found the banner they were to hold the rest of their lives: "Courage, Confidence, Perspective"; but the whole of their existence before the trial prepared them for what was to come. "It's very difficult," Julie wrote in one of his letters, "for people who are uninformed or else have no feelings, to understand our stamina. Our upbringing, the full meaning of our lives, based on a true amalgamation of our American and Jewish heritage, which to us means freedom, culture and human decency, has made us the people we are. All the filth, lies and slanders of this grotesque frame-up will not in any way deter us, but rather spur us on until we are completely vindicated."

They clearly saw why they had been framed, why the shocking death-sentence had been passed upon them, and they also understood in the profoundest way the source of the world-wide indignation that was almost to save their lives. "The gruesome reality is," Julie wrote, on still another occasion in the early days of their imprisonment, "that our case is being used as a camouflage to paralyze outspoken progressives and stifle criticism of the drive to atomic war. *Our personal fight is linked to this general movement for peace. We see it, and somewhere, somehow, everyone must be made aware of it.*" (Italics mine—F.E.D.)

Not everyone was, but enough of the world became sufficiently aware to unleash the historic protest movement. And so at the very end they walked calmly, clad in confidence, knowing that the sheer fact of their resistance had moved millions who had been frightened or confused, and that it would now be so much more difficult to impose fascism upon America or to launch another war. In those final Friday hours they could write their children: "Be comforted then, that we were serene and understood with the deepest kind of understanding that civilization had not as yet progressed to the point where life did not have to be lost for the sake of life; and that we were comforted in the sure knowledge that others would carry on after us."

TWO immortals are gone, and America is poorer for their death. Yet, strangely, our country has taken on a new splendor for their existence. We have spawned a McCarthy, a Dulles, a Kaufman, a Roy Cohn; but we have also brought forth Ethel and Julius and the thousands who fought for their lives; and these are the imperishables, the recurrent harvest of our people.

For a year, the bodies of Ethel and Julie have lain in a simple grave on Long Island, and their case has been consigned to the oblivion of the closed file. The torture that was visited upon them was diverted instead to their children. Their lawyer is dead and their co-defendant Morton Sobell is entombed in Alcatraz, to serve the rest of his sentence of 30 years. Yet their names and their case remain obstinately and gloriously alive.

Those who killed them designed their execution as a prelude, and this it has become. McCarthy exhumes them daily from their graves to obtain new victims and to justify new frauds. A Michigan Congressman has suggested that the very President who initiated their prosecution should suffer the same punishment as they for "shielding Harry Dexter White." Dr. Oppenheimer, the builder of the atom bomb whose secrets the Rosenbergs were accused of stealing, is now suspended as a "security risk." And the end of the hysteria, based on the fraud of "espionage," is not yet at hand.

But to those who fought to save their lives, their execution has become a prelude in quite a different sense. It has become a prelude to a relentless, growing battle for vindication, and for the freedom of Morton Sobell. In the year since their death, Rosenberg Committees here and throughout the world have continued tirelessly with their work. A request for an investigation of the Attorney-General's handling of the case is now in the hands of the Senate Judiciary Committee. A campaign for the release of Sobell from Alcatraz, pending a new trial, is under way. There have been hundreds of Rosenberg-Sobell rallies, meetings, leaflet distributions, petition campaigns. This month there will be Rosenberg memorials throughout the world. And the truth in the case has just begun to crack through the silence and the lies.

An inkling of the truth appeared eight months after their death in the February, 1954 issue of the *Columbia Law Review.* A lengthy legal study in the *Review* concluded that "the rights of the Rosenbergs did not receive the precise and extensive consideration that must characterize the administration of the criminal law." Another inkling of the truth was in the reluctant admission by the government, in answer to Sobell's last appeal for a new trial, that David Greenglass, on whose testimony the Rosenbergs were executed, had lied on the stand. And not an inkling but the effective demolition of the whole basis for the execution was contained in a *New York Times* story on March 17, 1954. There, Dr. James Beckerly, director of the Atomic Energy Commission's Classification Office, was reported as acknowledging that the Soviet Union did *not* get its atom and hydrogen bombs through espionage. With this went the last possible rationale for murder—too late to save their lives, though not their honor.

If McCarthy and McCarthyism are today being put increasingly on the defensive, it is because our own country which stirred restlessly under the Rosenbergs' execution is becoming fed up with baseless "espionage" charges. It is because the Rosenbergs' insistence on their innocence has left a deep impression upon our nation's conscience. The millions here at home who wrote a letter for clemency or had grave doubts about the verdict, have quickened a rising democratic temper. The resistance of two people who truly gave up their lives for their country has helped to spark a mood of active challenge to the killers.

And though his name and his fate are not yet the passionate concern of a majority of Americans, Morton Sobell from the rock of Alcatraz is pursuing the same principled resistance as the Rosenbergs in refusing to capitulate to the fascists. Too few progressives sufficiently understand the incomparable spirit of this imprisoned scientist, whose devotion to the truth of his innocence infuriates his jailors. Because Sobell refuses to lie, he is doomed to 10,000 days and nights in a lonely cell, separated from his family, his work, his life. Yet each morning he arises and faces his captors with the same quiet strength that Ethel and Julie showed, refusing to buy his own freedom with the lives of others.

The Rosenberg case is not closed. The fight to vindicate their lives continues in the struggle to free Morton Sobell. His freedom will mark a great step in halting fascism, and can be won at this stage in the mounting anti-McCarthy struggle. There should be no rest for all who remember Julie and Ethel with pride.

Realism and the Screen-Actor

By V. PUDOVKIN

THROUGHOUT the history of its development Soviet film art has always been closely linked with the great traditions of progressive Russian art to which the interests of the people were the breath of life.

Foremost in the ranks of those who continued and developed these traditions was K. S. Stanislavsky. When, together with V. I. Nemirovich-Danchenko, he created his theatre he wanted to call it *The People's Art Theatre,* and it was only on account of the difficulties which tsarist censorship made in passing plays for people's theatres that he agreed to change the name to *Everybody's Theatre,* preserving thus, however, his original intention of linking art with the people. This endeavor to make art the property of the people is the key to the understanding of the principle embodied in Stanislavsky's life-work, a principle which continues to produce valuable results not only in the art of the Soviet theatre, but also in art in general and the cinematic art in particular.

Stanislavsky's aim was to create a realistic theatre. All his artistic conceptions, the whole of his intuition, were applied to breaking away from the hackneyed theatrical technique and to finding such lines for the actor's work as would always make the theatre a vivid reflection of real life. To attain this, Stanislavsky began by applying the full power of his creative analysis to a careful study of the basic principles for an artist's work on his part, and on himself, in the process of creating a stage character.

Though before Stanislavsky's time others had tackled similar problems, the majority had been content either to depict personal emotions or to formulate general principles of a poetic rather than scientific character. Stanislavsky never rejected what had been done before his time, but he succeeded in showing that the achievements of exceptionally gifted individuals were merely isolated victories of outstanding talent, and not the result of a proper training of the artists. Stanislavsky's great merit lies in the fact that the results of his theatrical analysis, scrupulously verified by experiment, have produced a number of objective principles which can serve every actor and every producer as a basis for methodical and fruitful work, irrespective of their individual temperament or talent. By collecting and analyzing examples of outstanding acting, Stanislavsky sought to reveal the essence and the causes of individual success and thus discover objective rules suitable for a systematic training of actors in general.

The cinema, which is closely linked both with theatrical art and with literature and the graphic arts, has naturally adopted the basic principles of Stanislavsky's school and continues to develop them successfully.

Although Stanislavsky did not directly concern himself with the cinema, in his theatrical work he had to face a number of problems to which the art of the cinema alone could offer a complete solution. In his book *My Artistic Life,* Stanislavsky gives the story of the premiere of the play *The Loss of the "Hope"* in Studio I of the Arts Theatre. The play was staged and acted in a hall so small that the audience was close up to the actors. Owing to this closeness of the public and cast, all exaggeration of gesture and intonation had to go and every half-tone and subtle nuance acquired extreme importance. The unusually intimate association between actor and spectator produced a feeling of particular sincerity and directness, giving the actors the opportunity of behaving as in real life. The lifelike quality of this performance impressed Stanislavsky; it revealed to him new possibilities of altering existing theatrical forms and transforming the stage performance into a more direct reflection of real life.

He wanted to carry this Studio I experience on to the big stage of the Arts Theatre, but this proved unexpectedly impossible, for the studio performance, created in a small hall, literally could be neither seen nor heard in one built to hold hundreds of spectators, and the charm of the intimate association between cast and audience vanished in a hall that demanded emphasis of voice and gesture. This experience showed Stanislavsky the limits beyond which reproduction of real life in a mass theatrical spectacle could not go. He decided to seek ways of completely fusing the actor's realistic behavior on the stage with the emphasis inevitable in theatrical expression. He did not know, of course, that everything that had been discovered during the intimate performance at Studio I, though impracticable on a large stage, was perfectly possible to the new cinematic art, which both brings the actor close to the spectator and yet broadens out the hall to the ends of the earth.

Stanislavsky's endeavor to bring the actor's art as close as possible to a truthful and delicate rendering of human experience was more than once brought up short by the limitations of the stage. He tells how once he tried to introduce a long pause full of complex inner life. He sat for a long time on a bench set close to the footlights and went through a series of thoughts and emotions, but it was all lost on the audience because of the distance between. In close-up, however, the public would have been able to follow on the screen all the fine play of eyes and features and thus take in everything Stanislavsky wished to impart.

Stanislavsky's attempts to create scenery and surroundings as close as possible to reality were often criticized as an unnecessary introduction of superfluous realism on to the stage. This reproach is quite ill-founded. Great artist that he was, Stanislavsky sought to give a consistent unity to the life of the characters by means of the reality surrounding them, though he realized the limits set by the technical possibilities of the stage. In his reminiscences he tells how, when he was in the Crimea with his company, one day in a park he came upon a spot very similar to the setting of a scene in *Month in the Country*. He and Olga Knipper were moved to try out their scene in this natural setting, but after the first few sentences they gave it up. The conventional acting elaborated on the stage was in too great a contradiction with the natural surroundings for the sensitive artists to go on with their scene. The acting of a screen actor, however, approximating as closely as possible to normal human behavior, can merge completely with the natural landscape faithfully reproduced on the screen.

It should be noted that the cinema, directly derived from dramatic art, in its development departs from the drama and comes closer in essence to the novel. The theatre too had tried to divorce itself from the literary dramatic form composed mainly of dialogue, but the efforts to introduce into the stage performance a broad picture of real life, as drawn in the novel, produced purely formalistic results. A rapid sequence of short descriptive scenes, a piling up of complicated sets intended to serve as platforms for a rapid transfer of the action to different places, and other conventional symbols and signs, which the producers tried to substitute for the realistic simplicity of painted scenery, could not ultimately exist side by side with the realistic acting of the artist.

Things were quite different in the cinema. There the novel-like performance, impracticable on the stage, proved quite possible. The cinema provided the realistic actor with many new opportunities of giving a direct reflection of life, and it became the highway to the development of his art. Stanislavsky's work over a period of many years laid the foundations of this development. He was the first scholar in the theatre to arm himself and other actors with a powerful method of keen analysis combined with regular and consistent experimenting.

But the application in cinematography of Stanislavsky's methods must not consist in a mere direct borrowing of results achieved in the theatre. It must lead to their further development in new technical conditions, both richer and more complex. The immediate contact between the art of the cinema and that of the stage came naturally through the actor. So it was with me in the very beginning of my independent work as a producer. Among the large number of actors of various theatrical schools I found those trained by Stanislavsky the most congenial.

ON STARTING independent work I was already convinced that the art of the cinema came nearer to giving a true reflection of real life than any other art, and that it could perfectly well do without the theatrical conventions that trammelled the stage. Stanislavsky's system became my school, and my first experiments in cinematography aimed at shaking off every convention of stage technique unnecessary to the screen-actor. From the first I took a dislike to artificial scenery, realizing all the cinema's capacity to absorb creatively the natural surroundings in which living people—the actors—can move.

Having acquainted myself with Stanislavsky's method of training actors, I realized that while the essence of this realist method was indispensable to cinematic art, much of its technique—created in the special conditions of the stage—was foreign to the very nature of the cinema.

The basis of the Stanislavsky method is first of all how to form a link between the character created and the actor's natural personality. Stanislavsky's profound analysis of the process that he called the "transmutation" of the actor—once supposed to be accessible only to men of genius—coupled with incessant experimentation, enabled the producer and actor, by means of consistent and concentrated work, to come closer to the great truthfulness in acting that always conquers the audience, which had previously been regarded as accidental or even of divine inspiration.

The first precept of Stanislavsky's that I studied was that of "living the part." By this Stanislavsky understood the process taking place in the actor's inner self. He knew what a deep gulf lies between the theoretical concept of the inner life of a character formed by the producer and the actor when thinking out the part, and the actual acting on the stage, between even the clearest realization of what should be done and the acting itself. Every actor and every producer knows how difficult is the first step in this transition from the imagined to the real. The genius of Stanislavsky blazed the trail for this transition.

He insisted that every actor should live his part as he would in real life if he were the character he is creating. Naturally, the actor's first steps in this direction must be connected with the world of his personal experience, with memories of how he has behaved in similar moments. When the actor lives some part of his role fully, be it only for a brief moment, he immediately experiences the joy of success so necessary to every artist. In order to progress, a creative artist must not only understand success but feel it. Such direct personal memories introduced into the life of the character he is creating give the actor an example of how he should feel throughout his part, though he has to bridge many gaps between his own consciousness and that of the character.

WHEN I first met Stanislavsky's pupils and followers, during the production of the film *Mother,* we found it hard going. How was I to find a way to the hearts and minds of the people I was to direct, who were to create characters which as yet existed only in my imagination? That was my difficulty. Theirs was of a different kind; for they were artists, masters of a technique elaborated in close contact with the conventions of the stage. As a producer I found much of their technique unacceptable. Not that their acting had anything artificial about it (as was quite unjustifiably suggested at the time), but there were external peculiarities of acting unwanted on the screen, a theatrical emphasis of speech and gesture needed on the stage in order to be visible and audible to an audience separated from the actors by considerable distances.

Feeling as I did that the screen demanded from acting the nearest possible approach to human behavior in ordinary life, the first task I set myself and the artists was the search for the greatest possible spontaneity and simplicity. I knew, of course, that a superficially natural reproduction of life was not sufficient, and that the screen, like the stage, needed a somewhat heightened expressiveness, but even then I realized the special capacities that distinguished the cinema from the theatre. Clearly, with an actor taken in close-up, what was needed first and foremost was complete truthfulness of acting.

My experiences in producing met with a sincere and creative response and I felt that the foundations of complete mutual confidence had been laid. One of the first scenes which I took with the actress playing the part of the mother was the following: under the floor the mother finds weapons hidden by her son. This unexpected discovery reveals the terrible danger that threatens him—prison, Siberia, death. She is kneeling on the floor holding the weapons in her hands. There is a knock at the door. She raises her head. The door opens and the first thing she sees are the soles of the feet of a man who is being carried in. Without yet understanding what has happened, she guesses that the man is her husband.

Here the task of the actress and of the young and inexperienced producer was an exceptionally difficult one. To begin with I left the actress to act this scene in her own way, and she naturally tried to do this as she would have done on the stage. She sought to arouse in herself a strong emotion expressed only by gestures: she stepped back, put her hands to her head, made various movements—each of which horrified me by their exaggeration. I felt all this to be unnecessary, but what was needed I did not yet know.

First I removed all that seemed to me superfluous and exaggerated, and then I decided on a step that even today, as I recall it, amazes me by its temerity, for I was much younger than the actress and far less experienced. This was to suggest that she should act this scene without making a single movement or gesture, while retaining the inner emotional state she had found. The actress did this, and I saw how the complete immobility of one who could arouse in herself a strong and sincere emotion gave her an almost physical sense of suffering.

Then I decided on a further step and allowed the actress to make a single gesture which I had noticed among the many she had made in the beginning. I was so deeply persuaded that the inner truth of the emotion would find its best expression in this chosen gesture that I took the risk of filming this scene without any previous rehearsal so as not to lose its freshness.

Thus I began to discover the value of the actor's art through Stanislavsky's training. This experience grew and broadened during my work with other actors, especially with N. Batalov. There was not a single fraction of Pavel's role that was not important to us, "transitional," as we say. We tried to make Batalov's every appearance on the screen not only serve the development of the plot, but, above all, disclose the hero's state of mind. When I recall Batalov, I always see his look. All the charm of the character he created was in his eyes. I was tempted to take him in close-up all the time so that the spectator could follow the man's emotions reflected in his eyes.

IN MY search for means of bringing real life on to the screen I tried to photograph people who were not professional actors. (In those days many people thought that I was trying to replace the actor by the "type," and in my experience I even talked like that myself at the time; but I did not set up the "type" against the actor.) Curiously enough, as soon as I began to work with non-actors I immediately discovered that they are faced with a number of difficulties which threaten to destroy the precious truth of their behavior. The unusual surroundings, the conventional demands made by the producer, the presence of the camera—all this puts them off and creates a stiffness which they have to be helped to overcome. Here I discovered the decisive importance, in getting a man to behave unselfconsciously, of a simple physical task which completely absorbs his attention and thus frees him from stiffness. It is particularly important to make him believe in the reality of the task he is set.

My method can best be explained by a simple example. I was taking a "type" in the part of a soldier on guard at the cell where the meeting of mother and son takes place. Beside the soldier I set a plate with remains of food in which a black beetle was stuck. I had thought at first that the juxtaposition of the vacant face of the soldier, of Batalov behind the bars, and of the unfortunate black beetle hopelessly caught in the mess of porridge, would give a certain symbolic emphasis to the general atmosphere of the scene.

But the figure of the soldier taken simply as a symbol would not merge with the truth of the scene. In order to enliven the static figure of the sentry, I suggested to the non-actor chosen for the part that he should push the black beetle into the porridge. He became extremely interested in this task and performed it very naturally. The result was most successful. Not only did the soldier come alive, but the very vacancy written on his face was transformed into action.

Work with non-actors made me realize that the method of plunging a man into a world of simple, real tasks was necessary even with a highly qualified professional actor, because the physical task makes real action and often helps the actor to free himself from any stiffness engendered by the conventional demands made upon him. Where does this stiffness come from? Why does it appear when you ask a man to do something according to a conventional instruction?

It is not because he is bothered by the light or the noise of the camera. In order to perform an action not spontaneously but as instructed, a man must have his imagination set to work. He must imagine the desire he does not in fact feel. This is particularly difficult for the non-actor. The practical lesson drawn from work with the non-actors needed in the course of film-producing was that the fewer were the tasks demanding imagination that I set them, the more easily could I get them to behave simply and naturally.

STANISLAVSKY created a whole system of work intended to develop the power of imagination in the actor. And it is up to the producer, when helping the artist in his search for truthful acting, to do all he can to remove obstacles to the free play of imagination; further, he must help him by creating a series of impulses that support and develop it, for the less imagination the artist has to expend on picturing the external surroundings, the more easily will he concentrate on his emotions.

And to be completely carried away by imagination is the true state of inspiration experienced by artists during the best moments of their creative life. Stanislavsky often used to say that his school could not assure a brilliant future to every one of his pupils, and that it could only clear the right path on which each of them could consciously perfect his natural gifts within the limits of his talent. This path lies first of all along the lines of systematic education in creative imagination.

Temporarily and conventionally I shall separate two fields of work on creative imagination which in reality are closely linked together: the one connected with the external expression of the actor's thoughts and feelings, his behavior, and the other connected with his emotional state. When speaking of the behavior of the actor we must turn to that part of the work on the role which Stanislavsky and his pupils called "physical action." In his search for complete unity in the actor's living of his part Stanislavsky was impelled in the later stages of his work to pay particular attention to this field.

The actor is expressive, that is he vividly and clearly impresses the spectator, when he is active, when he solves not only the inner problems arising in his mind, but also the external physical problems confronting his will and impulses. The solving of the physical problem, as Stanislavsky rightly understands it, is as it were the culmination of the inner process and must be organically integrated with the whole of the actor's experience of living his part. The "physical action" can be best described as the directed action of one moved by thought and feeling.

The spectacular nature of stage and screen give particular interest to such human actions as are of a vivid visible character. The art of the actor in silent films developed first of all in the field of physical action, where both he and the producer had to seek the greatest possible truthfulness of expression. Here Stanislavsky's ideas proved exceptionally fruitful, while the practical experience of the silent cinema was in its turn useful and important for experimental work on a scale impossible for the theatre. The sub-titles were a sort of summing-up of the deep and subtle unspoken acting which gave full expression to the actor's emotional state.

It is important to note at this point that the cinema did not follow the road of pantomime, that is to say an art which had elaborated conventional signs to replace speech. The fact that the actor was brought close to the spectator, who could thus perceive the most subtle expressions of human emotion—a glance, a hidden smile, a barely perceptible gesture of the hand—freed the cinema from the need to invent artificial conventional signs.

I wish to ascribe to the gesture a wider significance than it is usually given. Let us agree to call gesture every form (except sound and speech) of the external expression of the actor's inner state, voluntary or involuntary, from the most delicate expression of the eyes to an arm raised to strike. Gesture is closely linked with emotion; it is the primitive outward expression of the emotional state.

Human speech may be devoid of emotional coloring. But as soon as feeling linked with thought arises in a human being, gesture inevitably appears; it is gesture that lends to the spoken word the emotional coloring called "intonation," and for intonation to be vivid and sincere gesture must be truthful and directly evoked by feeling. The gesture may even not be made, it may remain merely potential, exist as a latent gesture, an urge to make it, and this urge will give speech the needed vivid and expressive form.

The first claim made on the actor, on which Stanislavsky always insisted, is "transmutation," the ability to transform, by the power of his imagination, his whole self with all his individual traits and qualities, into something different, which belongs no longer to him but to the character he impersonates. In this process of transition it is vital for him to preserve even in imaginary conditions a live personality thinking and behaving with the same singleness of purpose as does a real man in real life, and neither break nor lose the links indispensable to this singleness of human behavior.

That is why the basis of the actor's art must be the faculty of finding, preserving and strengthening the inner links which make every moment of his acting an indissoluble part of the whole. It is the indispensable cooperation between actor and producer, directed at the main goal—that of giving life to the created character—that produces the capacity to feel when these links are broken and to restore them. The producer who remains an objective observer can immediately realize any such break in the natural unity in any fragment of the part being acted, and he can stop the actor the moment the false note is struck as an inevitable result of this break.

Stanislavsky's famous "I don't believe it!" with which he so often suddenly stopped an actor seemingly quite carried away by his role, always had this deep significance and brought the actor back to a thorough and searching revision of the connection between feeling and speech. A break of connections in the actor's behavior within imagied (or, as Stanislavsky calls them, "suggested") conditions is the cause of many failures. The immense scientific value of Stanislavsky's work lies in the discovery of these basic connections, in the elaboration of methods by which the capacity to maintain them can be trained in the actor, and in the art of utilizing them to find the technique for his work or his part.

Many know the difficulties experienced by the actor searching for the right intonation, when he tries to utter a word or a phrase first in one way, then in another. Even if as a result of such blind attempts he does find an intonation which he or the producer regards as successful, he may well be unable to remember or to repeat it.

The true intonation should be sought, not by hit-or-miss methods, but purposefully in the natural sequence of feeling, gesture and speech. This complex whole, indivisible in real life, should not be formally memorized by the actor but mastered as a real complete activity. This is the path towards realist art.

When Stanislavsky, applying his special method of training, demanded that the actor should be able to act any given part of his role by setting and solving problems of exclusively physical action, it seemed paradoxical. Yet this demand was founded on a full understanding of the real nature of man's behavior in life.

IF THESE precepts of Stanislavsky's are applied to the cinema it will appear that the entire period of the silent film was in essence a development and elaboration of the school of acting linked with the search for the truth of physical action. In this sense the period of the silent film provided all that was basic and necessary for the later stages, when sound and speech came in. All my work with the speaking actor, our common search for realism in his acting, have proved that it is in the field of gesture, that is the primary physical movement born of emotion, that the actor must particularly seek to perfect his technique.

I knew what it was that frightened me in the acting of artists who did not belong to the Stanislavsky school. It was that their theatrical gesture was stronger than their feeling, and in some particularly bad cases the gesture had become fixed and conventional and quite unconnected with feeling. The Stanislavsky school does not in any circumstances admit such misconceived theatrical effects, the transforming of an expressive gesture into an impressive pose or live speech into declamation with purely formalistic emphasis.

During Stanislavsky's last stages of work on a part, when the actor had to go on to a large stage, assuming a large number of distant spectators, it was always his aim to preserve the realistic connection between feeling, movement and speech. When the rehearsal took place on the large stage Stanislavsky never failed to find the limits within which the actor, while remaining visible and perceptible to the distant spectator, kept the links between the emotion experienced and its external expression unbroken.

The screen offers the actor a special opportunity for reducing gesture to the minimum, which in itself makes it all the more expressive. The screen actor has the advantage over the stage actor that he can behave towards the spectator just as he would towards someone standing at his side: but these special opportunities demand from him the closest possible attention to complete truthfulness in the subtlest of external expressions of his state of mind.

Behind the drama or scenario there always lies some phenomenon of life disclosed in the form of conflict. This conflict is always shown in the most expressive spectacular forms. The character's every thought and feeling must lead him to physical action, and speech expressing the content of the thought must be organically fused with physical action. Such is the law of any stage or screen production.

Thus physical action may and should be considered as the most important, and in most cases the decisive, element with which the actor and the producer must concern themselves from the outset. That is why Stanislavsky concentrated so much on physical action as the starting-point in the actor's assimilation of his part.

MY CREATIVE experience has often given me practical confirmation of these precepts. One of the most convincing examples in this respect was my whole work on the figure of Suvorov. All I had learned about Suvorov made me see him as a man of great external expressiveness. At our very first meeting with Cherkasov, when I was casting the part of Suvorov, I was struck by the singularity of his behavior. In the middle of a rather lengthy conversation on the scenario, on the character of Suvorov, on my demands on the artist, Cherkasov, apparently annoyed by something I had said, suddenly got up and began taking his leave without even explaining why he was going. I was hard put to it to detain him, literally on the doorstep, and to persuade him to continue our conversation.

The firmness of the decision Cherkasov had come to after what I had said, his immediate translation of the inner decision into an equally firm definite physical action, made me see at once in what a marked degree his character coincided with the magnificent temperament that ruled the often abrupt but always purposeful actions of the great general. Probably it was precisely this sudden action of Cherkasov's that gave force and persuasiveness to my words, because in the end our negotiations reached a happy conclusion.

Later on I saw how correct my choice had been. The whole of the work on the part of Suvorov was thus immediately set on a firm foundation because it rested on the natural elements of the artist's individuality. The whole of Cherkasov's art of mimicry, from the hand sending the troops against the enemy to the hand patting his dog, fell freely within the pattern that had been roughly outlined in the first search for such seemingly ordinary characteristic features of physical behavior as gait and carriage.

One of the most difficult forms of acting is the monologue, which the artist has to deliver without the direct support of his partners and without the external impulses which could give him a direct perception of his links with his surroundings. I have often met with this difficulty, and every time I was helped out by a firm determination to integrate the artist's speech with an impulse, perhaps unrealized but nevertheless indispensably present, to perform some physical action.

I recall how we were working on Suvorov's speech addressed to his soldiers at the critical moment of the terrible crossing of the Alps. The speech is a long one, being a scarcely altered text from contemporary memoirs. To deliver it without falling into rhetorical declamation was very difficult. The artist's first attempts sounded either maudlin or pompous. Even when some of the phrases were successful they still did not integrate into a whole. We found the solution to the problem in Suvorov's own words: "Very well; bury our military glory here; but bury me with it. I will not give up my grey hairs to dishonor. I will not surrender. Dig my grave; bury me here!"

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We realized that direct physical action could be linked with these words. The actor had only to convince himself that to Suvorov the grave was no empty phrase but an actual pit which the soldiers would have to dig at his command and in which his dead body would be laid before he would make the least concession to fear. He had to believe that the grave he was talking of was not a conventional image accompanied by a gesture into empty space, but that the grave was actually there, and all he had to do was to take a few steps and show where it was to be dug. As soon as the actor realized the possibility of a definite action, there at once appeared what we call the rhythm of acting, the swift movement of a man who had taken a firm decision, a well-defined gesture far removed from sentiment or false dignity.

IT IS not only in separate fragments or scenes that unity and continuity of action are necessary. The actions of the actors carry the characters created by them through the whole play and bring their destinies to fulfilment, to the final aim of the general development of the play or picture and the final formulation of its ideas. Attaining purposefulness and continuity in this general movement means making the play realistic.

In the general purposeful movement of the action every actor must have his personal basic aim, which he achieves at the moment of the play's ending. The directed impulse of his will, in opposition to the surrounding circumstances which help or hinder the attainment of the final aim, ensures what Stanislavsky called the "follow-through" of the actor in the play.

It is easier for the stage actor to achieve this "follow through" than for the screen actor. During rehearsals the stage play is, as a rule, run through in its entirety. Besides, on the stage the actor can continue his search for continuity in his living of the part as it passes through the whole play. In the cinema the purely technical conditions of camera work seldom afford this opportunity. In the great majority of cases it is quite impossible to rehearse the scenario as a whole. Nearly always it is only separate scenes that are rehearsed; these come to form a whole only after all the work is done and they are assembled to form a continuous footage. When a film company goes on location, all the scenes connected with a particular place are filmed together, regardless of whether the actor has to act the beginning, the end or the middle of his part.

Nevertheless, thorough and concentrated work on obtaining this follow-through of Stanislavsky's is as necessary to the screen actor as it is to the stage actor. The problem of preserving the unity and continuity of an acted part lies mainly with the producer. This demands first of all intensive imaginative work, the faculty of being always able to see the future picture in its entirety, in the form not of abstract situations and aims but of animated, visible and audible scenes; it demands secondly an unfailing visual memory which can retain vivid impressions of everything already acted by the artist.

Only when he possesses and constantly develops these faculties can the producer help the actor in the complicated conditions of film-making, which force the actor to play disjointed parts of his role without an immediate perception of the natural sequence. I remember how when making the film *Mother* I purposely began with the last part of the picture, which demanded the maximum effort from the actress: the mother, tearing herself from the body of her dead son, lifts up the red banner and walks towards the onrushing Cossacks. This is the supreme moment of the part. Both in the beginning and the middle of the film there were scenes demanding strong emotional expression, but I realized that none of them should be allowed to equal the power of that final scene.

STANISLAVSKY calls the final conclusion, at which the idea-content of the play is directed, its "super-aim." The "super-aim" must exist in every true work of art. In a play or scenario all the movements, all the actions of the cast, must in the final count be subordinated to this super-aim. Inability on the part of the artist to penetrate the deeper meaning of the phenomenon he is observing manifests itself in the defects and flaws of "naturalism," which represents only life's external aspects and therefore produces only a collection of dead copies of living processes.

Inability in the artist to grasp the phenomenon of life as a whole, and perceive all its living links with the all-embracing processes of social life, manifests itself in "formalist" distortions of reality. Formalism is particularly dangerous in the art of the actor and the producer because it can give the stage or screen living examples of distorted human behavior. The impressive force of talented acting, if lacking in profound idea-content, can corrupt and distort the spectator's consciousness to a greater degree than can any other art form.

Realism alone, striving after a truthful reflection of all the wealth of real life, can become an art that helps mankind's creative work. The realist artist does not tear the spectator away from reality, but on the contrary stimulates human will and mind towards creative reality, away from passive contemplation of an imaginary world. It is for such realist art that Stanislavsky blazed a trail by discovering the true laws of the actor's behavior on the stage.

Stanislavsky's teaching, which leads the actor from the practical search for living links between his own consciousness and that of the created character to a clear realization of the final aims that must give this character a natural and realist development, and finally to a common effort of the whole cast towards realizing the idea-content of the play as a whole, shows him to be an artist thoroughly imbued with the spiirt of realism.

V. Toporkov in his book *K. S. Stanislavsky at Rehearsal* quotes him as saying about great art: "Should you ask me how I would describe it, I would answer: it is art having a super-aim and follow-through action." "This means," remarks Toporkov, "that Stanislavsky's main demand upon art was that it should have idea-content." We all know from personal experience that lack of idea-content, subjective stylisation, formalistic artifices, breaking away from the life of the people and creative popular activity, all this means the death of art and the destruction of the artist's talent. What Stanislavsky conventionally calls "super-aim" has become to us an actual part of practical social activity.

When working on the first version of *Admiral Nakhimov* I failed because I misunderstood the picture's "super-aim" and therefore suffered a wrong interpretation of it. Taking a superficial view of the main aim (that of showing Nakhimov to the people as a great admiral who had swayed the development of the Russian navy for many years to come) I let myself be carried away by the invention of imaginary moments in his private life, from a mere wish to make the picture more entertaining.

To alter the first version of the picture it was not enough to make partial isolated corrections. The whole action of the picture had to be changed. By throwing out the unnecessary scenes and shooting some entirely new ones which radically altered the image of Nakhimov, we ultimately succeeded in assessing and interpreting the "super-aim" correctly.

The idea-content of the picture must be the moving force in every scene; it must live in every detail. This can be attained only when each part, and the whole picture, are perceived by producer and cast as one continuous movement in which there are no gaps between the feelings and gestures of any one of the actors, between gesture and speech, between the text and the translation into physical action of the idea it contains, between physical action and its direct physical object, and finally between this particular aim and the general aim towards which the action as a whole is directed.

Work on a stage or a screen play may present two possibilities: either the producer and the actor discover the truth of life hidden but actually existing in the scene, or else they introduce it as a necessary correction suggested by their perception of truth trained by practical realist experience. In both cases a clear and definite method of work is imperative. This is the method Stanislavsky discovered for theatrical art, which has found tremendous new possibilities of fruitful development in cinematic art.

Stanislavsky, the great realist artist, scholar and teacher, cleared the true path on which the great realist tendencies of Russian art become the living practice of the art of socialist realism.

—Translated from the Russian by T. SHEBPNINA

Two Views on O'Neill

By LESTER COLE and JOHN HOWARD LAWSON

In our March issue we published an article by John Howard Lawson on "The Tragedy of Eugene O'Neill." *We are glad to present a comment on this article by the well-known screenwriter and playwright Lester Cole, as well as a reply by Mr. Lawson. We welcome further discussion on some of the larger issues of criticism raised here.*—The Editors.

Lester Cole:

SELDOM does one come upon a more penetrating analysis of the work of a playwright than is found in "The Tragedy of Eugene O'Neill," by John Howard Lawson (M&M, March, 1954). In theb ody of his article he covers the voluminous work of the author, capturing its essence and at the same time, with affection and infinite care, wielding a critical scalpel with such skill that he cleanly separates what he sees as the dying tissue from the living, healthy organs.

It is because his criticism of the plays is so masterly that the premise and conclusions about the author are puzzling. It seems Lawson's objective appraisal of the plays is not continued into his evaluation of the artist who created them.

For that reason one may well question the extent to which Lawson's sense of veneration and tragedy will be shared by others; certainly not by those readers unacquainted personally with O'Neill who have only the objective reality—the plays themselves—through which to make his acquaintance. For as Lawson himself admits, ". . . the time of his greatest fame and influence was so far past that it was half-forgotten." If this can occur within so brief a period of time one may well ask: how valid was his fame and influence at the time it did exist, and how long before it becomes but a footnote in the history of America's dramatic literature?

Few young people will feel impelled to become acquainted with O'Neill after reading Lawson's evaluation of the content of the plays. And for those of us who are old enough to remember how, along with the theatrical excitement they stimulated, that feeling was accompanied by the despair, the mysticism and the gloomy negation of life itself that all but smothered O'Neill's technical creativeness, few progressive writers will find reason to go back to him as a source of inspiration. For as

Lawson so clearly demonstrates in the sections when he is dealing with the author's work, O'Neill was primarily concerned with death, with but faint, flickering hope that man could ever more than struggle in futility toward the mastery of his own fate. Mysticism, Freudianism, Godism—these were the major arteries through which O'Neill's creative blood flowed.

While Lawson correctly points out that O'Neill regarded "art as a thing-in-itself," it would seem in his appraisal of the man as an artist he comes dangerously close to being caught in the same trap. "The truth is that when O'Neill the man died, O'Neill the artist had been dead for twenty years," he states in his opening paragraphs. But in his conclusions, after clearly proving this premise by numerous examples of the negative qualities in the artist's work, he not only resurrects the artist from death, but asserts that he ". . . has remained incorruptible and therefore continues to grapple with the real problems of life."

The concern here is not with what might be considered an unfortunate, and certainly minor, incongruity. There is a basic concept here which seems of great importance: with the death of the artist there can be no disagreement; all too often does one see the artist in the man die, killed by forces which have only contempt for him when he doesn't serve their pecuniary purposes. But is it possible that an artist can remain "incorruptible" while all of his work is steeped in ideological corruption? Can the artist be characterized as incorruptible because he "grapples with the real problems of life?"

The "real problems of life" always remain real, quite independent of the artist. What virtue is to be discovered in the artist who "grapples" with these problems when he consistently does so from an ideological viewpoint so idealistic, fatalistic, mystical, Freudian and totally opposed to humanism, rationalism and reality; where the values derived from the effort are so distorted and unreal as the viewpoint from which they have sprung?

Lawson describes the dominating characteristics of O'Neill's work over three periods as: "experimentation with social themes"; "metaphysical experimentation"; and "religious mysticism." And while he estimates the content of these plays variously as "wavering images . . . grotesquely distorted by flaws in the glass" and as "chauvinistic nonsense," he is asking us at the same time to believe that the artist in the man who was writing all this remained "incorruptible." Is this not condoning the concept of "art as a thing-in-itself" in particular, while condemning it in general? For here Lawson is not only separating the artist from the man, but actually separating the artist fro mhis own creations!

THIS is not to deny that there are differences and degrees in what one might consider artistic corruption. There is, for example, a marked difference between O'Neill and a Dos Passos, who is an active, practicing political foe of all progressive cultural and social life. But regardless of how far removed from a positive social activity the writer may be as a result of passivity, indifference, or even reasons beyond his control, can one separate the influence of his literary work from the man himself—much less from the artist in him? Can the reason for such separation be the "suffering" experienced by the artist while creating his work?

Yet it is precisely this view Lawson puts forth, and the basis upon which he seeks the reader's compassion, when he would assure us that "No one can measure the pain of his loneliness or the bitterness of his struggle to create." This is placing the role of the artist in society in the "unhappy father" category, the "This-is-going-to-hurt-me-more-than-it-does-you" situation. It is asking the child to sympathize with his father while the latter is laying it on his bottom with a birch whip.

The point here is that Lawson's estimate of O'Neill's pain as incalculable is inaccurate—the extent to which he suffered *can* be gauged in comparative if not absolute terms. Not the subjective quantity or quality of O'Neill's personal pangs; I'm referring to a yardstick shaped from reason by which the struggle of all conscious artists can be estimated. It is this: when the artist has had a consciousness of social reality, and for whatever reasons turns his back upon it, *are the pains outweighed by the compensations he receives to endure them?*

In O'Neill's case it would appear that in the life-long balancing of the scales, the rewards bestowed upon him outweighed the "pain and loneliness" with which they were accompanied. And if the cross he bore caused wounds, he had the wherewithal with which to buy the salve; he sought balm not in the arms of man, but in the weight-removing embrace of the Church and that latter day Saint of the Libido, S. Freud.

Lawson is certainly within his rights to disagree with O'Neill about the latter's estimate of himself, but the following view the author had of his work might be worth noting. "I am not interested in plays," O'Neill once said, "which are merely about the relationships of man to man. I am interested in nothing except the relationship of man to God." Notice how the absolutism of the second sentence cancels out the seeming all-inclusiveness of the first. Although Lawson would have one believe he knew the man better than the man knew himself, nothing in his essay bears this out. On the contrary, his analysis of the plays tends to corroborate rather than refute O'Neill's artistic "confessional."

What it does add up to, rather than incorruptibility, is that O'Neill was "honest." He was always "true to himself"; he always "sincerely" grappled with the "problem of life." But at most this is only a sympathetic sidelight; it remains basically irrelevant, unrelated to the artist's product, which is the only objective reality in this case. Once incorruptibiliy of the artist in an objective sense becomes an interchangeable quality with the "honesty" of his *intention,* it becomes attributable to and claimed by many writers; certainly it is said of the Hemingways and the T. S. Eliots—and claimed by the Orwells and their ilk. And, to give an extreme but still current example, who has not heard "sincerity" claimed for the author of that once widely-read autobiography, *Mein Kampf?*

ALSO, in his opening paragraphs, Lawson tells us that O'Neill "... aspired toward creative freedom. ... Yet his deepest difficulty lay in his ability to think independently. His ideas tended increasingly to conform to current fashions in bourgeois philosophy ... when the contradictions between his sterile mode of thought and his passion for creative life became intolerable, he lost the power to communicate with people."

This is difficult to reconcile with what seem to be the facts. The contradiction seems to be more in Lawson's observation than between O'Neill's "sterile mode of thought and his passion for creative life." For it was with this very "sterile mode of thought" and this very tendency "to conform to current fashions" that O'Neill achieved his greatest success. Translated into eighty languages, acclaimed the world over, twice winner of the Pulitzer Prize and a winner of the Nobel Prize for Literature, this man had the world coming to his door.

O'Neill never stopped conforming with "current fashions in bourgeois philosophy"; they stopped conforming with his "sterile mode of thought." He did not change, but bourgeois philosophy changed, and it was his failure to continue the tendency to conform which did him in.

With the depression of 1932 a great change took place in bourgeois thinking. The problem of man's relationship to man came to the fore with a vengeance. There was lessening interest in man's relationship to God among cut-rate theatre ticket buyers, who were seeking answers to the deep contradictions in their lives, who wanted solutions to crucial problems not of their *id,* but of the way out of social crisis. O'Neill, steeping himself ever deeper in mysticism and seeking "answers to the real problems of life," moved farther and farther away from the "current bourgeois fashions" to be replaced by the newer models displayed by the Sidney Howards, the Maxwell Andersons, the Steinbecks and those who became aware of the existence of the working class in the scheme of things.

That O'Neill may have possessed a greater writing potential for the theatre than any of the above named may be true, but is it not also irrelevant? Can it be considered tragic?

Tragedy is felt by people throughout history for the loss of their artists—deeply felt. It is felt when, as man and artist, or even by his works alone, he identifies himself either by his actions or through his characters with the hopes and aspirations, the joys and agonies which are both his and theirs. Millions all over the world sorrowed over the loss of Zola, of Gorky; Ibsen's loss was a loss of all people, as Shaw's passing bereaved the literate people of the world.

They were bereaved because the art of those men was indivisible from their life; it was reflected in what they wrote. Ibsen lives in his heroes and heroines, O'Casey's characters will never die, as Gorky's Mother will always live; Mark Twain will weather eternity through his representation of the human essence of his time.

But O'Neill? With all his technical proficiency, in all his vast writings, he gave the American people not one hero with whom they can identify, not one character in whom they can find the representation of the best of themselves, in whom they can find the inspiration to achieve that which will make them happier, stronger, more purposeful.

Why sing sad songs for him who, surrounded by his trophies and rich rewards, suffered "spiritual" discomfort while continuing, actively or passively, to defend the *status quo,* explaining little else than its inevitability in images of God, Freud and "dat ole davil sea . . ."?

The question seems to be, not whether Mourning Becomes Electra, but whether it becomes *Masses and Mainstream?* By all means, let us have songs, but let us have them for the ever-living—those gone, those here, and those always to come.

John Howard Lawson:

LESTER COLE's comment on my article poses a number of interesting questions concerning my estimate of O'Neill. But it seems to me that Cole has also raised fundamental questions of theory and method in Marxist criticism. Discussion of these larger issues is valuable: there is far too little of the leaven of controversy in the work of progressive artists and writers in the United States. We know that there are substantial differences of opinion among progressive cultural workers—differences which affect every field of critical and creative work. Unhappily, there has not been the frank and lively intercourse which could lead to a creative synthesis of these differences on a higher level of understanding.

I shall deal with Cole's specific criticism, and shall then offer some notes on the larger issues.

Cole holds that I have over-estimated O'Neill's achievement and his place in the history of the theatre. My fault lies, according to Cole, in separating the man from his work: while I analyze the work, he says, with "a critical scalpel," I lapse into sentimentality in dealing with the tragedy of the artist. Cole goes so far as to doubt whether such an approach has a place in a progressive cultural magazine. He concludes by asking whether such "mourning becomes *Masses and Mainstream.*"

The charge that I have separated the man from his work is not substantiated by anything in the article, which deals solely with his writings.

Cole cites my statement concerning the last two decades of O'Neill's life: "No one can measure the pain of his loneliness or the bitterness of his unceasing struggle to create." I know nothing of O'Neill's personal life during this period, and refer only to the known facts concerning his writing. He worked feverishly; he destroyed a great deal of this work; much of it was left unfinished. At least three complete plays were left in manuscript when he died. When an artist who has achieved O'Neill's reputation and mastery of his craft goes through such an experience, it seems evident that he is engaged in a painful and frustrating struggle to create.

Cole disagrees with my assertion that "the artist remains incorruptible, and therefore continues to grapple with real problems of life." This is a direct comment on *The Iceman Cometh*. I note the "sodden confusion" of the play, but I also find that it s a "tormented indictment of a society that robs man of dignity and purpose." The stoolpigeon's betrayal of the working class is a central theme of the drama, which ends with the informer's suicide. It seems to me obvious that the play, in spite of its confusion, "grapples with real problems of life."

When Cole asks, "Is it possible that an artist can remain 'incorruptible,' while his work is steeped in ideological corruption?" he is asking a loaded question. Of course the man is corrupt if his work is "steeped in corruption."

The nub of the argument between Cole and myself lies in our judgment of O'Neill's art. Cole finds it dedicated to "Mysticism, Freudianism, Godism." This is certainly untrue of the early sea plays. There are strong trends toward mysticism and Freudianism in O'Neill's most prolific period, which I characterize as the period of "experimentation with social themes." But these thirteen plays are marked by a search for realism and an exploration of social issues which exerted a lasting influence on the modern theatre.

The later plays move toward religious mysticism. But there is still the lyric affirmation of life at the end of *The Great God Brown; Lazarus Laughed* ends with the undaunted cry, "There is hope for man!"

Then came O'Neill's twenty years of frustration and inability to communicate. Cole says that "he moved farther and farther away from 'current bourgeois fashions.'" But this is precisely the point. This is the measure of O'Neill's integrity. *The Iceman Cometh* cannot be described as a defense of the *status quo*. It is rather a confused lament for a society which O'Neill sees as doomed. He expresses the doom symbolically in the singing of the song of the French Revolution as the curtain descends.

Cole has over-simplified the system of ideas in O'Neill's work. He attempts to define the work in terms of certain concepts — "Mysticism, Freudianism, Godism." It is true that these concepts play an important part in O'Neill's plays. But Cole presents them one-sidedly and abstractly, without relating them to the complex movement and struggle which are the life and meaning of any creative work.

THIS brings us to the larger issues. Marxists are often accused of over-simplification in dealing with literature and the arts. It is not infrequently said, even by artists and writers of the left, that Marxist criticism is "doctrinaire," and gives inadequate attention to the richness and complexity of the creative process.

There are grave weaknesses in the field of Marxist criticism in the United States, and these weaknesses require examination and discussion. But an evaluation of Marxist criticism must start from basic principles: the Marxist method is totally opposed to a doctrinaire or one-sided approach. It demands that the critic view a work of art as a reflection and integral part of life, an expression of the human spirit.

The critic may find no occasion for reverence in dealing with a particular work; but reverence for the function of art is inherent in the Marxist view that culture is a means of knowing and changing the world. The critic shares the creative responsibilities of the artist, examining the artist's work in its relationship to social reality. The critic who has no sense of life can have no feeling for art—and cannot possibly claim to be a Marxist.

The recognition that all art in class society is a weapon in the struggle of classes is not a "limitation" imposed on the Marxist critic or artist. On the contrary, the study of the class nature of art is the key to deeper appreciation of the richness and diversity of esthetic experience. The many-sidedness of the creative personality is revealed in the artist's relationship to the society in which he lives. This relationship determines the emotional intensity, the salt and savor and abundance of life, which he is able to pack into his work.

There are writers, as well as artists in other fields, who shamelessly serve a decadent ruling class. T. S. Eliot and John Dos Passos are in this category. But even in such cases, the critic is required to explore the precise and often exceedingly complex, pattern of the service which the artist renders to the class he serves.

Cole's assumption that O'Neill belongs in this category is his excuse for a static and negative estimate of the whole body of his work.

When we examine O'Neill's career in terms of class pressures and the shifting balance of class forces, we cannot regard him simply as a "defender of the *status quo*," nor can we ignore the contradictions and conflicts which are so subtly and richly expressed in his plays.

O'Neill did not achieve the mature and powerful flowering of his art which was promised in his early plays. But, as I tried to show in my article, he engaged in an intense struggle for creative expression. It was not a "simple" struggle. The study of its detailed and complicated course provides rewarding insights into the class character of culture and the specific class forces that influenced the changes in O'Neill's thought.

COLE'S comment raises questions of form and content, of naturalism and realism, which cannot be dealt with in this brief reply. Cole dismisses O'Neill's "technical creativeness" with a phrase, adding that "few progressive writers will find reason to go back to him as a source of inspiration."

O'Neill's theatrical inventiveness was remarkable, and progressive writers have good reason to study his craftsmanship. His search for creative life led him to explore new dramatic potentialities. He attempted to weld form and content. He utilized speech and pantomime, music and choral effects, and stage design, in exciting and inspiring ways. Even when he employed formalistic and unrealistic devices, such as masks, there are true insights and elements of realism and human feeling, which constitute a valid contribution to dramatic art.

In estimating O'Neill's significance for today, we must consider not only the period in which he wrote, but the period in which we are living. In today's battle of ideas, the enemies of a democratic culture want to convert the dead, as well as the living, to the service of a corrupt ruling class.

We can be sure that there will be revivals, and TV broadcasts, and new Hollywood film versions, of such plays as *Mourning Becomes Electra*. But the cult of violence and despair which appears in some of his later dramas is not the whole content of his work. When Cole says that "O'Neill was primarily concerned with death," with "Mysticism, Freudianism, Godism," he *gives* the artist to the forces which destroyed him, forces which could never wholly capture him while he was alive.

The whole truth concerning O'Neill places him correctly in relation to the history of his time. In giving him such honor as he deserves, we assure the continuing usefulness of his best work.

Hatred of war and love of working people gave O'Neill the first impulse to write, and provided the creative drive for his most important work. The artist who tried to escape the class struggle is involved in it even after his death. The corrupt influences which paralyzed his artistic aims claim him for their own. His true memory, his true place in our culture, can be preserved only by the classes which were the original source of his inspiration.

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By Virginia Gardner

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Her story, which originally appeared in briefer form in the pages of the weekly labor newspaper, *The Worker*, includes much new material that will spur to new heights the fight for the vindication of the Rosenbergs.

The Editors of *Masses & Mainstream* are proud to publish *The Rosenberg Story*, by Virginia Gardner.

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LIFT EV'RY VOICE AND SING

Lift ev'ry voice and sing
Till earth and heaven ring.
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the list'ning skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us.
Facing the rising sun of our new day begun,
Let us march on till victory is won.

Stony the road we trod,
Bitter the chast'ning rod.
Felt in the days when hope unborn had died;
Yet with a steady beat,
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered,
We have come, treading our path thru the blood of the slaughtered,
Out from the gloomy past,
Till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who has brought us thus far on the way;
Thou who has by Thy might
Led us into the light.
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we met Thee,
Lest our hearts, drunk with the wine of the world, we forget Thee,
Shadowed beneath Thy hand,
May we forever stand.
True to our God
True to our native land.

Words by JAMES WELDON JOHNSON
Music by ROSAMOND JOHNSON

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MASS MEETING

Sunday, June 28

Kiel Auditorium

CARL R. JOHNSON, Kansas City, Missouri, *Presiding*

2:30-3:00 P.M.—MUSICAL PROGRAM

Union Memorial Methodist Episcopal Church Choir, MRS. WALTER ELLSFORD, Director

3:00 P.M.—INVOCATION..REV. J. W. NICHOLSON

ADDRESS..WALTER WHITE, New York, N. Y.

MUSIC..The Mariners Quartet,
Courtesy Columbia Broadcasting
System and Arthur Godfrey

ADDRESS.......................HON. HAROLD E. STASSEN, Washington, D.C.,
Mutual Security Administrator

HYMN—"God Be With You Till We Meet Again"............Audience

BENEDICTION..REV. C. A. LONG

GENERAL INFORMATION

The Conference Headquarters and Registration Bureau will be in the Kiel Municipal Auditorium, 14th and Market Streets. Registration fee is $2.00 per delegate. Mail and telegraph service will be maintained at the registration offices. Registration entitles one to an official badge and admission to all sessions of the conference.

Meetings—All meetings on Monday, Tuesday, Wednesday, Thursday, Friday, Saturday and Sunday, will be held in the Kiel Auditorium.

Length of Speeches—Speakers at the business sessions are requested to observe the time limit set by the chairman.

Hours of Meeting—The evening meetings will begin promptly at 8 o'clock with a musical program lasting one-half hour. Promptly at 8:30 the platform party will take its place upon the rostrum and speaking will begin. The daily sessions will begin as scheduled elsewhere in this program.

Rates—Upon registering, persons from out of town will be assigned to stopping places which have been investigated by the housing committee. Stopping places in private homes will be $2.50 per person per night.

Conference Rooms—All assignments of conference rooms will be made through the Committee on Information and locations may be secured from same.

Dinner Tickets—Tickets for the Branch Awards Dinner, Friday, June 26, at 5:30 P.M., are $2.50 and must be purchased by Friday morning. Dinner will be held at Kiel Auditorium.

Tickets for the dinner for trade union fraternal leaders, Thursday, June 25, at 5:30 P.M. are $2.25, and must be purchased by Thursday morning. The dinner will be held at the Lane Tabernacle Educational Building, 916 N. Newstead Avenue.

Tickets for the breakfast for ministers, Thursday morning, June 25, at 8 A.M. are $1.00 each. The breakfast will be held at the Lane Tabernacle Educational Building, 916 N. Newstead Avenue.

Tickets for the youth dinner dance to be held Saturday, June 27, at 7 P.M., are $3.00 each and should be purchased by Saturday morning. The dance will be held at the Phyllis Wheatley Young Women's Christian Association, 2709 Locust Street.

Delegates and all registered persons will be admitted free to social events sponsored by the St. Louis Branch for delegates.

Group Photograph—*Friday, June 26, at 12:15 P.M.*—a photograph of all delegates, alternates and visitors will be taken. Delegates may secure copies by placing their orders individually with the photographer.

Music—The National Office and the St. Louis Branch herewith express their appreciation to the choruses and the individual artists who are contributing their musical talent.

ENTERTAINMENT—On Monday evening, June 22, a cocktail party for delegates will be held at the Adams Hotel, Pendleton and Olive Streets. At 6 p.m. Tuesday, June 23, there will be a reception for delegates in the Kiel Auditorium. On Saturday night, June 27, at 10 p.m., there will be a delegates' dance to be held at the Masonic Hall, 4525 Olive Street.

INFORMAL DISCUSSION SESSIONS

Monday, June 22
Kiel Auditorium

10:00 A.M.—CONFERENCE OF LAWYERS

2:30 P.M.—CONFERENCE OF LAWYERS

Tuesday, June 23
Kiel Auditorium

9:00 A.M. and All Day—REGISTRATION OF DELEGATES

10:00 A.M.—CONFERENCE OF LAWYERS

2:00 P.M.—MEETING OF STATE CONFERENCE OFFICERS WITH NATIONAL LEGAL STAFF

OPENING MASS MEETING

Tuesday, June 23
Kiel Auditorium

HENRY WINFIELD WHEELER, President,
St. Louis, Mo., Branch, *Presiding*

8:00-8:30 P.M.—MUSICAL PROGRAM

HARRIET HOWARD STEWARD, *Pianist*

THE CHORALIERS, WIRT D. WALTON, *Director*

8:30 P.M.—NATIONAL ANTHEM

INVOCATION........................RABBI ROBERT JACOBS

WELCOME ADDRESSES

For the City of St. Louis....HON. RAYMOND R. TUCKER, Mayor

For the St. Louis Branch........................HOWARD B. WOODS

ANTHEM—"Lift Ev'ry Voice and Sing"........................Audience

KEYNOTE ADDRESS........................DR. CHANNING H. TOBIAS,
New York, N. Y., Chairman National
Board of Directors, NAACP

BENEDICTION........................REV. W. K. FOX

BUSINESS SESSION

Wednesday, June 24

Kiel Auditorium

RAYMOND J. REYNOLDS, San Francisco, Calif., *Presiding*

9:30 A.M.—CONVENTION ORGANIZATION

INVOCATION..............................REV. THEODORE R. TAYLOR, Danville, Ill.

1. Report of Conference Procedure Committee
2. Report of National Youth Committee
3. Report of Committee on National Convention
4. Report of Committee on Church Cooperation
5. Regional Meetings for Organization and Elections of
   a. Regional chairmen and secretaries
   b. Regional representatives on following committees
      - Rules
      - Credentials
      - Time and Place
      - Constitution Revision
      - Resolutions

11:30 A.M.—RE-ASSEMBLE FOR REPORT OF REGIONAL MEETINGS
Announcement of Conference Steering Committee

2:00 P.M. - 5:00 P.M.

ATTACKING SEGREGATION AND DISCRIMINATION
ON THE COMMUNITY LEVEL

WORKSHOP I—IN PUBLIC EDUCATION, RECREATION AND TRANSPORTATION

REV. JAMES M. HINTON, Columbia, S. C., *Chairman*

THURGOOD MARSHALL, *Discussion Leader*

Consultants: DR. H. BOYD HALL, Corpus Christi, Tex.; W. ROBERT MING, JR., Chicago, Ill.; D. E. BYRD, New Orleans, La.; JAMES M. NABRIT, Washington, D. C.

WORKSHOP II—IN HOUSING, EMPLOYMENT, PUBLIC ACCOMMODATION AND POLICE BRUTALITY

DR. U. S. WIGGINS, Camden, N. J., *Chairman*

ROBERT L. CARTER, *Discussion Leader*

Consultants: MISS ELLA J. BAKER, New York, N. Y.; DONALD JONES, Cincinnati, O.; MRS. CONSTANCE BAKER MOTLEY, New York, N. Y.; HERBERT E. TUCKER, JR., Boston, Mass.

4:00 P.M.—COMMITTEE MEETINGS

MASS MEETING

Wednesday, June 24

Kiel Auditorium

WALTER C. CARRINGTON, Cambridge, Mass., *Presiding*

8:00-8:30 P.M.—MUSICAL PROGRAM

Wesleyan Male Chorus, MRS. SARA HOPES, Director

8:30 P.M.—INVOCATION........REV. S. M. POINTER

ADDRESS........ARCHIBALD J. CAREY, Member, City Council, Chicago, Ill.

ANTHEM—"Lift Ev'ry Voice and Sing"........Audience

DRAMATIZATION OF "FOR MY PEOPLE," A POEM BY MARGARET WALKER*

BENEDICTION........REV. RUFUS BRANCH

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BUSINESS SESSION

Thursday, June 25

Kiel Auditorium

DR. GEORGE D. FLEMMINGS, Ft. Worth, Texas, *Presiding*

8:15-9:20 A.M.—REGIONAL MEETINGS

9:30 A.M.—INVOCATION..REV. M. R. DONALD
Asheville, N. C.

REPORT OF CREDENTIALS AND RULES COMMITTEES

9:30 A.M.—FINANCING THE NAACP..............DR. CHANNING H. TOBIAS
Discussion by delegates

10:30 A.M.-12:30 P.M.—WORKSHOPS

I. FUND-RAISING AND MEMBERSHIP CAMPAIGNS

MISS L. PEARL MITCHELL, Cleveland, O., *Chairman*

MISS LUCILLE BLACK, *Discussion Leader*

Consultants: MRS. TAREA HALL PITTMAN, Oakland, Calif.; BARBEE W. DURHAM, Columbus, O.; MISS ANNA CAPLES, New York, N. Y.

II. TECHNIQUES OF EXPANDING EMPLOYMENT OPPORTUNITIES

JOHN H. DIAL, Los Angeles, Calif., *Chairman*

HERBERT HILL, *Discussion Leader*

Consultants: CURLEE BROWN, Paducah, Ky.; JAMES KEMP, Chicago, Ill.; ARTHUR CHAPIN, Newark, N. J.; HAROLD GIBBONS, St. Louis, Mo.

III. PROBLEMS IN BRANCH ADMINISTRATION

EDWARD M. TURNER, Detroit, Mich., *Chairman*

GLOSTER B. CURRENT, *Discussion Leader*

Consultants: CHARLES LUCAS, Cleveland, O.; ARTHUR JOHNSON, Detroit, Mich.; MRS. MARION BOND JORDON, Pittsburgh, Pa.; FRANKLIN H. WILLIAMS, San Francisco, Calif.; MRS. RUBY HURLEY, Birmingham, Ala.

IV. COOPERATION OF CHURCHES WITH THE NAACP

FATHER THOMAS LITTLE, Philadelphia, Pa., Church Consultant to the National Office, *Chairman*

REV. L. L. HAYNES, St. Louis, Mo., *Discussion Leader*

Consultants: REV. MAURICE DAWKINS, New York, N. Y.; REV. U. Z. MCKINNON, Jackson-Madison, Tex.; REV. JULIAN TAYLOR, Ansonia, Conn.

V. PUBLICITY AND COMMUNITY RELATIONS

EMORY O. JACKSON, Birmingham, Ala., *Chairman*

1. Publicity in the Press
   HOWARD B. WOODS, City Editor, St. Louis Argus
2. Handling Community Relations
   ERNEST CALLOWAY, Director of Research, Teamsters Joint Council, St. Louis

   Consultants: CHARLES SHORTER, Philadelphia, Pa.; MRS. GUY E. GREENE, Des Moines, Ia.

2:00 P.M. - 4:00 P.M.

Same workshops as morning session

5:30 P.M.—DINNER MEETING NATIONAL BOARD OF DIRECTORS

DINNER MEETING OF FRATERNAL DELEGATES FROM TRADE UNIONS

MASS MEETING

Thursday, June 25

Kiel Auditorium

KELLY M. ALEXANDER, Charlotte, N. C., *Presiding*

8:00-8:30 P.M.—MUSICAL PROGRAM

Scruggs Memorial Colored Methodist Episcopal Church Choir, OSCAR LONG, Director

SUSAN LEWIS, Soprano. HARRIETT HOWARD STEWARD, Accompanist

8:30 P.M.—INVOCATION..REV. W. A. COOPER

ADDRESS..PATRICK E. GORMAN, Chicago, Ill., Secretary-Treasurer, Amalgamated Meat Cutters and Butcher Workmen of North America, AFL.

ANTHEM—"Lift Ev'ry Voice and Sing"..............................Audience

ADDRESS..............................THURGOOD MARSHALL, New York, N. Y.

BENEDICTION..REV. D. C. FLEARY

BUSINESS SESSION

Friday, June 26

Kiel Auditorium

DR. ROBERT C. WEAVER, New York, N. Y., *Presiding*

8:15-9:20 A.M.—REGIONAL MEETINGS

9:30 A.M.—INVOCATION........................REV. WILLIAM L. D. LYGHT, Atlantic City, N. J.

REPORT OF CREDENTIALS COMMITTEE

REPORT OF REGIONAL NOMINATIONS TO:
- National Nominating Committee
- Conference Procedure Committee for 1954

REPORT OF CONSTITUTION REVISION COMMITTEE

REPORT OF RESOLUTION COMMITTEE ON INTERNAL AFFAIRS

12:15 P.M.—OFFICIAL CONFERENCE PHOTOGRAPH

2:00 P.M. - 5:00 P.M.

DR. H. CLAUDE HUDSON, Los Angeles, Calif., *Presiding*

2:00-4:00 P.M.—LEGISLATIVE ACTION FOR CIVIL RIGHTS

CLARENCE M. MITCHELL, JR., *Discussion Leader*

I. STATE ACTION OF CIVIL RIGHTS LEGISLATION

A. L. FOSTER, Illinois

A. T. MARSHALL, Missouri

EDWARD M. TURNER, Michigan

II. NATIONAL LEGISLATION AND FEDERAL NON-DISCRIMINATION POLICIES

WALTER WHITE

SENATOR HUBERT HUMPHREY OF MINNESOTA (Transcription)

4:00-5:00 P.M.—A NATIONAL HEALTH PROGRAM

DR. E. A. JOHNSON, Natchitoches, La., *Chairman*

DR. W. MONTAGUE COBB, Washington, D. C., chairman NAACP National Health Committee, *Discussion Leader*

5:30 P.M.—ANNUAL BRANCH AWARDS DINNER

MASS MEETING

SPINGARN MEDAL NIGHT

Friday, June 26

Kiel Auditorium

MRS. R. P. BESHEARS, St. Joseph, Mo., *Presiding*

8:00-8:30 P.M.—MUSICAL PROGRAM

Organ Recital by SAMUEL NICHOLAS

8:30 P.M.—INVOCATION..REV. J. M. PETTIGREW

ADDRESS PRESENTING THE 38TH SPINGARN MEDAL..HON. W. STUART SYMINGTON,
United States Senator from Missouri

ADDRESS OF ACCEPTANCE..PAUL R. WILLIAMS,
Los Angeles, California

ANTHEM—"Lift Ev'ry Voice and Sing"..Audience

BENEDICTION..REV. L. S. GOOSBY

A portion of this program will be broadcast over the NBC network through Radio Station KSD.

BUSINESS SESSION

Saturday, June 27

Kiel Auditorium

THEODORE M. BERRY, Cincinnati, Ohio, *Presiding*

8:15-9:20 A.M.—REGIONAL MEETINGS

9:30 A.M.—INVOCATION........................REV. M. F. ADAMS,
Albany, Georgia

REPORT OF CREDENTIALS COMMITTEE

ELECTION OF NOMINATING AND CONFERENCE PROCEDURE COMMITTEES

REPORT OF RESOLUTIONS COMMITTEE

REPORT OF TIME AND PLACE COMMITTEE

ADJOURNMENT

7:00 P.M.—DINNER DANCE FOR YOUTH DELEGATES

MASS MEETING

Sunday, June 28

Kiel Auditorium

CARL R. JOHNSON, Kansas City, Missouri, *Presiding*

2:30-3:00 P.M.—MUSICAL PROGRAM

Union Memorial Methodist Episcopal Church Choir, MRS. WALTER ELLSFORD, Director

3:00 P.M.—INVOCATION..REV. J. W. NICHOLSON

ADDRESS..WALTER WHITE, New York, N. Y.

MUSIC..The Mariners Quartet,
Courtesy Columbia Broadcasting
System and Arthur Godfrey

ADDRESS........................HON. HAROLD E. STASSEN, Washington, D.C.,
Mutual Security Administrator

HYMN—"God Be With You Till We Meet Again"............Audience

BENEDICTION..REV. C. A. LONG

YOUTH SESSIONS

The program for the Youth delegates will be the same as that for the adults except that separate sessions will be held during the day on Thursday and Friday, as follows:

Thursday, June 25

Kiel Auditorium

10:30 A.M.-12:30 P.M.—Simultaneous Workshops on Techniques for waging effective membership and fund-raising campaigns for Youth Councils and College Chapters

I. Youth Councils

Mabry Roby, Chicago, Ill., *Chairman*

Miss Ella J. Baker, New York, N. Y., *Discussion Leader*

Consultants: Gloria Fuller, Pittsburgh, Pa.; Robert Hairston, Orange, N. J.; Mrs. Juanita Craft, Dallas, Texas; Rebecca Currence, Canton, Ohio.

II. College Chapters

Jewell Taylor, Radcliffe College, *Chairman*

Franklin H. Williams, San Francisco, Calif., *Discussion Leader*

Consultants: Susan Oreskes, New York, N. Y.; Bobbette Stubbs, Brooklyn College; Harold Johnson, Cincinnati, Ohio; Mrs. Lulu White, Houston, Texas.

2:00 P.M. - 5:00 P.M.

2:00-4:00 P.M.—Simultaneous Workshops on methods in programming for Youth Councils and College Chapters; audio-visual aids; community education projects; organizing new units

I. Youth Councils

W. W. Law, Savannah, Ga., *Chairman*

Herbert L. Wright, *Discussion Leader*

Consultants: Kelly M. Alexander, Charlotte, N. C.; Edgar Bean, Seguin, Texas; Mrs. Miley Williamson, Dayton, Ohio; Cedric Clark, New York, N. Y.

II. College Chapters

Marcia Morrow, University of Chicago, *Chairman*

Walter Carrington, Harvard University, *Discussion Leader*

Consultants: Monroe Mack, Florida A&M College; Adeline Blackmon, Pittsburgh, Pa.

4:00-5:00 P.M.—JOINT WORKSHOPS ON THE ROLE OF THE ADVISER IN THE YOUTH DIVISION PROGRAM; CONSIDERATION OF SPECIAL PROBLEMS OF BRANCH, COUNCIL, CHAPTER RELATIONS, AND WAYS OF SOLVING SAME

MRS. MADELINE WILLIAMS, East Orange, N. J., *Chairman*

CLAIRE JOHNSON, San Francisco, Calif., *Discussion Leader*

Consultants: MRS. KITTY HALL, St. Louis, Mo.; HARRY BURNS, San Antonio, Texas; HELENA ADKINS, Chicago, Ill.; THELMA EASTMOND, Brooklyn, N. Y.

Friday, June 26

Kiel Auditorium

4:00 5:00 P.M.—JOINT GENERAL SESSION OF YOUTH AND COLLEGE DELEGATES

ALBERT HENDERSON, Piqua, Ohio, *Chairman*

Pep rally and song festival by W. W. LAW

FINANCING THE ASSOCIATION'S PROGRAM............ROY WILKINS

BACKGROUND OF YOUTH AND COLLEGE PROGRAMS OF THE NAACP..GLOSTER B. CURRENT

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New Theatre

APRIL 1949

VOL. 5 : NUMBER 10

ONE & SIXPENCE

AMERICAN SPECIAL: PAUL ROBESON, ARTHUR MILLER, ROSAMOND GILDER

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New Theatre, April, 1949

Vol. 5, No. 10.

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ON THE COVER : PAUL ROBESON in *Plant in the Sun* at Unity Theatre in 1938. (See page iii).

Published by New Theatre Publications Ltd., 374, Gray's Inn Road, London, W.C.1. *TERminus* 4127

TWL
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WERNER LAURIE

Noel Willman as Darius, King of Persia, and David Oxley as a soldier, in Terence Rattigan's *Adventure Story* at the St. James's Theatre, London. ***Angus Mc Bean***

Theatre in America

In 1916, when the young Eugene O'Neill's one-act play *Bound East for Cardiff* was first produced at the tiny Wharf Theatre in Provincetown, New York, the event was more significant than the appearance of a new and important dramatist. It marked the emergence of an era in which America, on the verge of theatrical maturity, was to make an increasingly important contribution in her own right to the drama of the world. In the realms of decor, production, and acting America was henceforward to challenge the best that any other country could produce; in the field of new dramatists, with worthwhile plays, it was to establish an indisputable lead.

O'Neill, the master, Irwin Shaw, Sydney Kingsley, John Wexley, Albert Maltz, Lillian Hellman, Maxwell Anderson, Robert Sherwood, William Saroyan, Clifford Odets and—the latest and perhaps the greatest—Arthur Miller (who writes in this issue): this is a catalogue of talent which other nations might envy while in comedy and musical theatre such artists as Kaufmann, Hart, Spewack, Berlin, Oscar Hammerstein, Rodgers, Harbourg, have established a pre-eminent position.

So it is with particular pleasure that we publish this, the first of our special American issues, and welcome to our pages so many distinguished American contributors.

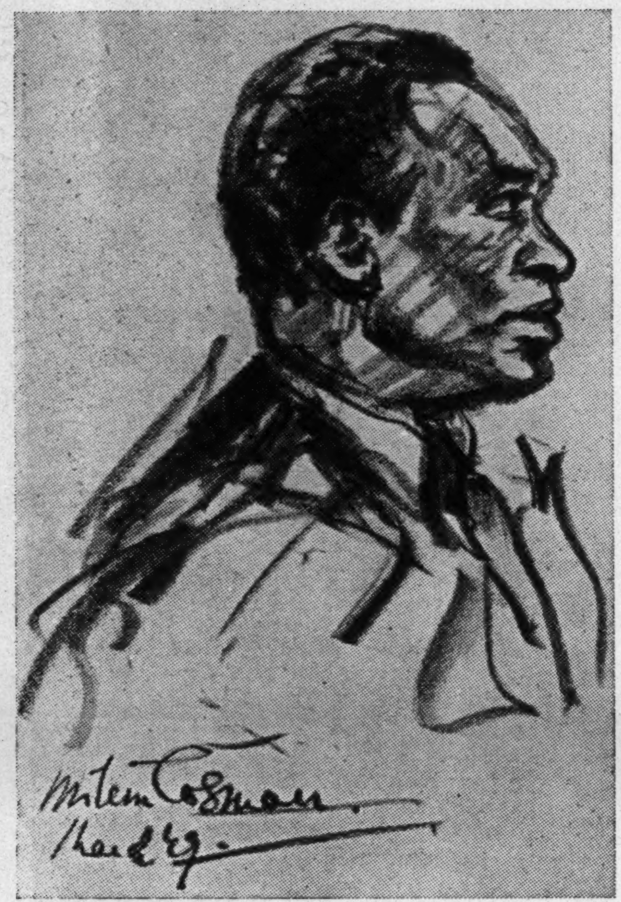
* * *

It is announced that Mr. John Moody, previously with the Sadler's Wells Ballet Company, has been appointed to the position of Drama Director of the Arts Council, in succession to Llewellyn Rees, who has left to take up his new appointment with the Old Vic. We raise our hat to Mr. Moody, who has taken on a more than difficult job, and wish him much more than well.

Actors are citizens

Paul Robeson

The great Negro artist discusses the social background to the modern American Theatre, in an interview with Alexander Baron



Sketch by Milein Cosman

THERE APPEAR TO BE in various countries, including England, many actors and actresses who imagine that they and their work are something apart from the world that exists outside the theatre; that they are "not political." To most American actors or actresses, the claim "I am not political" would constitute just about the funniest of remarks. Few Americans, whether for or against, denied the political import of Gieseking's and Furtwangler's proposed visits to the United States. On the other hand many people declare that the forthcoming visit to England of the conductor Furtwangler has no connection with politics. All that is being brought to them, they imagine, is great music. But in fact it is a conscious move to condition the public mind to accept a certain political policy in Western Germany. We must recognise that art is tied up with the political background. Political leaders are very aware of this, and attach great importance to the use of art—and of artists.

It is up to the artists to be equally aware. Artists have responsibilities as citizens like anyone else. Whether they know it or not, they will either be used for good or for evil. Which is it to be? The artist—and I think that this applies to many whom I know in England—who claims that he has no affiliation, and that those who do have it are propagandists, seems to me to be taking up a political position; for I observe that, at a pinch, he invariably springs to the defence of every manifestation of reaction, he displays a haughty contempt for "those disgusting masses," he prefers to support the forces of privilege and superiority. I have seen this attitude expressed in some "non-political" contributions to your own magazine.

The first great impulse that drew American theatre workers into the political life of their country came, before the war, during the great campaigns to put President Roosevelt in power and keep him there. Just as, during the war, your own artists played their part through ENSA and other channels in the national effort, so almost the whole of the American theatre world, film and radio artists included, rallied to help Roosevelt, with benefit shows, broadcasts, campaign speeches and other activities. Orson Welles, Walter Huston, Edward G. Robinson, John Garfield, Fredric March, Olivia de Havilland—the list of famous artists who took part in these activities would be too long to quote here.

Today, in a sharper political situation, a big section of those who supported Roosevelt still feel that they must fight for peace, for the rights of labour, for civil rights for negroes. They are not prepared to be swept up into a Third World War hysteria on behalf of the oil and copper barons, and in the Presidential elections many of them were active in the Wallace Campaign.

As the public is aware, I am not only an American, but a Negro American. I am happy that there is no field in the life of the United States in which the true democracy of working together is more evident than in the theatre. American theatre workers have banished the racial discriminations which are so terrible a feature of other aspects of our life. Actors and actresses have really taken the lead in showing America how democratic fellowship works. In scores of theatrical productions, artists work together without any distinctions being made. Nor does any distinction exist on the Governing Board of Equity.

Equity recently—on behalf of the whole profession—gave notice to a theatre in Washington, D.C. (it is symbolical that such a theatre could exist in our capital city!), which refused to accept Negro patrons except in special seats, that unless this practice ceased American actors would not play in that theatre. The theatre is now closed.

Equity's stand has received the support of both playwrights and directors, and the fight is now to be carried into other cities.

I now have a clause in all my contracts stipulating that, if I can prove any kind of segregation at any theatre or hall where I am appearing, I have the right to withdraw at once, with the management remaining bound to continue to pay my salary and that of all other artists involved until the end of the contractual run. Many other leading actors are now insisting on similar clauses being inserted in all *their* contracts.

Yes, there is a good deal of pressure exerted against artists who stand up for their rights and for the rights of the people. Just as many artists and workers in the film world have been faced with persecution—to which they have stood up nobly—so the managers and wealthy patrons who at present control the theatrical set-up bring their influence to bear in many ways to persuade artists that they will endanger their livelihood if they take a stand with the people.

There are two answers to this: the first lies in the sheer merit of the artists themselves. When you have a world-famous dancer like Paul Draper, or a celebrated pianist like Horowitz, you have to think twice before clamping down on him; the public wants him!

The second answer is that actors and concert artists must break away from their present dependence on people who are rich enough to pay the equivalent of £3 or £4 for a subscription ticket and who provide the backbone of present American audiences, and must set up their own machinery to enable them to sing and act before much greater audiences of ordinary people. If I go to a steel town with a million population, why should I sing to two thousand steel-owners and shareholders at high prices, and have to dance to their tune, when I can rally an audience of ten thousand working people, at low prices, and know that I am using my art in the best of causes before the best of audiences? I am glad to say that moves are now afoot in America to set up the necessary machinery.

I sometimes hear it said that participation in politics leads to the deterioration of an artist's work. What do we mean by politics? Here is what I mean. There are some two billion people in the world. Three-quarters live in poverty—millions like the Negro people not only in America but in South Africa and in most parts of the various Empires built upon their labour and their bodies—must constantly struggle militantly for an improved life and some kind of human dignity. This struggle takes and must take political forms, because the oppressors use political means to keep them enslaved. Review the whole history of the fight for civil rights in the United States. One of the most important factors in Truman's re-election was his promise—about to be unfulfilled—of broad Federal laws to curb injustices to the Negro people.

Deep interest in the struggle for freedom and better conditions of living of my own and other peoples has deepened my interest in my artistic struggles. Years ago I was about to retire—why sing the same songs over and over to satiated audiences—appear in films that insulted my people—wait for a play that seldom appeared? But with deepened interest in the problems of people and so in politics, I want to do *Othello* again. I did do it—worked terribly hard on it—and believe the interpretation has grown immeasurably since 1930. I am looking over such scripts as *A Lamp at Midnight* about the life of Galileo, a play on China by Bertolt Brecht, and a translation of the *Prometheus* of Aeschylus.

So with my singing—with certain natural gifts I held to one groove—Negro spirituals, popular songs. It led in one way to a dead end. With my widened interests in the political struggles of the Chinese, the African, the Russian, the Spanish Republicans—of Israel, of miners, of dockworkers—I have come to feel that I can and must work at all kinds of music—not only the classics (I want, for instance, to do *Boris Godounov*), but the songs of all the people of all nations.

Thus, because I feel a sense of responsibility to the working people for whom I sing, I work much harder than I did ten years ago. They want my best, and in striving to give it to them I feel I will increase my powers as an artist.

For me there is no argument. Art is a social weapon which always works on one side or the other. I have chosen to place mine at the service of the people.

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By WILLARD CONNELY

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The American scene

Arthur Miller gives his views
on the state of theatre in America
in an interview with Patricia Reynolds.
An important article by Arthur Miller
appears on page 18.

LET'S START FROM THE UNWHOLESOME SIDE. The cost of production of a play is very high. It is impossible to produce a play of one setting and few characters for less than $50,000 and most of the time more than that. However, the cost of production has started to drop in the last six months, which is a hopeful sign due to the relatively small amount of plays produced and the increasing competition among suppliers of equipment to theatre. Also, the fact that theatres are standing empty to a greater degree than last year makes it possible to get more advantageous deals with the owners, financially, than last year. At the same time, however, the theatre businessmen say that the public that is able to pay admission prices seems to have contracted in numbers, a fact that has given rise to some ill ease, but this is not yet a critical situation, although it is generally admitted that the admission price has sooner or later to be lowered.

The actors' situation: Recently Actors' Equity released statistics showing that 90% of the profession are unemployed. There is no provision in the set-up to take care of these people. At the same time there are certain valiant but largely indecisive attempts to use actors by means of small off-Broadway productions such as the Equity Theatres which perform old plays in the public libraries without charging admission and without paying the actors. Then there are professional groups such as New Stages and others that come and go, which play in tiny theatres in various corners of the city. Their existence is very precarious and offers no solution to the problem of employment of actors for the popularisation of the theatre.

As for the producers—their age-old complaint against the paucity of good new plays is louder than ever, which leads us to the playwright.

Because of the high cost of production and of keeping a play running on Broadway there has always been an emphasis placed upon tried and true comedy and musicals, with a general fear of anything that might be called experimental or "artistic." However, since the war many of these standard products have failed due to both inexpert writing and production and to the public's demand for something that does impinge upon their lives.

In my opinion, there has never been a better time for the serious artist writing for the theatre. Plays that have succeeded in the last four years have been *The Glass Menagerie*, *All My Sons*, *A Streetcar Named Desire*, and *Death of a Salesman*. The trouble is partly that the playwrights have underestimated the audience for a long time and this is proven by the public acceptance of such plays as I've mentioned which in the average producer's office would not have been given any chance at all in the big time.

Despite American prosperity and a generally good economic situation Americans seem to be deeply troubled and searching for the deeper meanings of their lives. The theatre is beginning to reflect this fact and the more it does the more vital the phenomenon it will become.

However, it is still exceedingly difficult for a playwright to establish himself and I am afraid that a large amount of talent is being wasted by the hit-or-miss nature of the privately run speculative thing that the theatre is.

Increasing numbers of people have become convinced that the only long-term solution is a federally supported theatre which would make it possible to produce plays at low admission prices thereby widening the audience so as to include the working class and the vast majority of the people who have never even seen the living theatre.

I am convinced that the broadening of the audience would do much to inject a new stream of life into the playwriting profession. As it is, today only a relative handful of the people make up the audience and too many playwrights are too content to write for this sometimes unrepresentative group. As a consequence a large proportion of our plays have lost contact with contemporary issues of life.

The prospect of a federally subsidised theatre is quite dim, however. This is not because the theatre doesn't wish it to come about, but because Congress is, first, unaccustomed by tradition to dealing with cultural problems in any way at all, and, secondly, the people at large have not been educated to understand the problem of the theatre and its potential usefulness as a means of deepening and broadening the experience of life.

As a whole I would say that the people are ready for the best the theatre can give. Unfortunately, the theatre is not organised beyond the requisites of the speculative venture and it is consequently failing the public. The theatre along with book publishing are the only means of free aesthetic expression left to us in view of the complete commercialisation of the movies, the radio and magazines and newspapers. The problem is to enlarge its sphere and its power. The hope lies in the growing consciousness among theatre workers of the problem and the only solution possible.

I believe that from the day that the majority is let into the theatres much that is over-precious, esoteric and utterly removed from reality will fade out of our plays and a renaissance of the theatre arts will begin, for we are doubtless a highly inventive and energetic people and in the theatre from time to time have shown the highest excellence in writing and production. What is needed now is close contact with the life of the people. When this is established everything will become possible.

In search of an American National Theatre

Harry Granick reports on an historic American Theatre Conference

ITS AIM TO EXPAND THEATRE and to bring it to a wider public, the American theatre held a three-day conference in New York City some few weeks ago that may well make history. The event was compelled by the long falling curve of theatres commercially available to legitimate drama, in New York City from over 90 houses in 1929 to less than 30 today and less than 25 by 1952, in the hinterland from more than 2,300 in 1908 to less than 90 today; it was compelled by the resulting over-centralization and by the fact that less than 10 per cent. of Actors' Equity 6,000 membership has had theatrical employment in any recent year; it was compelled by the fact that the annual audience of Broadway shows and their road companies is today less than half its former size of 55 million admissions.

In good logic, then, the meeting was jointly sponsored by Actors' Equity and by the American National Theatre and Academy which is striving mightily to increase the size and artistic effectiveness of living theatre off Broadway with the eventual purpose of validating concretely its 14-year-old Congressional Charter to create a National Theatre. Present, and in many cases prepared with resolutions and suggestions, were official representatives from every theatrical trade union and guild and from the League of New York Theatre Owners, as well as conferees reflecting the interests of commercial producers, of community and regional theatres, of campus theatres, summer theatres, women's clubs, critics, even of agents. The non-theatrical trade unions were conspicuously absent; and this is regrettable because, as they have proven in the past, they not only influence a potentially large audience but are capable of initiating theatre projects of their own. Moreover, their absence may have accounted for the lack of direct discussion of the most specific public grievance against the commercial theatre: the price of admission.

Resolutions were discussed proposing the establishment of a committee for the salvaging of plays about to close, for the formation of a non-profit-making, co-operative warehouse, for a revision of the theatre building regulations, etc. The liveliest resolutions, however, were presented by Miss MacMahan for Equity. She proposed new possibilities for employment in several ways. One, by creating new contractual formulas which would permit all-union companies to play in schools and community centres. Two, to add three new playing periods to the twenty-two hours a week now permitted to Broadway houses. There would be a luncheon show, a high school children's show between four and six of the afternoon, and an early evening performance between 6.30 and 8.30 for the convenience of commuters. The play might be one already housed, presented by second and third companies—an interesting competition!—or a guest production. Her third proposal was that in the event of an exciting production by an Equity Library Theatre company, in which at present none receives pay and admissions are free, that the company be allowed to extend its run to schools and public halls for a top admission fee of a dollar. Her fourth proposal was for legislative action, municipal, state and federal, for a subsidized theatre throughout the country.

This last is, of course, ardently desired by all but a few last ditch "free enterprise" individuals. Conference feeling in respect to a nationally subsidized theatre approaching the size and the needs of our population was manifested at the opening of the meeting on the reading of a telegraphic blessing from U.S. Senator Elbert D. Thomas of Utah. "Theatre is an integral part of the culture and educational life of our country," wrote the Senator. "Sooner or later our government will recognize this and governmental assistance will be forthcoming. The theatre is a mirror of the hearts and hopes and strivings of peoples everywhere." There is presently pending in Committee a Congressional bill calling for a $300,000,000 appropriation for federal aid to education, a departure in American practice. It is hoped that Senator Thomas will succeed in having accepted as an amendment to the Bill an additional appropriation of $1,000,000, to be applied to bringing theatre to the people. This infinitesimal sum would have to be matched by the States. The Bill's prospects, however, are not bright.

Again, conference feeling for a national theatre was manifested on the appearance of Congressman Jacob J. Javits of New York City, who some time ago, jointly with U.S. Senator Irving M. Ives of New York, presented a Bill for an appropriation sufficient to convene a constituent assembly representative of all theatre interests throughout the country charged with the task of developing plans for a national theatre, opera and ballet.

Probably the greatest ovation reflecting enthusiasm for a national theatre as well as for the speaker was accorded Mr. Robert Morley currently appearing in *Edward, My Son.* Mr. Morley described the state of the British theatre since the Arts Council took hold and spoke with justifiable pride of the revolutionary change of attitude on the part of the British public to all the arts. The conferees listened with envy to his account of the decentralisation of your theatre and the opportunities it accords for steady work and income. The conference had earlier received cheery greetings from the Standing Committee of the British Theatre Conference, making it somewhat of an international English affair.

Mr. Morton Baum, Chairman of New York City's municipally subsidized theatre, City Centre, ably chaired the meeting and adjourned it on the establishment of a Standing Committee composed of the executive secretaries of all organizations at the conference. This Committee is instructed to study all the proposals and ideas presented at the conference and to reconvene the convention as soon as it has a report and a course of action ready.

American Theatre's "First Lady"

Jane Cobb contributes a "profile" of Helen Hayes

DURING THE SUMMER of 1948 Helen Hayes appeared for the first time on an English stage. The fact that she is one of the three actresses most usually referred to as "First Lady of the American Theatre" had preceded her, and she was happily remembered for her distinguished, exciting performances in many early talkies.

She carefully chose to make her debut here in Tennessee Williams' *The Glass Menagerie* (a piece which is already regarded as a minor classic in the United States). The critics did not like the play, and, although they used generous adjectives to describe Miss Hayes, they did not critically assess her. In this writer's opinion neither Miss Hayes nor the play received the considered attention they deserved. It has been said that she should have been seen here first in one of the rôles traditionally played by "great" actresses, so that she could have profited by comparison.

Helen Hayes is a "character" actress (though this is not a fact generally acknowledged by those clubwomen of the United States who are among her most ardent admirers) and each new part she tackles is a complete departure. In *The Glass Menagerie* she became a maddening, courageous, prejudiced, gallant, neurotic and—for five minutes in the second act—enchanting woman. Her voice was thinner and she used the most subtle of Southern accents; her walk and gestures were entirely evoked for this characterization (though many intelligent playgoers believed they were part of the Helen Hayes' personality). Unfamiliar with the actress, and unfamiliar—and unsympathetic to—the play, the critics underestimated both.

In the United States Helen Hayes holds a special, pseudo-royal position. Not only is she regarded as a great actress but, in that empire of women, she is thought of as a manifestation of one of the American dreams. This legend certainly bears relation to the truth, nevertheless Helen Hayes' position—enviable as it may be—has limited the horizons of her performance.

She was born, in October 1900, in Washington, D.C., the only child of Francis V. Brown (manager of the travelling salesmen for a wholesale butcher's concern) and of his wife Catherine Hayes Brown. There were no theatrical ancestors except a great-great-aunt (also Catherine Hayes) who had been a singer of Irish Ballads, and had billed herself as the Erin Swan. But Mrs. Brown was a frustrated actress and she fervently hoped her daughter would grow up to go on the stage. When Helen was a very small child her mother started coaching her in voice production and deportment, by the simple method of gliding about their living-room mellowly intoning poetry while Helen earnestly trailed after her.

When Helen was six she appeared at a fete, given by her dancing class, as Annabelle Whitford, a Ziegfield-Gibson girl of the day. In the audience was Lew Fields, of the famous American music-hall team of Weber and Fields; he left a note for Helen's teacher saying that if the mother of little Helen Hayes Brown would consider a stage career for her daughter he would be happy to discuss it. Though flattered, Mrs. Brown wanted no truck with vaudeville; there had been other compliments for Helen's impersonation; and, with an eye on The Drama, she accepted an offer from The Columbia Players of Washington, a local repertory company.

With The Columbia Players Helen appeared in a comedy, folksily called *The Prince Chap*, and as *Little Lord Fauntleroy*.

During the next five years Helen Hayes played a series of sub-deb rôles. Among a dull list shines one exception, Cleopatra in *Caesar and Cleopatra*.

She ceased to be an ingenue in 1926 when she signed a four-week, limited engagement contract to appear as Maggie Shand in a revival of *What Every Woman Knows*. The revival ran for nearly a year in New York, and had an equally successful tour by the end of which Helen Hayes was a firmly established star.

In 1928, during the run of *Coquette*, Helen Hayes married Charles MacArthur, whom she had known for three years. MacArthur (a creature of compassion, disquieting wit and almost incredible panache) was already well established as a playwright. With Edward Seldon, he had written the enormously successful *Lulu Belle*, and this was quickly followed by *The Front Page*, that chunk of Americana which MacArthur and Ben Hecht wrote as an ungodly memorial to their newspaper days in Chicago.

Mary MacArthur was born in 1930 (her brother, Jamie, in 1937), and in 1931 Helen Hayes went to Hollywood, under contract to Metro-Goldwyn-Mayer. She was unsure of herself as a movie star and she went heavy with foreboding; but she had one straw to cling to: Charles MacArthur was going to write the script of her first picture—*The Sin of Madelon Claudet*.

The first few weeks in California did nothing to dispel her depression. MacArthur's depression was pretty violent, too, and when they met at the end of each long bedevilled day they vented their pent-up frustrations on each other. They were positive they were going to disgrace themselves. From the time it was previewed it was obvious that *Madelon Claudet* was a hit. It won Oscars for both MacArthurs, and the M.G.M. executives—who had been as gloomy as themselves—determined never to let either of them go.

After she had made nine successful pictures Helen Hayes persuaded Louis B. Mayer to grant her unlimited leave of absence. It is uncertain whether she will ever make another movie, but if she decides not to she has already left three unforgettable performances for the pleasure and instruction of future generations: *Madelon Claudet*, Catherine Berkley in *A Farewell to Arms*, and Leora in *Arrowsmith*.

In 1935 Gilbert Miller presented Miss Hayes in Laurence Housman's conversation piece, *Victoria Regina*. It was an unqualified triumph. Miss Hayes' performance was an electrifying *tour-de-force* (as well as an enchantment), and gave the public a taste of her infinite resources. (It was from then on that the newspaper columnists began to refer to her quite often—and quite seriously—as Queen Helen.)

Victoria Regina ran for four years. Since then Helen Hayes has played in two flops (*Ladies and Gentlemen* and *Candle in the Wind*) and two tremendous box-office hits (*Harriet* and *Happy Birthday*), and as Viola in a fairly successful arty-crafty production of *Twelfth Night*.

During the past ten years she has almost continuously had her own radio programme.

It is true that Helen Hayes is unspoilt by her overwhelming success, but she is not untouched by it. She has a lively sense of proportion which prevents her from self-dramatization. She realises, because it is made abundantly clear to her, that in America she is a symbol. She accepts the responsibility that this entails but it never occurs to her that the world owes her a living.

Her generosity is boundless. She loves to give affection, carefully thought-out presents, help and enthusiastic praise of good work (she gives enthusiastic, highly-coloured condemnation of bad work).

She has a consuming enthusiasm for the theatre. She is still stage-struck, which allows her a feeling of awe for British actors and directors who have had much experience of the classics. In America when she was directed by some who were not of the top flight she did what they told her without argument, even if her instincts were against it, simply because she felt they *must* know better than she did. This would never happen when she was working in a medium of which she was certain. Her attitude to her own work ranges from workable self-confidence to complete diffidence.

Actors admire Helen Hayes, the admiration ranging from adulation to icy appraisal. Some assert that she is first and foremost a technician, that her brilliant, acquired virtuosity is far greater than her native talent. Others say the gift is tremendous (and as yet uncharted) and that it is blind, if unerring, instinct that controls her during performance. A third point of view (which this writer shares) is that the technique is superb but that the gift is greater.

Being a tremendous box-office star—with contracts, obligations and plans for years in advance—has prevented Helen Hayes from taking unpredictable chances. When she left England last November she planned to work only for the radio for a year and when she returned to the theatre to return with a small classic repertory. It is to be hoped that she won't change her mind and that she will act in the classics, so that her genius can come to full flower. It is tantalizing to think of the satisfaction there would be in seeing her as Beatrice, Madame Ranevesky (there is no actress so naturally equipped for this part), Candida, Nora, and Lady Macbeth.

RONALD FRANKAU, who will be starring in the new revue *Sauce Tartare*, writes about his first part.

My first break

ASKED TO WRITE a few words under the above title, I was in a quandary. Should I swank about that 12—mostly cannons? Should I confess about that bit of valuable china? (I stuck it together so successfully that I don't think my mother ever knew!) If a "break" means "chance" or "luck" in my stage career, well, I've never had any.

But of course the Public has. It was like this. Eventually my mother said that if I could get on the stage without using her name or influence, she would allow it. As Frank Ronalds I gave an audition at Daly's. The even better-looking young men sang ballads pseudo-lustily. I sang "Get out and get under" with appropriate movements. I was engaged for the first revival of "The Country Girl" at £2 12s. 6d. p.w. Well *of course* I was engaged! Of the fifty odd (some very odd) people in the cast, I was quite satisfied that the audience had no eyes for anybody but me when I was "on." Humility came later—but not to stay.

Thirty years of the Theatre Guild

America's foremost producing Management

John Gassner

" PRODUCED BY THE THEATRE GUILD, one of America's foremost theatrical producers " or words to that effect are pronounced every Sunday evening by the announcer of the Theatre Guild of the Air broadcast that the United States Steel Corporation wings across a continent. For broadcasting or for any other purpose, this is a remarkably restrained statement, since beyond the shadow of a doubt the Theatre Guild, which will celebrate its thirtieth birthday in April of this year, is the only theatrical institution of any consequence in the United States. Other producers may provide a particular season with one or possibly two better plays than the Guild gives it, but the Guild alone is organized to produce a set number of plays each year instead of producing haphazardly, without a programme, like other managements. If, moreover, an institutional character, a history of continuous operation, and a backbone of audiences distributed throughout the nation constitute, as they should, a criterion, the Guild is virtually the only national theatre America has had.

The Guild, which has a subscription audience of 165,000 in twenty-six cities and produces or sponsors between four and seven plays every season, has survived many vicissitudes. It has watched the shipwreck of its fellow-pioneer, The Provincetown Playhouse, in the middle of the 1920's and the dissolution of its brilliant offspring, The Group Theatre, in 1941, as well as the demise of various repertory groups and actors' companies. None of these had the Guild's talent for weathering storms and reaching port in the nick of time. None could veer with the wind and yet retain its identity, which might be impaired at times but never yet beyond repair. Its history is a typically American one of individual enterprise—it has always been a privately operated corporation—and of unflagging resourcefulness. The limitations as well as accomplishments of the Theatre Guild are all somehow or other related to its operation without government subsidy and to the necessity of maintaining itself in that scramble for survival which characterizes the American scene.

What the Guild failed to achieve is a genuine repertory system, a permanent acting company, and a distinguishing style of production and drama, such as we associate with European theatres like the Moscow Art Theatre, the Abbey Theatre or the *Theatre Libre*. The Guild's identity has consisted less of a philosophy or a programme than of intellectual curiosity, quick if not very constant social sympathies, a literary inclination, tastefulness (sometimes tending to over-valuate the importance of charm as a commodity), and a resolve to give the public the best written and most intelligent plays its directors could find and agree upon.

It has been the Guild's good fortune that from its very inception its directorate has included practical men like the investment banker Maurice Wertheim as well as artists exclusively like Philip Moeller, Lee Simonson, and the late Helen Westley. The Guild's founder, the Welsh-born Mr. Lawrence Langner, has, moreover, combined practicality and artistry in one unique personality, and has been equally redoubtable as an international patent lawyer and as a playwright. The war years found him active both in the theatre and in the government's counsels as secretary of the National Inventors Council which evaluated over two hundred thousand inventions for the armed services. His enterprising spirit has been responsible for the Guild's production of Shaw's plays and O'Neill's *Strange Interlude*, on the one hand, and for its incursions into the fields of cinema, broadcasting, and television, on the other. His co-director, Miss Theresa Helburn, who associated herself with the Guild shortly after its establishment and became its executive director for fifteen years, has joined common sense, diplomacy and a remarkable talent for organization to the abilities of a playwright and a stage director. It is, indeed, characteristic of the organization's character and destiny that its third decade should have come under the exclusive management of Miss Helburn and Mr. Langner.

It is not for want of trying that the Theatre Guild settled into an uneasy and fortunately never unalterable middle-of-the-road position over the years. That position has been, significantly, arrived at by way of adventure and enforced retreat rather than by inviolate caution. In 1926, the directors, who had long dreamed of a permanent repertory company, established the nucleus of one with some of the most distinguished actors America has had—with Alfred Lunt, Lynn Fontaine, Helen Westley, Clare Eames, Dudley Digges, Edward G. Robinson, Fredric March, Florence Eldridge, and others. It lasted two years, and was disestablished only when it became apparent that a repertory system did not quite accord with American conditions and would deprive the Guild of such notable productions as Porgy, the parent of the George Gershwin musical folk play, *Porgy and Bess*, which required an all-Negro cast. The Guild erected its own playhouse, the Guild Theatre, in 1925, and operated it as long as it was economically feasible to do so. In its twelfth season, the organization felt old enough to sanction a younger studio within its halls, and so gave birth to the Group Theatre that made theatrical history for close to a decade with its ensemble acting, its Stanislavskian methods, and its discovery of Clifford Odets and William Saroyan. In 1944, the directors started a Shakespearean repertory with

The Winter's Tale and *The Merry Wives of Windsor* in the hope of laying the foundations for a company comparable to the "Old Vic." The Guild may revive the experiment, which had to be abandoned after a nation-wide tour.

If the Guild did not discover O'Neill, since he was a member of the rival Provincetown Theatre, it became his producer as soon as the Provincetown dissolved and staged his most ambitiously conceived plays, *Strange Interlude*, *Mourning Becomes Electra*, and *The Iceman Cometh*, which would have strained both the imagination and the courage of other producers. Although it was chronologically impossible for a theatre founded in 1919 to discover Shaw, the Guild none-the-less became Shaw's sanctum after giving the first professional production of *Heartbreak House* on the English-speaking stage in 1920 and venturing upon the first production of the three divisions of *Back to Methuselah*, a feat which its author, who is himself no paragon of discretion, regarded as a sure sign of lunacy.

Since 1920, the Guild has produced fifteen of his plays, five of them world premières. In relying heavily on European plays during its early history, the Guild performed the notable service of familiarizing Americans with important examples of the modernist drama, many of which were too singular in content or form to have been introduced to America by conservative managements. If the American public and its playwrights since 1920 have been saved from provincialism and the genteel tradition of parlour comedy, let alone from the antiquated melodrama of the past century, a considerable portion of the credit belongs to an organization that risked productions like Benavente's *Bonds of Interest* (the Guild's first production on April 19th, 1919), Strindberg's *Dance of Death*, *Peer Gynt*, *The Power of Darkness*, *Liliom* (originally a failure in Budapest), *He Who Gets Slapped*, *R.U.R.*, *From Morn to Midnight*, *The Goat Song*, *Man and the Masses*, and *Right You Are, If You Think You Are*.

There was a time when, indeed, the Guild was accused of ignoring American plays, although it produced an American work in its second, actually its first complete, season. But if it did not prove particularly hospitable to American playwrights before 1924, this was mainly because it was still necessary for the American theatre to assimilate the modern drama created first in Europe, as well as because the organization was awaiting an experimental kind of drama until then supplied only by the Provincetown's O'Neill and by Elmer Rice, whose expressionistic play, *The Adding Machine*, was bracketed by the Guild with *Peer Gynt* and *The Devil's Disciple* during its fifth season. Thereafter the Guild made frequent amends by presenting the most experimental early work of Sidney Howard, Philip Barry, and Maxwell Anderson, by discovering S. N. Behrman and Tennessee Williams, by giving its support as sponsor or co-producer to William Saroyan's best efforts, and perhaps most importantly, by taking some of the most progressive steps in the history of the modern musical stage. It is, in fact, remarkable that an organization so distinctly partial to the literary drama and the drama of ideas should have also earned distinction with its intimate revues, *The Garrick Gaieties*, with the Negro folk opera *Porgy and Bess*, and with *Oklahoma*, *Carousel*, and *Allegro*, to which we may add its failure, in 1935, *Parade*, a bold incursion into a field of social criticism that later proved rewarding to other managements. Triumphs in the synthesis of the theatrical arts are not, however, foreign to the spirit of the Theatre Guild, which started out as the American counterpart of the so-called art theatre movement in Europe and owed some of its inspiration to the new staging and scenic art of Appia, Craig and Reinhardt that had reached its peak by the time Mr. Langner called the first exploratory Guild meeting on December 18th, 1918.

Ivar Withers and Stephen Douglas in *Carousel*, musical version of Molnar's *Liliom*, by Richard Rodgers and Oscar Hammerstein.

It is not too much to say, therefore, that the Theatre Guild's happy compromise, which has kept it afloat on perilous seas, has carried it into uncharted regions as well as charted ones, and has enabled it to return with rich and rare cargo. Crabbed age has not overcome it even after thirty years, and the exigencies of the notoriously unstable world of the theatre in an extraordinarily unstable age have not daunted its spirit. Its directors could look upon their operation of a three-thousand-mile circuit of subscription theatre and a record of one hundred and seventy productions with considerable complacency, if they were so minded. But their self-congratulatory mood is of short duration as they look to still another season's unpredictable journey, and they know better than their critics how narrow have been the escapes, what errors of omission and commission have been made (they have been rather marked during the present season), and how much remains to be accomplished under the increasingly exacting conditions of Broadway production.

The Broadway Season

Rosamond Gilder

THE MOST ASTONISHING THING about that fabulous invalid, the professional theatre, is not so much that it is in a constant state of "chasis," of desperate, recurring crises, as the fact that from this chaos and this confusion emerge such delicate and illuminating works of art as Tennessee Williams' *Summer and Smoke*, such powerful and pathetic drama as *Death of a Salesman*, such witty and beguiling magic as Giraudoux brings to *The Madwoman of Chaillot*. A season which contained these three plays alone would be worth recording, but New York theatregoers during the winter of '48-49 have had other delights and wonders: Benjamin Britton's and Ronald Duncan's *The Rape of Lucretia*, imported as to score, text, costumes and scenery, from London; Maxwell Anderson's *Anne of the Thousand Days*, with its English subject and English stars; *Red Gloves*, Jean-Paul Sartre's politico-psychological drama, badly translated, but finely played by a Frenchman—Charles Boyer; the dizzy and one hundred per cent. American theatre product—*Light Up the Sky*—by Moss Hart and two or three musicals of more than average entertainment value.

Not a bad record in spite of the statistics which show fewer productions and a higher percentage of catastrophe than usual. Roughly speaking, out of fifty-two openings there have been twenty well-deserved flops (some of them of breath-taking speed) and another four or five which died young but deserved a better fate. Ten new musicals and twelve dramatic revivals and importations bring the new American plays worth serious attention down to about ten. More striking than this modest number of new plays is the absence from our local stage of almost all our leading actors. Katharine Cornell has not been seen since her production of *Anthony and Cleopatra* last season; Lynn Fontaine and Alfred Lunt opened their new play, *I Know My Love*, in Madison, Wisconsin, and are playing through the Middle West, but the New York stage has been deprived of their starry presences for some time; Maurice Evans is increasing Bernard Shaw's (and his own) bank account by his continuously successful cross-country travels with *Man and Superman;* Helen Hayes can be heard—but, alas, not seen—in her weekly broadcast. This time the movies cannot be blamed for withdrawing these artists from our stage. The reasons for their temporary absence are complex, being chiefly concerned with that crucial question—the right play. Tallulah Bankhead has solved the problem by reviving Noel Coward's *Private Lives* and turning it into a three-act circus around her own exuberant personality. Richard Whorf brought in a schematized *Richard III*, which was not sufficiently brilliant either in acting or direction to redeem a play which has not been popular in America since the giants of old—the Forrests, Booths, Cookes and Keans tore its passions to tatters to the delight of all concerned. Paul Muni, returning from Hollywood which has held him these many years, tried a carefully studied revival of Sidney Howard's *They Knew What They Wanted*, but, though he achieved the detail of accent, costume and movement, he failed to find or to convey the heart of the matter. Only Diamond Lil seemed to emerge from the wraps of time as unperturbed, as absurd and as sinuous as when she first undulated through her epic of the gilt and sawdust age twenty years ago.

The first new play of any interest during this year of somewhat questionable grace was Tennessee Williams' *Summer and Smoke*. It was produced and directed by Margo Jones, who had already presented it in her Theatre '48 in Dallas, Texas. Miss Jones championed the cause of Tennessee Williams long before his *Glass Menagerie* precipitated him into the front rank of young American playwrights. With this, his third play, Mr. Williams rounded out what may prove to be his "first period." It is, like his other two, a sensitive study of the human heart and of human relationships steeped in an almost palpable atmosphere of pathos and nostalgia. The setting designed by Jo Mielziner, who contributed so much both to *The Glass Menagerie* and *A Streetcar Named Desire*, gave visual expression to the playwright's spiritual intention. Two houses stand facing each other across a little park dominated by a fountain in the form of a statue of a kneeling angel pouring water from cupped hands. On one side lives the family of the girl, a tortured household wrecked by the presence of an insane mother; on the other the doctor of this small southern town lives in uncomfortable widowhood with his son who has proved to be a waster and a ne'er-do-well. The relationship of the young people is, of course, the mainspring for the incidents of a play which is chiefly appealing for its sensitive, revelatory writing. The movement of the two young people toward each other is always wrongly timed; her false elegance, her shyness and timidity making her withdraw from the young man's cruder approach; when finally her need of him drives her to his side, he has turned to another girl for comfort and support. It is a tale of missed cues, of "quiet desperation" that cuts deeply into the human heart. Acted with delicacy and resourcefulness by Margaret Phillips and Tod Andrews, it created a moment of extraordinary beauty and tenderness in a raucous world.

The success of *The Madwoman of Chaillot*, like that of *Summer and Smoke*, proves that miracles are still possible along the Rialto. Neither play could by any stretch of the imagination be classified as commercial, but both, to the credit of producers and public alike,

Above : Tennessee Williams. *Below :* Clifford Odets.

José Ferrer in *The Silver Whistle.*

have had a considerable box office success. The latter is still running to increasingly crowded houses. Jean Giraudoux' Folle, who is mad a bit more than north-north-west but is quite capable of telling a vulture from an honest man, has been happily reincarnated by Martita Hunt. In the English version by Maurice Valency as produced by Alfred de Liagre, *La Folle de Chaillot* has been considerably reduced in length and has lost many convulsions and subtleties of expression, but the result is an honest and viable production which makes for a beguiling evening in the theatre. The cast with English, American, Russian, indeed, everything but French actors, is not always entirely at home in the details of the real yet fantastic Parisian underworld Giraudoux creates, but the current of his engaging satire with its fantastic solution of the evils of the world carries all before it. Christian Berard, whose recent death is so keen a loss to the theatre as well as the whole world of art and style, designed the sets and costumes for Jouvet's production in Paris and these were brought to New York intact. Indeed, the whole production has been done with a care, grace and devotion which redeem any failures in performance, and which has been rewarded by a marked success.

The same cannot be said of the other French major importation. Jean-Paul Sartre's *Les Mains Sales* has for some inexplicable reason been called *Red Gloves* in its New York incarnation. Since London has already seen this play in a wonderful translation called *Crime Passionelle* there seems no excuse for the second-rate version presented here. The American production practically eliminates all the psychological motivation of the play, reducing to a secondary rôle the part of the young man driven to commit a political assassination both because of his beliefs and because he was determined to prove himself a man to his party comrades and to his wife. The rôle of the young wife was also reduced to a minimum and played so tamely that it eliminated all the explosive elements in the relationship between the three leading characters. The play became a rather tedious political argument with Charles Boyer dominating the scene by the force of his personality and the skill of his performance.

Among the English importations *Edward, My Son* opened in September and will undoubtedly run to capacity as it did in London, as long as Robert Morley gives it the superb flourish and unction of his performance. Mr. Morley's virtuoso acting and Peggy Ashcroft's outstanding performance won the same kind of praise from the New York critics that they

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Plays of the Month

Eric Capon

AS SO OFTEN, it is the "other" theatres with their limited resources and tiny stages that have provided most of the interest of this month's playgoing. The quality has generally been in inverse ratio to their size.

A partial exception must be made, however, to Terence Rattigan's play about Alexander the Great, called *Adventure Story*. Recognition is due to the playwright for having attempted so vast and probably intractable a theme. His courage is also matched by a production where the general level of acting is extremely high, and by some very good settings. Yet high endeavour equally merits the compliment of being judged by high standards, and on the balance I found it hard to consider this play of very great importance. On the whole, Plutarch is adhered to pretty faithfully, and most of the theatrical high-spots of the evening: Darius's death in the ox-cart, Philotas' assumed treachery, and the murder of Cleitus, are taken very much as they are described there. They are none the worse for that and Mr. Rattigan's accustomed skill knows how to make them theatrically effective. It is, however, on his one major—as far as I can discover—invention that the theme of the play rests. He has made Alexander virtually adopt Darius's mother as his, after her son's defeat, and, through her, express a great deal of his unsatisfied longing. As in history, women normally mean nothing to him, and he is shown as chivalrous, handsome, quick-tempered, ambitious and, above all, mother-fixated. Now this is arguable, and history couldn't matter less if the result were anything more than the tritest presentation of what has become part of a literary and theatrical stock-in-trade. The whole play lacks awareness in depth, remains solidly earthbound and, I suggest, you cannot get away with this in a character of such universal significance and legendary associations as Alexander the Great. Incidentally, in order to create the sympathetic second mother, in Darius's mother, who seemed to become just a psycho-analyst's figure quite devoid of individuality, he has suppressed the real mother, Olympias, a far more interesting figure with her primitive passion and addiction to orgiastic rites. Undoubtedly Alexander owed as much to her as to his father Philip, who, with the help of Aristotle, tried to give him Hellenic wisdom. But then, I suppose, that would have detracted from this view of Alexander, though it might have made a more interesting play.

Sybil Thorndike and Lewis Casson in *The Foolish Gentlewoman*. Houston Rogers

Paul Scofield as Alexander undoubtedly has the presence and ability to sustain such an important part, so that I began to wish all the more that he would rely less on vocal tricks and think more about what he was saying. I liked Robert Flemyng's performance as Philotas the best and Noel Willman's Darius was another good performance amongst many.

However, the most interesting play was to be found not in the West End but at the New Lindsey. It was about the Berlin air-lift, was by Lionel Birch and Lorna Hay and was called *The Compelled People*. This seemed a subject almost too immediate and too strewn with ideological booby-traps to be tolerable, yet it resulted in the most adult play of the month. It tried with no little success to get behind the newspaper headlines and show how few were the alternatives presented to the Berliners. The plot was mainly whether a middle-aged film director and his sister should or should not leave Berlin. Ernest Milton as the director gave a brilliant performance of a really European character who has lived and suffered and who, with friends among the Russians as well as the Americans and English, finds it impossible to be what the situation demands, a hundred-per-center. So, feeling *abgelebt*, lived up, he goes to England, but his daughter, whom Rosalie Crutchley plays with great charm and sincerity, decides to stay. The play was also extremely witty and though its upshot cannot in the nature of things please everyone, its examination of the human side of the situation was not unrealistic.

Arriving at the public, but smaller theatres, the Lyric, Hammersmith, has the month's most exciting production, an American play, *Dark of The Moon*, directed by Peter Brook. This is a dramatisation of a folk-tale from S. Carolina about a witch-boy becoming human, marrying the beauty of the poor-white community, disgracing her, causing her eventual

Left : **Mary Wood, Hugh Pryce and Sandra Dorne in** *Dark of the Moon* **and** *Right :* **Paul Scofield and Gwen Ffrangcon Davies in** *Adventure Story.*

Photographs by Angus McBean

death, and finally returning himself to witchdom. The whole is founded closely on a ballad, *Barbara Allen*.

This play, emerging from the American College theatres some six years ago, was thought sufficiently striking to be worth risking a Broadway production. Suitably hotted up with songs and dances it had a respectable run. But originally, I suspect, it was intended as a genuine folk play, of which the Americans have a big output, though it is rare they reach Broadway, except, as it were, by way of *Oklahoma*. Few have real merit, but most are authentic, and occasionally, as with the plays of Paul Green, something outstanding results.

How good this play is, or how bad, I really can't say. The other night, most of the way it was all the sheerest hokum with Paw, Maw and the shotgun straight from the pages of Esquire. The direction visually was undeniably brilliant, with superb lighting, fascinating interweaving patterns of movement, and everyone galvanised into giving good performances because they clearly knew what was wanted of them. Once, when there is a scene in the hut after the girl has been delivered of a devil-child, this brand of near-burlesque had to be suspended and it was then, for almost the first time in the evening, I began to wonder what, behind all the dazzle, the play really was. But soon, when the revivalist scene came along, and the girl was forced to commit adultery in an atmosphere of religious hysteria led by the Baptist pastor, the fun became fast and furious again. Probably this was the wisest way to present the play. The audience were clearly tickled to death, laughing for the most part at the queer goings on, with an occasional agreeable shudder. To present the play authentically, if it has any such merit, would need either a native cast or an audience that knew the background. The only question I beg leave to raise is whether the whole thing was worth it, and whether Peter Brook's great talent couldn't be directed to more than pastiche.

At the Embassy, Camus' *Caligula* was presented. The one bouquet here is to Anthony Hawtrey for letting us see a play which it has been for long the fashion to praise in intellectual circles. As the production and acting of the chief part were the *non-pareil* of ineffectiveness, it is probably unfair to pass any judgment on the play. Yet, as with his fellow-writers (who have invariably received first-class treatment in this country), there was the same obsession with evil, almost pathological masochism, tricked out with dollops of rather pretentious philosophy and lapses into schoolboy humour.

Finally, back in the West End again, where the only other production of merit was *The Foolish Gentlewoman* put on by the Mask Theatre. This was well produced by Michael MacOwan, with two superb performances by Sybil Thorndike and Mary Merrall, and many good ones. The play itself is a safe, middle-of-the-road, quite undisturbing, matinée piece. Once, for about ten minutes, when the two women face the truth, and the one confesses to the other how she has ruined her life, the great artistry of the two actresses seemed to push the play one skin further than it normally wished, or perhaps ever intended, to penetrate. But it makes a tolerably agreeable evening.

An actor's view of the film crisis

Rosamund John

THE CRISIS IN THE FILM WORLD HAS been exploited on British breakfast tables to the point of extinction of its news interest. It is still, however, a matter of vital concern to that comparatively small section of specialists—the actors. How does it affect them? Obviously where it hurts most, namely in their pockets. This, in the long view, may not be a bad thing. Very seldom has an actor's work improved in proportion to the rise in his financial status resultant on his promotion to the ranks of film stardom. The reverse is far more frequently true.

Before a horde of impecunious actors arises to rend me in its wrath, let me assert that I am a firm believer in the adage concerning a labourer being worthy of his hire; and an actor, especially in a film studio, certainly does labour—hard labour.

Of all the technicians employed in the production of a film, who, in the eyes of the public is chiefly responsible for the appeal, or lack of same, in the finished product? The actors. Who, therefore, bears the brunt of praise or blame for the quality of the finished film? Quite unfairly in many instances, the actors.

Who are the first to arrive in the Studios and last to leave? The actors (or more often, actresses). Yet who have never received, *nor even asked for*, overtime payment? Who have least security of employment, even in times of boom at the box office? Who stand to suffer most by false economy in the matter of scripts, wardrobe, effects, and preparation generally? The actors.

For all these reasons it is difficult to support the theory that it is the actors who are overpaid. It is even more difficult to believe that it is their inflated salaries which are the chief cause of the present 'crisis.' It is reasonable to suggest that this hare was started by an executive, speaking from behind a desk a helicopter could land on, who wanted to distract attention from the overheads which have piled up behind the recent efforts to remodel the British Film Industry on Hollywood lines.

But Hollywood is a peculiarly American institution catering for American tastes on a scale that only mass production for a large guaranteed market can support.

Macy's can market a dress in New York at 7 dollars fifty that Christian Dior could never hope to rival in Paris. M. Dior is not fool enough to try.

The Rolls-Royce engine has achieved a world-wide reputation that Henry Ford might have envied, but never attempted to emulate.

No, no! The fault, dear Wardour Street, is not in your stars but in yourselves.

Nevertheless, whatever the causes contributing to the slump, and these have been discussed so thoroughly in the National and trade press that I do not propose to investigate them further, a slump is undoubtedly upon us. What then? It is reasonable to assume that the British public are so firmly entrenched in the cinema-going habit that films will continue to be in demand—albeit films produced rather more economically than they have been heretofore. This, from the actor's point of view, is not a bad thing. The essence of artistry is control, financial not less than personal. Few will claim that productions such as *Caesar and Cleopatra* or *London Town* were good from either an artistic or a box office angle, although Vivien Leigh and Sid Field are both still filling London theatres to capacity.

If there are no longer large sums of easy money to be picked up for comparatively small effort in the film 'business,' there is likely to be an exodus from the Studios of the spivs who came in solely for that reason. This will leave more living space for the genuine actors who ply their doubtful trade from choice, and not entirely for financial reasons.

It may even occur to some Producers, now that economy is in the air, that it is cheaper to engage an experienced actor or actress than to exploit a girl picked out of a fish queue, on the strength of a well-filled sweater. Not, I hasten to add, that I underrate the appeal of a 'sweater girl'!

But although it may seem sound economics to pay an unknown inexperienced player twenty pounds a day rather than resort to an experienced actor who demands thirty-five, who has ever calculated how much the lack of experience costs in terms of extra 'takes' on the floor where time means money, in the terms of studio rental, technicians' wages, and all the rest of the overheads?

Let us by all means have an injection of realism into the all too fantastic world of film production. But the dope pedlars, who have heretofore based their propaganda largely on the glamour of unreality in financial no less than human figures, must get down to the task of making that reality as attractive as were the vaunted surrealist exaggerations of the past. They might begin by realising the attraction for themselves. A publicity man who lets his imagination dwell on champagne baths and platinum plated limousines is going to find it difficult to popularise the 'new look' in stars, who, on their cut salaries, will probably have to ride to work on bicycles! Yet a bicycle *can* be romantic. Think of Daisy!

Actors reply to Brecht

John Gielgud, Alec Guinness, Frederick Valk comment on Bertolt Brecht's article *A New Technique of Acting* which appeared in our last issue

John Gielgud

I DID NOT at all care for Mr. Brecht's article. It seems to me obscure, pretentious and humourless.

Mr. Brecht presumably writes his own scripts, and it might be interesting to see a performance of one of them, meanwhile I hardly feel it is very informative to be told of the influence of the Chinese theatre and the experimental German theatre on his work.

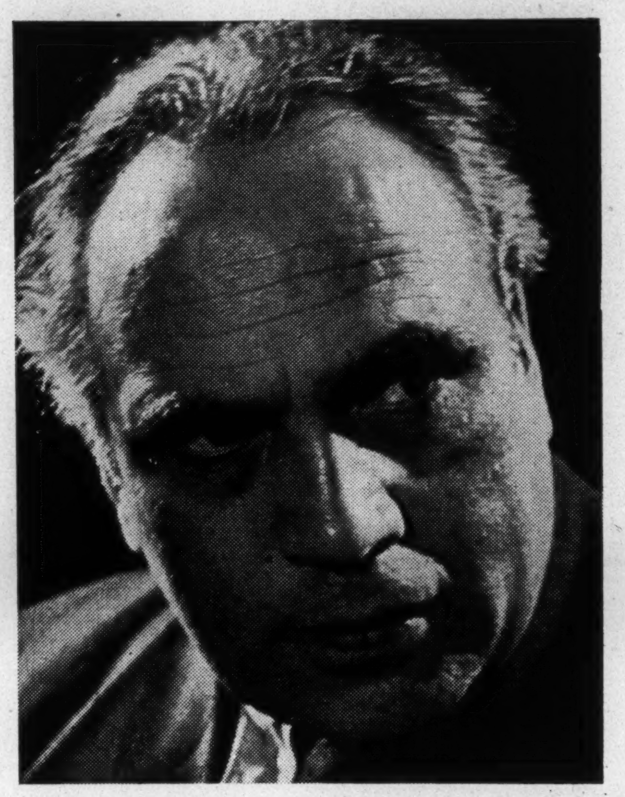
Let us attempt by all means to move with the times, and find new methods and contacts to develop actors, authors and directors in exciting ways, but let us keep our sense of humour and show something before an audience. Theorising on paper has sometimes misled artists who would have done better by putting their dreams to practical proof. The theatre only lives before an audience, and the less that audience knows how the miracle occurs the better, or so it seems to me.

Alec Guinness

I DO NOT feel that it is quite fair to make any adverse comment on Bertolt Brecht's ideas as expressed in his article *A New Technique of Acting*. In the theatre, more than anywhere, the proof of the pudding is in the eating, and I would like to see a Brecht production, to judge for myself its impact on an audience, for on paper I feel his theories cut right across the very nature of the actor, substituting some cerebral process for the instinctive and traditional accumulation of centuries.

Far from feeling, like Brecht, that Stanislavsky is outmoded, I don't believe his approach has begun to be applied, in this country at least. New techniques, like manners, are gradually and carefully acquired—any forced growth is more or less doomed to the arty. Neither can I believe that audiences will enjoy treating the theatre as a debating society or having schoolmasters or living puppets in the place of actors of such artistry as, for instance, Dame Edith Evans or Miss Peggy Ashcroft.

In fact, I believe in the mystery and illusion of the theatre which Brecht seems to despise, which does not mean that I think illusion synonymous with " realistic " setting or heavily detailed acting. But how can one judge the merits of a method of acting or producing by merely reading a short article, or gazing, with some amazement, at the reproduction of a photograph which suggests an amateur performance of *Chu Chin Chow*? Let Mr. Brecht, who is after all a responsible man of the theatre, come here and reveal to us his " Verfremdungseffekt " and we can then judge its vitality and importance.



Frederick Valk

BERT BRECHT wants to transform the theatre into a classroom. The actor is to be lecturer and teacher, demonstrating and analysing with chalk-drawings on a blackboard his part plus the idea, the moral and the social implications of the play.

No doubt this acting technique could sometimes be effective and useful, especially as an analysis and criticism of social history. And it may be argued: "An actor very seldom achieves ' complete transformation ' and the inevitable result is boredom and disillusionment! A lot is to be said therefore for Brecht's ' new technique of acting,' which in its demonstrating way might more easily achieve perfection."

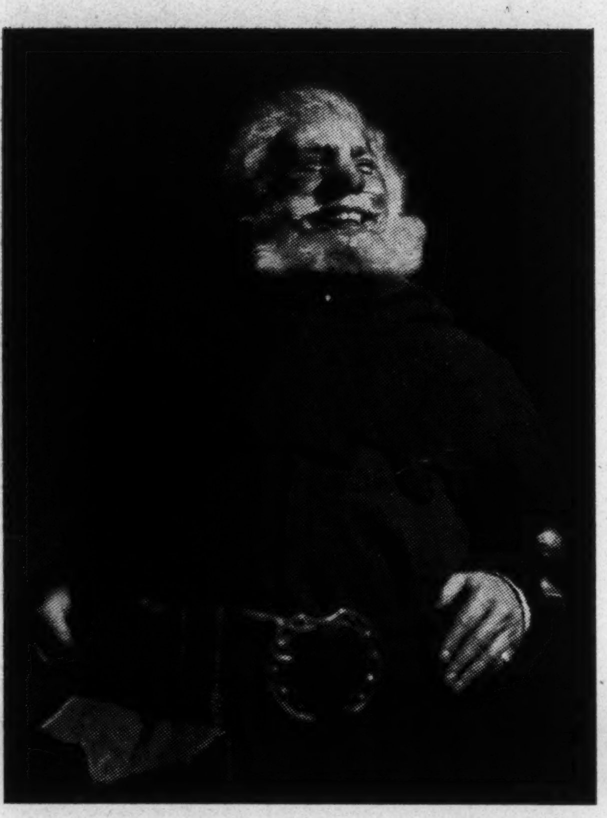
The trouble is that Bert Brecht's ' new technique of acting ' is no natural and logical evolution from the realistic acting technique of to-day and this will prevent a smooth acceptance of his ' new technique of acting ' by audiences and actors alike.

Naturalism was the logical protest against romanticism. Expressionism as well as realism evolved from the cumbersome photographical technique of naturalism. But in what way is Bert Brecht's ' new technique of acting ' the sequence to modern realism? I can't find out!

What is love . . . ?

Donald Wolfit as Malvolio, Benedick, and Falstaff

Roy Walker



Donald Wolfit as *Falstaff.* *Tunbridge-Sedgwick*

THE LIGHTER PANGS OF DISPRIZED LOVE have lately afflicted Donald Wolfit, and the variety of his amorous fortunes has richly entertained the Camden Town audiences.

Twelfth Night is set in folding screens, visibly manipulated by page-girls. It sounds awful, and is unexpectedly agreeable, but for the pages' costumes, which remind us that no chocolates are on sale at the Bedford. Surely something more Elizabethan can be found for them? In this otherwise credible make-believe world, Rosalind Iden steps out blithely as Viola, her happiest and best performance of the season, and Joseph O'Conor's Orsino is handsomely lovable and lovelorn. For once Toby is not a very gay dog, but Sir Andrew is an admirable man of straw, and Maria jests with a will. She, though, should change parts with Olivia, who seemed more eager to please the gentlemen than mourn her dead brother.

All revolves around Malvolio. Unlike Walter Hudd's insufferable prig at Stratford and the Old Vic's recent glum Puritan, Mr. Wolfit is a plain gull in borrowed plumes. We may laugh at him as much as we please, and laugh we did, but the more we laughed at his witless wooing the more sympathetic we felt, and so were transported to a final curtain where fallen pride and the jester's song were reconciled in a touch of theatre magic that defies analysis.

In *Much Ado*, Mr. Wolfit is ultimately luckier in love. Benedick is more a man than Malvolio, and here the lady, too, is bepranked into adoration. Rosalind Iden was in good fooling, and obviously enjoyed playing comedy scenes with her husband and not only the cast-off wife, lover and daughter of three great tragedies in the present repertoire. There was not much room for dancing in a set built for a larger stage, and with hedges too literally of box. But we willingly emulated Benedick's amiable self-deception and even winked at a monument of Leonato that resembled the Parcels Office of St. Pancras at midnight.

The plot to move love where there was none is balanced by the plot to move hate where there was love. But all's one in the end, the lovers pair and even the villain's punishment is not to be thought on until the morrow. The tragic cloud that darkened the golden world of comedy lifts, evil has given meaning to good, life finds a value in its own fragility, and there are Beatrice and Benedick kissing over the sundial.

From Illyria and Messina, Wolfit comes rolling home to Windsor and *The Merry Wives* of Messrs. Ford and Page. And here once more he is baffled in amorous manoeuvre. Misses Iden and Jessel romp, Mr. O'Conor, with an insanely funny twitch and eyeballs that disappear upwards at moments of crisis, is a Ford-cum-Brook that babbles by, and Bryan Johnson's Dr. Caius a comically animated French cartoon. Parson Evans, Master Slender and some others who did well latterly, made fritters of English by gabbling in the first half-hour. The early disappearance from the play of a Pistol of blunderbuss discharge and a Nym of great expectorations was regretted.

But the feast of the evening—may one say, the bellyful?—was Falstaff, monarch of the glen, fattest i' the forest. Subsiding mountainously into a laundry basket, conveying a money-bag into a pint-pot, blowing mournfully beneath a kerchief, horned and bedevilled in the forest, Mr. Wolfit was, in every sense, immense.

Two Carmens — two Figaros

Arthur Jacobs compares the Covent Garden and Sadler's Wells productions of the two operas

YOU CAN SEE *Carmen* IN LONDON (I mean the opera, not Roland Petit's ballet or Rita Hayworth's film) at prices from one shilling to nine shillings at Sadler's Wells, or from half-a-crown to seventeen shillings and sixpence at Covent Garden. And the same for *The Marriage of Figaro*. But you would be wrong to expect a contest of homespun versus finery.

Only one of the four productions is likely to make a permanent mark—Tyrone Guthrie's startling *Carmen* at Sadler's Wells. Apart from cuts perhaps inevitable on a small stage, Guthrie makes two big changes. Firstly, he stages the last act, not outside the bull-arena, but inside the bullfighter's dressing-room; and Don José—about to kill Carmen—is drunk as he enters. Secondly, he treats the story as one of " low life." (What, however, is the point of demoting Don José from corporal to private?) There is only one character whose position in life lends him " glamour," the star bullfighter Escamillo; and he is an ass—which is straight out of Bizet, who marked the refrain of the Toreador's Song " avec fatuité." The story is made psychologically credible, and Carmen herself (Anna Pollak) is convincing as well as musical.

Wisely, Pollak does not try to play the spitfire. Edith Coates, at Covent Garden, does; but what emerges is not fire but brimstone. This production—anonymous, and I'm not surprised—is a disgrace. On the night of my visit, Covent Garden's predilection for polyglot nonsense excelled itself. Don José (Frans Vroons) had been singing in English; but when the French-speaking Escamillo (Marko Rothmüller) came on, José switched to French, too! And by the last act Escamillo had learnt—surprise!—enough English to sing one aria. This travesty of theatre was not compensated for in any other way. The male smugglers' duet was given gestures fit only for a music-hall sister act. In neither singing nor acting did anyone come within a mile of James Johnston, who, as José at Sadler's Wells, gave me more of sheer excitement than I have had in opera since Gian-Carlo Menotti's *The Medium* a year ago.

Between the two versions of *The Marriage of Figaro* the choice is not certain. Covent Garden suffers from a miscast and inadequate Cherubino in Eugenia Zareska and from the broken English of Hans Braun as the Count; Sadler's Wells from the half-comic and wholly unaristocratic Count of Frederick Sharp. My main musical pleasure came at Covent Garden, from Sylvia Fisher's Countess and the Bartolo of Howell Glynne, who (paradoxically) was borrowed from Sadler's Wells.

Covent Garden's failure with *Carmen* reflects the wrong-headedness of its import-plan. Foreign singers are summoned apparently without regard to their suitability for an opera-in-English season. Sadler's Wells, with the home-grown product (and a smaller subsidy from the Arts Council!) does better. If changes do not come spontaneously at Covent Garden, then the Arts Council, as steward of public patronage, must make them. And can it not also find some means of avoiding this duplication of operas in the same season? It might take co-ordination even further: for one cannot help reflecting that Guthrie could have produced an even better *Carmen* on Covent Garden's larger stage, and that a pooling of talents could have secured one outstanding *Figaro* at Sadler's Wells instead of two merely agreeable London productions.

* * *

TWO OPERA PREMIERES ON THE SAME NIGHT (23rd February)—bad management, and the odder because Stanford Robinson, who conducted Roberto Gerhard's *The Duenna* for the B.B.C., is chairman of the London Opera Club, which, at the Fortune Theatre, gave Arthur Benjamin's *Prima Donna* its first stage performance. Both operas had two performances only.

Prima Donna is a one-act light opera, fifteen years old and already published, with only six singing parts and no chorus. A further economy in this presentation (conducted by the composer) was the forced halving of the orchestra to about twenty-five. Gay music—though there is too much mimicking of voices by instruments—and Dennis Arundell's most lively production made a capital entertainment. The librettist deserves special mention: Cedric Cliffe, who is not a professional writer and has done no other librettos, understands both musical and dramatic needs and has an almost complete assurance of touch. But the constant references to Jews as moneylenders, backed by suitably rude noises in Mr. Benjamin's orchestra, contribute nothing to the plot and are in bad taste. They should come out.

Roberto Gerhard, a Spaniard who lives in Britain, is little known outside specialist " contemporary music " circles. The B.B.C. deserves congratulation for sponsoring an opera première, and for doing it so handsomely—a fine cast and an outsize theatre orchestra. But, in spite of the unobtrusive help given by the narrator and by certain changes in the dialogue, *The Duenna* is about as far as possible from a radio opera. The action depends on masquerading and dodging about on the stage; the finale is an ensemble-and-ballet affair which without its visual side seems a good deal too long. The actual music, however, is richly inventive and has tremendous gusto. With certain changes, notably in the chorus part, it deserves to be given the chance of real life—on the stage. And the B.B.C. should try its hand next at commissioning an opera *written for radio*, whether stageable or not.

Tragedy and the Common Man

Arthur Miller

An excerpt from the preface Mr. Miller prepared for " Death of a Salesman," to be published by Viking, reprinted by permission of the *Sunday New York Times.*

IN THIS AGE FEW TRAGEDIES ARE WRITTEN. It has often been held that the lack is due to a paucity of heroes among us, or else that modern man has had the blood drawn out of his organs of belief by the scepticism of science, and the heroic attack on life cannot feed on an attitude of reserve and circumspection. For one reason or another, we are often held to be below tragedy—or tragedy above us. The inevitable conclusion is, of course, that the tragic mode is archaic, fit only for the very highly placed, the kings or the kingly, and where this admission is not made in so many words it is most often implied.

I believe that the common man is as apt a subject for tragedy in its highest sense as kings were. On the face of it this ought to be obvious in the light of modern psychiatry, which bases its analysis upon classific formulations, such as the Oedipus and Orestes complexes, for instances, which were enacted by royal beings, but which apply to everyone in similar emotional situations.

Not exclusive

More simply, when the question of tragedy in art is not at issue, we never hesitate to attribute to the well-placed and the exalted the very same mental processes as the lowly. And finally, if the exaltation of tragic action were truly a property of the high-bred character alone, it is inconceivable that the mass of mankind should cherish tragedy above all other forms, let alone be capable of understanding it.

As a general rule, to which there may be exceptions unknown to me, I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing—his sense of personal dignity. From Orestes to Hamlet, Medea to Macbeth, the underlying struggle is that of the individual attempting to gain his " rightful " position in his society.

Sometimes he is one who has been displaced from it, sometimes one who seeks to attain it for the first time, but the fateful wound from which the inevitable events spiral is the wound of indignity, and its dominant force is indignation. Tragedy, then, is the consequence of a man's total compulsion to evaluate himself justly.

In the sense of having been initiated by the hero himself, the tale always reveals what has been called his " tragic flaw," a failing that is not peculiar to grand or elevated characters. Nor is it necessarily a weakness. The flaw, or crack in the character, is really nothing—and need be nothing but his inherent unwillingness to remain passive in the face of what he conceives to be a challenge to his dignity, his image of his rightful status. Only the passive, only those who accept their lot without active retaliation, are " flawless". Most of us are in that category.

But there are among us today, as there always have been, those who act against the scheme of things that degrades them, and in the process of action everything we have accepted out of fear or insensitivity or ignorance is shaken before us and examined, and from this total onslaught by an individual against the seemingly stable cosmos surrounding us—from this total examination of the " unchangeable " environment—comes the terror and the fear that is classically associated with tragedy.

More important, from this total questioning of what has previously been unquestioned, we learn. And such a process is not beyond the common man. In revolutions around the world, these past thirty years, he has demonstrated again and again this inner dynamic of all tragedy.

Insistence upon the rank of the tragic hero, or the so-called nobility of his character, is really but a clinging to the outward forms of tragedy. If rank or nobility of character was indispensable, then it would follow that the problems of those with rank were the particular problems of tragedy. But surely the right of one monarch to capture the domain from another no longer raises our passions, nor are our concepts of justice what they were to the mind of an Elizabethan king.

What it is

The quality in such plays that does shake us, however, derives from the underlying fear of being displaced, the disaster inherent in being torn away from our chosen image of what and who we are in this world. Among us today this fear is as strong, and perhaps stronger, than it ever was. In fact, it is the common man who knows this fear best.

Now, if it is true that tragedy is the consequence of a man's total compulsion to evaluate himself justly, his destruction in the attempt posits a wrong or an evil in his environment. And this is precisely the morality of tragedy and its lesson. The discovery of the moral law, which is what the enlightenment of tragedy consists of, is not the discovery of some abstract or metaphysical quantity.

The tragic right is a condition of life, a condition in which the human personality is able to flower and realize itself. The wrong is the condition which suppresses man, perverts the flowing out of his love and creative instinct. Tragedy enlightens—and it must, in that it points the heroic finger at the enemy of man's freedom. The thrust for freedom is the quality in tragedy which exalts. The revolutionary questioning of the stable environment is what terrifies. In no way is the common man debarred from such thoughts or such actions.

Seen in this light, our lack of tragedy may be partially accounted for by the turn which modern literature has taken toward the purely psychiatric view of life, or the purely sociological. If all our miseries, our indignities, are born and bred within our minds, then all action, let alone the heroic action, is obviously impossible.

And if society alone is responsible for the cramping of our lives, then the protagonist must needs be so pure and faultless as to force us to deny his validity as a character. From neither of these views can tragedy derive, simply because neither represents a balanced concept of life. Above all else, tragedy requires the finest appreciation by the writer of cause and effect.

No tragedy can therefore come about when its author fears to question absolutely everything, when he regards any institution, habit or custom as being either everlasting, immutable or inevitable. In the tragic view the need of man to wholly realize himself is the only fixed star, and whatever it is that hedges his nature and lowers it is ripe for attack and examination. Which is not to say that tragedy must preach revolution.

Gaining " size "

The Greeks could probe the very heavenly origin of their ways and return to confirm the rightness of laws. And Job could face God in anger, demanding his right and end in submission. But for a moment everything is in suspension, nothing is accepted, and in this stretching and tearing apart of the cosmos, in the very action of so doing, the character gains " size," the tragic stature which is spuriously attached to the royal or the high-born in our minds. The commonest of men may take on that stature to the extent of his willingness to throw all he has into the contest, the battle to secure his rightful place in his world.

There is a misconception of tragedy with which I have been struck in review after review, and in many conversations with writers and readers alike. It is the idea that tragedy is of necessity allied to pessimism. Even the dictionary says nothing more about the word than that it means a story with a sad or unhappy ending. This impression is so firmly fixed that I almost hesitate to claim that in truth tragedy implies more optimism in its author than does comedy, and its final result ought to be the reinforcement of the onlooker's brightest opinions of the human animal.

For, if it is true to say that in essence the tragic hero is intent upon claiming his whole due as a personality, and if this struggle must be total and without reservation, then it automatically demonstrates the indestructible will of man to achieve his humanity.

The possibility of victory must be there in tragedy. Where pathos rules, where pathos is finally derived, a character has fought a battle he could not possibly have won. The pathetic is achieved when the protagonist is, by virtue of his witlessness, his insensitivity, or the very air he gives off, incapable of grappling with a much superior force.

Nicer balance

Pathos truly is the mode for the pessimist. But tragedy requires a nicer balance between what is possible and what is impossible. And it is curious, although edifying, that the plays we revere, century after century, are the tragedies. In them, and in them alone, lies the belief—optimistic, if you will—in the perfectibility of man.

It is time, I think, that we who are without kings took up this bright thread of our history and followed it to the only place it can possibly lead in our time—the heart and spirit of the average man.

Sarah
Bernhardt

MY GRANDMOTHER

by

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HURST & BLACKETT

(*continued from page* 11)

received in London, while the play was appraised as an excellent vehicle for two accomplished stars. English acting also scored highest marks in the performance of Joyce Redman and Rex Harrison in *Anne of the Thousand Days*, Maxwell Anderson's play about Anne Boleyn. The only important offering this season from the pen of any of our established playwrights, *Anne of the Thousand Days*, is in Mr. Anderson's vein of historic-poetic drama. It re-creates the events of Anne's life in terms of personal relationships, and gives a picture of two ruthless human beings tearing the world and each other apart to satisfy their lust for power as well as possession. The play is in many scenes all played against a Tudor background (designed by Jo Mielziner) that with shifting lights and changing properties could be made to suggest the various locales. Miss Redman gives a fiery, enchanting performance, moving on swift, light feet through the mazes of this dance of death. Wearing Motley's gorgeous costumes with assurance and grace, she manages to be luscious, hoydenish, appealing, and superb all at once. Rex Harrison as a Holbeinian Harry is appropriately ornamental and robust, lending vitality and conviction to a script which gives him little aid. Mr. Anderson's historic drama is most engaging where it is least pretentious—in the early scenes of Anne's defiance, in the moments of conflict and conquest when these mighty opposites measure words, wits, and passions. *Anne of the Thousand Days* is romantic drama only slightly tinged with modernism ; but romantic drama well presented, well acted, handsomely enthroned is always a delight in the theatre.

Far more important is the new Arthur Miller play, *Death of a Salesman.* The impact of this tragedy of our times will be felt more than the current season and far beyond the local stage. Here is a play that might be said to exist. It has body and substance, depth and understanding ; there are few, indeed, for whom this death has no meaning, for whom this bell does not toll. With his second play, Arthur Miller takes a long stride forward. *All My Sons* was a cogent argument, *Death of a Salesman* is a dramatic creation. Though the plot is simple enough and the theme in its broad outline not unusual, the play has a passion and power quite beyond these separate elements. Mr. Miller shows the last day of a man who has spent his life selling something he did not make to someone who didn't want it ; he has been a success in this vacuous jugglery, his "salesmanship" has been chiefly of himself. He has traded largely on his amiability, his good-natured, back-slapping affability, his neat appearance, his knack of superficial friendships. Now he is old, tired, dying. The whole play evolves from his thoughts. He has known darkly within his deeper self that his life was futile and so he has projected on to his oldest son his own dreams of creation and accomplishment. The result has been disaster. His son also is leading a futile, sterile life, fulfilling neither his own nor his father's dreams. The battle in the dying man's exhausted mind and heart is with himself and with the son—a tragic struggle partly in memory, partly through the events of a day that lead him through the humiliation of dismissal from his job, through a last bitter collapse of his hopes for his son, to a violent end. As magnificently portrayed by Lee J. Cobb the successive scenes of disintegration and despair are shattering. Reality, memory and lost hopes are presented in various overlapping levels of experience. By the use of light effects, by sustaining music and by the magic of the understanding direction the play swings from one aspect of reality to the other with a swelling symphonic movement that culminates in the salesman's death. Mr. Cobb's performance is massive, deeply felt, bitingly honest. It stands as the high mark of the acting year and places this able performer, trained with the Group theatre and seen in many of Odets' earlier plays, in the front rank where he has long belonged. His years in Hollywood have not contaminated him. He is still master of his craft and brings maturity and arresting emotional power to this tragedy of a lost life. Under Elia Kazan's direction every member of the cast (particularly Arthur Kennedy as the son and Mildred Dunnock as the wife) give remarkably fine performances contributing a sense of unity and flow to the whole production all too rarely seen.

The Group Theatre has been very generously represented during the current season, not only in the direction and acting of Arthur Miller's play, but in the reappearance of Clifford Odets, returning from Hollywood with *The Big Knife.* It is curious to see Odets pouring into this formula attack on the evils of that fantastic institution all the dark and brooding indignation he usually hurls at a larger antagonist—Society, Life, the Universe. Possibly he intended these larger implications, but his play succeeds only in creating a tragic atmosphere about what is essentially a trivial situation—even though it leads to anguish, despair and the suicide of his protagonist. John Garfield, another Group alumnus, plays the unheroic hero with colour and warmth, while J. Edward Bromberg's exact, detailed and sardonic portrait of the movie magnate is sheer theatrical delight. As always, Odets creates a distinct atmosphere on the stage—he tosses in thunderous scenes, lightning flashes of insight and revelation, a mood of intense feeling which this cast, under Lee Strasberg's evocative direction, plays to the full, even though the cause seems insufficient. Now that Odets has had his clash by day with the windmill Hollywood, perhaps he will stay in a world nearer reality and pour the great gift of his creative imagination and golden speech into more pregnant moulds. It is good for the theatre to have him back, and to have the actors and directors of the Group once more at their proper stations.

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Peter Noble's Column

Gallery First Nighters

IN MARCH, LESLIE BLOOM, FOR twenty-five years president of the Gallery First Nighters Club, was honoured with a celebration dinner. A familiar figure in the West End theatre, Leslie claims to hold the world's record for playgoing with a score of 5,500 shows seen in London. Making his audience debut at the age of eighteen months, he has been active on the committee of the Club since the early years of this century, first coming into prominence with his campaign to stop overcrowding in the galleries.

Leslie rarely sits in the gallery these days, but represents the Club in the stalls or dress circle. Dapper, genial, rosy-cheeked, he is considered one of the most knowledgeable men in theatre to-day. For twenty-five years he has done much good work as President of the Gallery First Nighters (which, incidentally, was founded 53 years ago). His present campaign—he is always waging one—is for larger galleries and pits, so that young people may be encouraged to go to the theatre. Bloom also considers that far too little space is given to the theatre in the daily press. Described by the Club's vice-president, F. J. Maynard, as "Britain's Number One propagandist for the living drama," Bloom will continue as the Club's president "for another twenty-five years—if they'll let me."

New British Opera

From April 11th, at the Scala Theatre, for one week, will be performed a new opera, *Avon* by Inglis Gundry, 44-year-old Cornishman, whose last opera, *The Partisans*, received much favourable comment when it was produced by the Workers' Music Association in 1946. *Avon* is described by the composer as "a new English opera about Elizabethan times," and is based on the life of the well-known English madrigal composer John Wilbye. The scene is laid on the banks of the River Avon near Shakespeare's Stratford. *Avon* is the first venture of the Exploratory Opera Society, formed to present the works of lesser-known composers; the singers include Victoria Sladen, Martin Lawrence, George Chitty and Douglas Craig. Producer is Sumner Austin, and Geoffrey Corbett (late of the Sadler's Wells Ballet Orchestra) will conduct.

Theatre Lovers Association

Formed to bring together both professionals and amateurs, the Theatre Lovers Association, recently founded by Armand Georges (with Stewart Granger, John Mills, Sir Cedric Hardwicke and Wilfred Pickles as patrons), will set up a club-room, an information section, a reference and lending library on the theatre, and will also institute a National Theatre Award to the best actor, actress and playwright of the year. Ideas will be exchanged with theatre lovers in all parts of the world, trips to theatres are planned, and regular meetings with famous speakers from the stage and allied arts are to take place. The address is 11 Princes Mews, W.2. The first two members of the Association, ncidentally, were Margaret Leighton and Mary Morris.

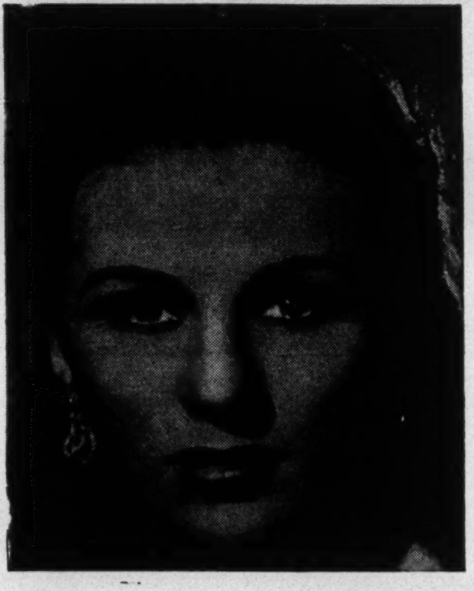
New Unity Playwright

One of the most successful new comedies presented at Unity Theatre for some time is *Cousin Elwyn* by R. Vernon Beste, which shows the effect on an English household of the visit of a go-getting American cousin. Full of delightful satirical shafts, this is Beste's first full-length play.

Ballet Rambert's Return

Went to a reception to welcome back Marie Rambert and her company of dancers and choreographers after a tour of Australia which lasted eighteen months (instead of the 40 weeks originally planned).

A "casualty" was Sally Gilmour, one of the Rambert's best dancers, who met and married an Australian doctor. She did not return with the company, but will come back to England later for a visit, when she will rejoin the Rambert at the Mercury Theatre, its London home. A new season will open at this theatre shortly, when a new ballet by Walter Gore will be presented.

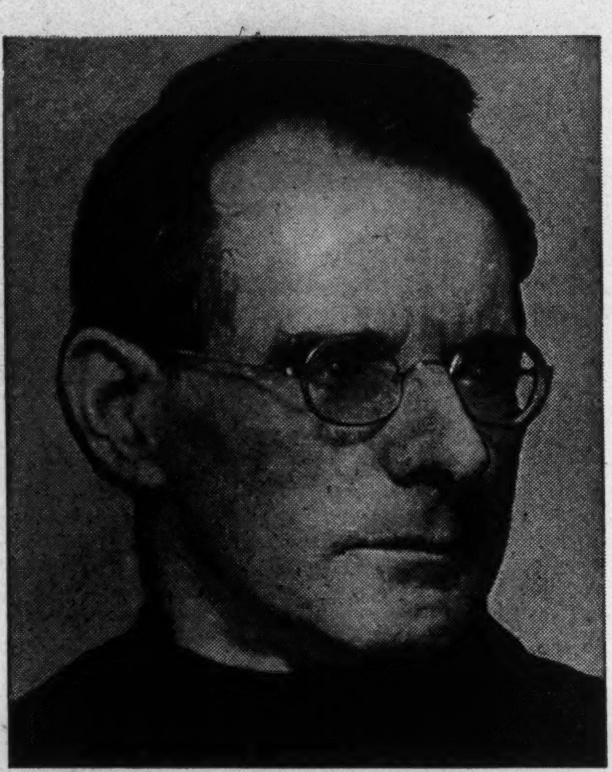


Patricia Burke as Katherine in *The Taming of the Shrew*

Stars for Peace

Clifford Odets was the speaker from the Theatre at the Fine Arts Panel of the Cultural and Scientific Conference for World Peace, held in New York on March 27th. Odets spoke on *The Challenge to the Artist To-day*. The Conference was called by more than 500 leading American artists and scientists, amongst them such well-known theatre people as Aline Bernstein, J. Edward Bromberg, Morris Carnovsky, Lee J. Cobb, Hallie Flanagan Davis, José Ferrer, Garson Kanin, Arthur Miller, Lee Simonson. Lillian Hellman was a member of the Programme Committee for the Conference.

It was to this Conference that Patricia Burke was going when her visa was cancelled by the American authorities. Together with Sean O'Casey, Sybil Thorndike, Mary Merrall, Miles Malleson and other British artists, Pat Burke is now giving her support to the World Congress for Peace that is being held in Paris from the 20th to the 23rd April.



Sean O'Casey

O'Casey's farewell to Ireland

Hugh MacDiarmid

A review of *Innishfallen Fare Thee Well*, the fourth volume of Sean O'Casey's autobiography. (MacMillan 16*s.*)

IT HAS BEEN SAID that every Irish peasant is born with a crock of gold under his feet. If he grows up to achieve the detachment from the life of his people which belongs to a writing man who has been to London and other foreign parts and had books published by Messrs. MacMillan, he has but to stick his thumb into the pot and pull out the gold of remembered speech, behaviour and character. Sean O'Casey plunges in both hands and pulls out all the qualities of Irish life : its births, deaths, gossips, wakes, weddings, funerals, feasts, festivals, fairs and dances. His recollections are as full of salient personalities as a hairbrush of bristles. And he recounts them all in an Irish-English that has all the graphic vigour English had in Elizabethan days and has all too seldom recaptured since. Not only is this Irish-English full of grand words, rich in folk-spirit, and lending itself with equal ease to scathing denunciation, rollicking humour, and magnificent descriptive passages, but it encompasses with the same readiness crafty dialectic, headlong vituperation, and the kind of concentrated venom of the monosyllabic reply to this question : " I wonder is she gettin' married decent? " " Just."

And of this many-coloured prose Sean O'Casey is today the incomparable master. There is a bit of current cant one often hears to the effect that when O'Casey left Ireland he cut himself away from the source of his genius. That is nonsense. He took Ireland with him ; it is all still in his head and his heart, and at the point of his pen. More so than ever, for this latest volume of his autobiography, in which he tells how he bade farewell to Ireland, is by far the richest he has given us yet. Its three predecessors were *I Knock at the Door*, *Pictures in the Hallway*, and *Drums Under the Windows*. Commenting on the first of them an American critic, delighting, as surely every reader must, in the glow, warmth, and rich savour of the writing, said : " This book proves again what a greatly gifted dramatist O'Casey is. For all his near-sightedness, his small-pupiled eyes seize unerringly on the salient detail of dress or posture or behaviour which can bring a character smack before us. He can grab a man out of the streets by his yellow muffler or his drooping moustache and shake gorgeous comedy out of him, making every cut of his jib leap out of the rhythms of his speech, tagging a man to his navel by the way he spits or paws his face with his hand."

He has never exemplified that power better than in this latest book, which has the additional advantage of dealing to a great extent with famous men and women—de Valera, Michael Collins, Arthur Griffith, Jim Larkin, Countess Markiewicz, Cathal Bruga, Lady Gregory, William Butler Yeats, AE (George W. Russell), and all the rest of them who made the efflorescence of personality in the Irish cultural and political movement which has now died down to such a sorry handful of cinders. "A terrible beauty was born," said Yeats ; O'Casey comments that it has now lost its looks. All the generous aspirations, high achievement, and rich promise of these exciting years has now been smothered by the incredible ignorance and Philistinism of the Roman Catholic censorship, with which O'Casey deals in flaying pages.

Whether he is writing about the religious incubus, or about politics, or about the Dublin *literati*, or about the uproar at the Abbey Theatre over his *The Plough and the Stars*, the whole book from cover to cover is a work of rare courage, honesty, and the power to release what is significant in the experiences of his earlier years. Everywhere the writing has both beauty and sharpness in it. Much of it is written in dialogue which reads fast: the eye rapes the short-paragraphed pages. This autobiography seems to pose no problems—although in fact it poses them all. It takes its tensions from the impact of life on a frank and unashamed mind. It is, in the dialect term, a " damn fine book."

As to what O'Casey says about Yeats, AE, and all the other " stars " of the Irish literary revival that has now gone out like a farthing dip ; I knew all these men, too, and was friends with them, and yet I agree with O'Casey in all he says. How am I then to free myself of a charge of disloyalty and explain how I could be friends with such petty *poseurs* and arrant humbugs? I would do it, I think, by saying, " Men's friendships—oh, yes! I know we hear a lot about them. But half the time, I don't believe they're *real* friendships at all. Men can go off for years and forget all about their friends. And they don't really confide in one another . . . Men seem just content to think each other good sorts without ever bothering about their inmost selves."

But O'Casey has been compelled to bother about just that, and he has done it to such purpose that once and for all he has " blown the gaff " on a great deal of pretentious rubbish. I am confident that posterity will vindicate his estimates of his contemporaries, no matter how unflattering most of these estimates are compared with those generally entertained in bourgeois literary circles. As another Scottish reviewer has just said, this book undoubtedly proves O'Casey " the biggest, most human genius among living Irishmen—an ex-navvy who loved his country and made it live brilliantly in his plays. At his best O'Casey wields an almost Shakesperian power. What other living dramatist can make the lightning of laughter ripple through blinding tears? What Eire chiefly noted was that he brought light women into a play about Dublin, where, of course, such creatures are unknown."

There is no more wonderful and terrible blend in recent writing anywhere than the heart-rending story here of his mother's death while he had a cheque, an unfamiliar phenomenon he did not know how to cash, which might have given her some little comfort or pleasure at the end. And the story of how the Black-and-Tans searched his tenement house brings home the full horror that has been forgotten, as an integral part of British Imperialism always, by hundreds of thousands of Britishers who are only too ready to credit the Germans, the Italians, or the Russians with inhuman cruelties impossible to ourselves.

The Second British Theatre Conference

Andrew Campbell, Honorary Secretary of the Standing Committee, writes:

YOUR EDITORIAL, The Second British Theatre Conference, in your February issue, calls for an immediate response, and while the contents of this letter are statements of fact you will understand that I am unable to express any opinions on the more hypothetical questions raised.

The Standing Committee of the British Theatre Conference was convened as quickly as possible after the close of the 1948 Conference. After several meetings the Committee decided to go into recess for a period of six months while a report on the organisation of the 1948 Conference and proposals for the 1950 meeting were prepared. It was agreed that a meeting be held " early in 1949 " and this will be convened quite soon.

It is not true to say that the Standing Committee has done very little to carry out its mandate, for not only has much work been done, but also, as your readers will know, many of the major decisions of the Conference have already been implemented or partly implemented by the Government, the Arts Council, and other bodies.

To quote but one example, the resolutions on Drama in Education were remitted to the Ministry of Education and the Association of Education Committees. As a result of this remit the A.E.C. asked the National Foundation for Adult Education to examine the resolutions. A Committee was formed and a report, which I believe will be of considerable importance, is almost completed and will be discussed at the annual conference of the National Foundation, which is to be held in Buxton next year. The draft will be reconsidered in the light of that discussion before submission to the A.E.C. In the field of School Drama, the Ministry of Education are conducting an informal enquiry which is likely to have very far-reaching effects, but about which it is not possible to say anything at the present time.

I think I should point out that the work of the Standing Committee is determined by the decisions of the democratically appointed representatives of those organisations which have accepted membership of the Committee.

I have no doubt that the statement in *New Theatre* will be considered at the forthcoming meeting of the Standing Committee and I hope to be able to report then on some of the other points raised.

* * *

The most important fact that emerges from this letter is that there is to be an early meeting of the committee to discuss a report on the 1948 *conference and to make plans for one in* 1950. *This is the main thing, and we hope that as soon as possible some sort of public announcement will be made. Though there will be a great welcome given to any plans for the Second Conference, previous experience has shown that considerable time is necessary if organisations and individuals are to prepare their contributions to such a gathering.* **Editors, New Theatre.**

Shorter notices

Milestones (Bennett and Knoblock), The Sheen Players; *Playboy of the Western World* (Synge), Green Circle; *Easter* (Strindberg), Tavistock Repertory Coy.; *The Devil's Disciple* (Shaw), St. Jude's Players.

Solid naturalism, phantasy and realism painted in colour and imagery coming right home to human frailty, symbolic naturalism with many poetic overtones, sharp intellectual probing to find what men really are behind the facade of what they think they are—the list covers a wide range of dramatic method. This second group of plays in the Toynbee Festival again provided four afternoons of stimulating theatre.

The Sheen Players gave *Milestones* a virile production, weak when the actors were portraying characters of their own age but astonishingly convincing when putting over themselves grown old. *The Playboy*, given by an Irish cast, showed vitality and imagination. Mistakes were made—a prettifying of the country hoydens and a brave but clumsy performance by the widow woman—but the tragic-comic quality in the development of the Playboy and his girl was realised with a general uninhibited joy in the imagery of folk-speech. The performance was good enough to reveal the important problems of poetic realism, satire and exaltation which the play raises. That is high praise indeed—something which one can't imagine the commercial theatre doing at all. Tavistock gave a moving performance of *Easter*, and the part of Eleanora was notably sustained. The cast as a whole knew what they were after and fearlessly tackled this difficult play of fear and redemption from fear, in which a dream-element must be blended with actuality (through Eleanora) to bring out the full inner tensions. *The Devil's Disciple* was well staged and in the main well played, but there was too much "fluffing" and an irritating lack of concentration at some important moments. There was no need to flog the play for laughs. Richard Dudgeon was carried away by the bravura of his part and unwilling to reveal the underlying "christianity" in his playing of the devil's disciple. He could have done it, as he showed in his reactions to the child's tears. Some members of this talented company realise that theatrical trappings are not enough to make a good production, and one day the others will realise it, too.

All the festival productions are of such a high standard that more time must somehow be found for detailed criticism and discussion of the players and the plays. It will be an exciting experience for everyone. **Ann Lindsay**

Ballet of the Month

NEARLY ALL THE BALLETS produced by the Ballets de Paris at the Prince's after the first week of the season were disappointing. The exception was *Carmen*: the title rôle of this ballet was arranged by Roland Petit with some of the subtlety and intelligence which he showed when working out the rôle of the White Kitten in the Anouilh ballet. Renee Jeanmaire's performance as Carmen can only be described as devastating.

Jeanmaire has taught us to expect a lapidary perfection in her soubrette rôles, but no one could have expected her to show such subtlety and dramatic intensity in a rôle of this character. Her interpretation deserves careful study by ambitious young dancers: she takes each phrase and moulds it until every detail falls inevitably into place with its proper line and emphasis.

The choreography of the rest of *Carmen* is distressingly banal: after Massine's magnificent *Tricorne* it is hard to understand how any choreographer could make elementary and repeated faults of taste in adapting Spanish movements to the ballet technique. **Fernau Hall**

Books

You and the Theatre: by Charles Landstone (MacDonald and Evans, 6s.).

As Dame Sybil Thorndike puts it, "Ask Charles Landstone" effectively describes this very useful and interesting little book.

Mr. Landstone prodigally throws open the secrets of the profession to the uninitiated and gives a splendid pocket reference book to the theatre worker. He X-rays the nerve system of the West End Theatre. It is a pity that the size of the book forbids a wider examination to include provincial theatre, although the illustrated supplement—"A Production is Born"—is based on the work of the Bristol Old Vic.

* * *

The Theatre by Ann Lindsay (The Bodley Head, 3s. 6d.).

The latest of the *New Development* series is a handy index to the present-day British theatre, its institutions, its people, its literature, its outlook, and its history from the *first-ever* British Theatre Conference, thirty years ago, to that of a year ago.

It can only be an index, for Ann Lindsay has put it all into 64 admirably compressed pages.

* * *

Sixteen Self Sketches. George Bernard Shaw (Constable 7s. 6d.).

A delightful and revealing book. Shaw writes about himself as a child, as an office boy, as a Socialist propagandist, as a committee man, as a critic, a playwright and a lover.

* * *

The Young George Farquhar. Willard Connely (Cassell, 21*s*.).

This life of the dramatist Farquhar is most welcome, as it fills a very outstanding gap. Recently there has been a great revival of Farquhar, dating, I think, from Alec Clunes' brilliant revival of *The Constant Couple*. The book is a scholarly account of Farquhar's life and full of hitherto unpublished details. It can be warmly recommended.

Variety 1949

THE NEW VARIETY SEASON at the Palladium has opened with a flourish, and there is little doubt that the forthcoming programmes will maintain the high standard of excellence achieved during last year. In the current bill, Eleanor Powell demonstrates that she, at least, has no need to rely on tricks of the camera to exaggerate her technical skill, and the Bernard Brothers once again bring howls of delight with their incredibly funny and original miming. **F. G.**

About our American contributors to this issue :

PAUL ROBESON was first associated with *New Theatre* when he came to England before the war. Our cover photograph appeared in the first issue of the magazine, published in August, 1939.

ARTHUR MILLER is the author of the outstanding Broadway success, *Death of a Salesman.* His *All My Sons* was seen in London last year.

ROSAMOND GILDER was formerly editor of *Theatre Arts.* A leading American critic and theatre worker, she is Secretary of the American National Theatre and Academy and American representative on the UNESCO International Theatre Institute.

HARRY GRANICK is a young American playwright well known to readers of *New Theatre* for his critical articles on theatre in America.

JOHN GASSNER is a New York dramatic critic and producer. He was Chairman of the Theatre Guild's Play Department for thirteen years, until 1944. He is the author of *Masters of the Drama* and *Producing the Play.*

JANE COBB was an actress before the war and spent five years working in America during which time she played in *Victoria Regina* with Helen Hayes.

THE HEIRESS

A record of the production at the Haymarket Theatre. Introduction by Sir Ralph Richardson. 8pp. of pictures. 1s. post free from NEW THEATRE PUBLICATIONS LTD., 374, Gray's Inn Road, W.C.1.

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ROYAL ALBERT HALL

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THE STORY OF

The Theatre Guild

1919 · 1947

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New York

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The Story of
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✶ Foreword ✶

THE THEATRE GUILD 1919-1947

TWENTY-SEVEN YEARS AGO a group of young enthusiasts banded together under the name of The Theatre Guild, inspired by their faith that America wanted and needed a theatre devoted to ideas and ideals of maturity and integrity. A handful of others, including Arthur Hopkins, Winthrop Ames, the Provincetown Players, and the Neighborhood Playhouse shared this faith, and the belief that the American public would not only welcome but support an adult theatre. Since then, through the efforts of the Guild and its like-minded contemporaries, the American theatre has blossomed into an institution which compares favorably with the theaters of any other country in the world, and, indeed, in standards of writing, acting, and production, surpasses the theaters of most.

From the day of its founding The Theatre Guild set itself the task of upholding the living drama against the most comprehensive competition it has ever faced. The standards of the American theater are of paramount importance to the cultural life of the country, for, though it reaches only part of America's millions, the theatre sets the patterns which are followed by the screen, radio, television, and other media of mass entertainment. Today's successful play is tomorrow's successful motion picture; the songs and music from successful theatre pieces are heard over the air throughout the length and breadth of the land. A mature theatre is reflected in the importance of its sister arts, influencing far beyond the immediate audience which it reaches.

In the following pages there are described some of the activities of The Theatre Guild during the past quarter of a century. Generally speaking, the Guild set out to take the curse off the word "artistic" in the American theater, and, in doing so, has demonstrated that the best plays—best as works of art—can receive genuine popular support. The Guild has always had faith in the American public's desire for the finest theatrical work, and, in most instances, its faith has been more than justified. In some cases, notably Eugene O'Neill's "Strange Interlude" and the Rodgers-Hammerstein "Oklahoma!", there was great skepticism as to the Guild's wisdom in taking the financial risks involved; yet the enthusiastic public support of these plays, after the risks were taken, made not only artistic history in the theatre but box-office history as well.

As a result of the steady growth of The Theatre Guild, it may truly be said that America already has a national theatre, for the Guild has, for many years past, performed all the functions of a national theatre, aided by the subscription of its huge membership, which is the largest of any subscription theater in the world. It has already brought the best plays of the living theatre to the largest centers of population throughout the country, and it has also brought important plays, actors, and directors from abroad in order that we might learn from the best Europe has to offer.

It not only tours its own plays to a large number of cities throughout the country where audiences are organized to support them, but it also sponsors the worth-while plays of other managers.

Its educational and cultural efforts are constantly devoted to developing new talent in the theatre. All these are the functions of a national theatre.

The Theatre Guild has devoted special attention to the organization of a subscription audience for its annual series of plays. This audience now numbers over 145,000 in 20 cities from coast to coast. In no country has there ever been a subscription system such as that now operated over a 3,000 mile circuit by The Theatre Guild and its associated organization, the American Theatre Society. These and the many other activities of The Theatre Guild will be described in the following pages.

The Original

Theatre Guild Board of Managers

1919-1939

THE THEATRE GUILD was founded in 1919 by a group of young lovers of the theatre who felt that a place was needed for drama of fuller form and richer content, patterned somewhat after the theatres of Europe. It was an outgrowth of the Washington Square Players, and its board of managers after a few initial changes, consisted of six members: Theresa Helburn, Lawrence Langner, Philip Moeller, Lee Simonson, Maurice Wertheim and the late Helen Westley. For twenty years, 1919-1939, this board governed the policies of the organization.

From the earliest years of its existence, the Guild was managed by the combined enthusiasms and talents of the entire board. In those years, marked by many of the most successful Guild productions, the Board operated as a committee of six, performing together all the multitude of tasks involved in play production. Later, as theatre experience became more general, the six-man board divided itself up into smaller production groups, each carrying the responsibility for separate productions.

By 1939, however, the governing board system of operation had become impractical and was divorcing from the Guild some of the best American playwrights, who preferred to deal with one or two persons rather than six. Hence The Guild was reorganized with Lawrence Langner, who called it into being in 1919, and Theresa Helburn, for fifteen years its executive director, remaining as directors in charge of all its artistic activities; and Maurice Wertheim staying on as a member of the Board of Directors, a post he held until 1945.

The American theatre has often paid its tribute to the brilliant achievement of the original six Theatre Guild Board members, whose generous talents have enriched it so greatly.

THE SIX ORIGINAL BOARD MEMBERS

LAWRENCE LANGNER

(*See Page* 6)

PHILIP MOELLER

As an outstanding director, Philip Moeller is responsible for staging more than fifty of The Theatre Guild's plays, among them twenty-three of The Guild's most important successes. He staged the epoch-making O'Neill dramas, "Strange Interlude," "Mourning Becomes Electra" and "Ah, Wilderness!", but perhaps his greatest gift was in the brilliant sparkle with which he endowed such comedy offerings as "The Guardsman," "Volpone," "Caprice," "Fata Morgana," "The Second Man" and so many others.

MAURICE WERTHEIM

Now senior partner in the investment banking house of Wertheim and Company, Maurice Wertheim was a graduate of Professor Baker's famous "47 Workshop" at Harvard. He was enthusiastically interested in the selection of plays, helping also to establish the inner organization and general policy of the producing group. He contributed greatly not only to the artistic achievements of the group, but also to the firm economic foundation on which the Guild was built.

THERESA HELBURN

(*See Page* 7)

LEE SIMONSON

Lee Simonson has left an indelible mark on the record of scenic artistry in the American theatre. He created the decor for more than forty Guild plays in the two decades he sat on the governing board. Among them were such memorable productions as "Liliom," "Elizabeth the Queen," "Volpone," "Roar China" and others contributing at the same time his keen intelligence to the selection and production of plays, as well as to their costuming.

HELEN WESTLEY

Helen Westley was one of the top-ranking actresses in the theatre of this generation. An extraordinary personality, she could be counted on to contribute something especially her own to all productions. Each season for years she was among the leading cast members of at least one Guild play; and for some years she appeared in as many as six. Memories will not soon fade of her performances in "John Ferguson," "Jane Clegg," "Liliom," "Volpone," "Green Grow the Lilacs," "The Guardsman," "Reunion in Vienna" and "Strange Interlude."

PHILIP MOELLER

MAURICE WERTHEIM

LEE SIMONSON

HELEN WESTLEY

LAWRENCE LANGNER

Lawrence Langner is one of the world's fortunate few who have been able to pursue vocation and avocation simultaneously and successfully. Founder of The Theatre Guild, its director since 1939, playwright, producer, director and theatrical pioneer, he is also a leading international patent attorney.

Born in Wales, schooled in London, Mr. Langner, as a youth, was introduced to the theatre as a junior clerk with J. Bannister Howard, a noted London manager. He grew to love this magic realm, peopled by illustrious names like Ellen Terry and Gordon Craig, but his mother was less impressionable. She apprenticed him to a Chartered Patent Agent, sent him to study patent law at Burbeck College, and engineering at the Polytechnic Institute; and, in 1910, he passed the examination of the British Chartered Institute of Patent Agents.

Less than a year later he decided to seek his fortune in America. By 1913 he had established the firm of Langner, Parry, Card and Langner, a firm which he still heads, with offices in New York, Chicago and Washington.

His love of the theatre, however, crossed the sea with him, and he spent all his leisure hours with kindred spirits meeting to establish the Washington Square Players, which was to become so popular for its experimental daring in the theatre. The first program of this semi-professional group included a one-act play, "Licensed," written by Langner. He wrote other one-act plays, and in 1917 a full-length comedy, "The Family Exit," which won him critical attention. This was followed by several other short and long plays and a successful musical play, "Tangerine," of which he was a co-author.

The first World War forced a suspension of the Washington Square Players' activities, while Mr. Langner, an American citizen in 1917, became a consultant to the Ordnance Department of the United States Army and later a member of the Advisory Council of the American Committee preparing the patent sections of the Versailles Treaty.

After the Armistice, he called together several members of the Washington Square Players and, at his suggestion, a new theatrical group was organized, a new name was adopted, and plans set to go forward towards a subscription art theatre. Thus The Theatre Guild was founded.

During the run of the first Guild production, it was Langner who found in a New York bookshop a copy of a neglected play by St. John Ervine, with whom he had once debated as a youth in London. The play was "John Ferguson," destined to become The Theatre Guild's first success.

All through the Guild's subsequent history, Mr. Langner has been active on its policy-making board, developing new ideas, urging experimentation, bringing both new and experienced playwrights into the fold and working actively in the production of a majority of the plays. With Theresa Helburn, he shouldered the preponderant share of the managerial responsibilities of the organization.

In 1933, he again turned to playwriting and saw his name listed as co-author of three plays that season: with Armina Marshall, his wife, he wrote the comedy hit, "The Pursuit of Happiness;" with Arthur Guiterman, "The School for Husbands" (which he also directed), said to be the first stage production to use ballet on Broadway; and with Robert Simon, "Champagne Sec," a re-writing of "Die Fledermaus," which ran a season in New York. Three years later, with Miss Marshall, he wrote "On To Fortune" and after another interval, "Suzanna and the Elders."

In addition to The Theatre Guild, Mr. Langner's interests included the New York Repertory Theatre, which he established in 1931-32, which was aimed at developing a permanent acting company for the revival of important plays, and the Westport Country Playhouse, now one of the leading summer theatres.

Mr. Langner fathered and served as secretary of the National Inventors Council, United States Department of Commerce, an advisory body of America's leading civilian inventors and scientists, which during World War II evaluated for the Army and Navy over two hundred thousand inventions. He was also Secretary of the National Advisory Council to the Committee on Patents of the House of Representatives, which he originated in 1939.

and THERESA HELBURN

THERESA HELBURN has been involved in the supervision of more Broadway plays than any other woman in the entire history of the American theatre. A member of the Board of Managers of The Theatre Guild from almost its very beginning, its executive director for fifteen years and its director since 1939, a playwright, producer and director, she has had a hand in most of the 157 plays that the Guild has presented in the twenty-seven years of its existence.

Miss Helburn was born in New York. At an early age she moved with her family to Boston, where she attended Miss Winsor's School. At Bryn Mawr, she acted in and managed both class and college plays. As a graduate student at Radcliffe, where she joined Professor Baker's famous "47 Workshop," and later at the Sorbonne, she began the serious study of the drama.

Back in New York, she turned naturally to the bubbling centers of new, youthful theatrical enthusiasm, burgeoning then in Greenwich Village. In one play-reading circle, she renewed an old acquaintance with Lawrence Langner and was cast opposite him in a group reading of George Bernard Shaw's "Press Cuttings." For the Washington Square Players, which began to flourish, she wrote her first one-act play, "Enter the Hero," which has been a favorite in amateur theatres ever since.

Through her continued association with Mr. Langner she was part of the group that he rallied to the formation of The Theatre Guild. At that time she was serving as dramatic critic for the weekly, *The Nation,* and became play advisor to the new Guild. Almost immediately she was invited to become a permanent member of the board. The first executive director resigned and Miss Helburn obligingly offered to fill in for a few weeks. The weeks stretched into years. After a sabbatical year in Hollywood, she returned in 1939, to become director of The Theatre Guild with Mr. Langner.

As executive director, Miss Helburn's duties were over-all, covering every phase of play production. Hers became the search for new talent and to her goes much of the credit for the first pairing of Alfred Lunt and Lynn Fontanne in "The Guardsman."

But it was because of these same myriad responsibilities that she had to sidetrack her playwriting ambitions. In 1918 she wrote "Crops and Croppers," which was produced by B. Iden Payne and reproduced as "Alison Makes Hay." Sandwiched in between other duties, she wrote "Denbigh," in which Alice Brady appeared in 1921, a year which saw still another of her plays, "Other Lives," which she wrote in collaboration with Edward Goodman. She also wrote a fantasy called "The Prince Was Too Clever," based upon an original story by Andrew Lang, which the Federal Theatre made into a musical comedy entitled "A Hero Is Born" and presented in New York in 1937.

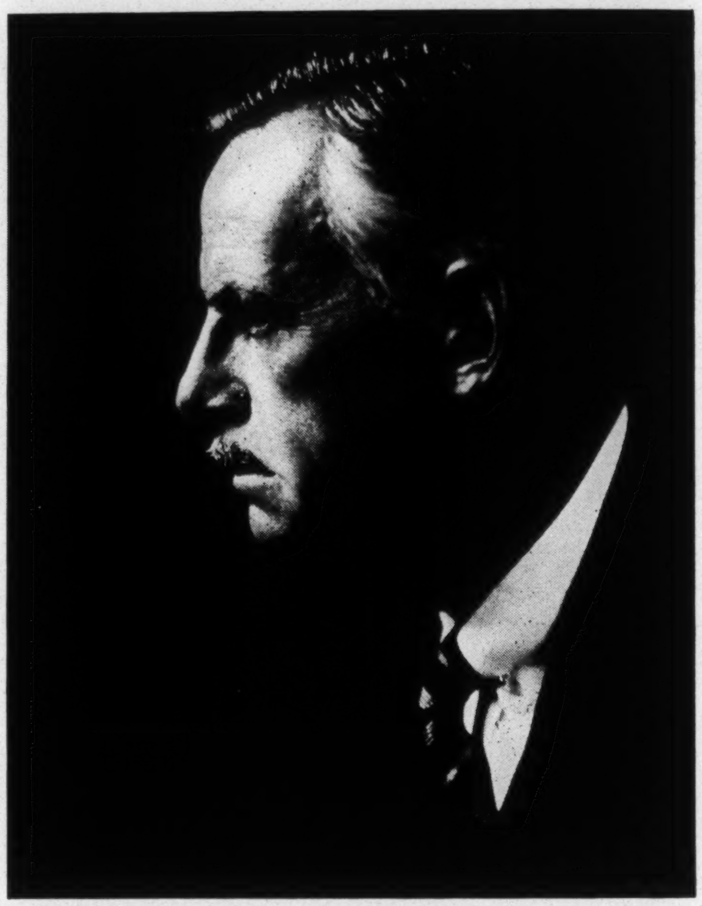
Miss Helburn turned to directing in 1932 with "Chrysalis," produced by Martin Beck in association with Mr. Langner and Miss Helburn. A year later she undertook a similar directing assignment for The Theatre Guild and staged Maxwell Anderson's "Mary of Scotland," with Helen Hayes and which won "ten best" honors for the season.

In 1934 and 1935 Miss Helburn spent twelve months in Hollywood as an executive of Columbia Pictures Corporation. Back in New York with the Guild in 1936, she established the Bureau of New Plays sponsored by the major motion picture companies, which for two years held national competitions and awarded fellowships to undergraduate and post-graduate playwrights. Thereafter, until the war, she organized and supervised annual playwriting seminars for young writers, first at the Bureau of New Plays and later at the New School for Social Research.

In whatever time she can still find from a full schedule of play-reading and producing, Miss Helburn continues to write articles on all phases of the theatre. She has also written verse, which appeared in Harper's, New Republic, Century, Poetry, The Bellman, The Smart Set, and various anthologies.

More for a lark than anything else, she took one fling at acting: in the Langners' "Suzanna and the Elders" during its first summer try-out at the Westport Country Playhouse.

EUGENE O'NEILL



IN 1919, when The Theatre Guild was being formed, another froup of enthusiastic artists in the theatre was a constant spur, a challenge and an inspiration. The latter, the Provincetown Players, included among its distinguished members Eugene O'Neill, now America's top-ranking dramatist.

It was inevitable that the kinship of spirit of those earlier days should result in a more organic merger. In 1928 O'Neill and The Theatre Guild initiated their writing-producing association which has continued uninterruptedly to this day.

O'Neill, with the fresh winds of the sea in his pen, had swept aside the artificialities of the day that were rapidly stifling the vigor of the American stage. His masterful short plays, breaking down stilted theatrical forms, restoring integrity and reality to the theatre, brought New York flocking to Greenwich Village to the picturesque Provincetown Playhouse. In 1920 John D. Williams brought to Broadway O'Neill's grim and gripping full-length play, "Beyond the Horizon," a moving story of beauty and tragedy, which won the Pulitzer Prize for him, the first of three such awards in eight years. In rapid order he had "The Emperor Jones," "The Hairy Ape" and "Anna Christie" on the New York stage.

"The Iceman Cometh"

Then in 1928, he joined hands with The Theatre Guild, beginning their relationship with "Marco Millions" as a prelude to the precedent-shattering nine act drama, "Strange Interlude," which brushed away the conventionalities of dramatic dialogue and won the Pulitzer Prize. During the years that followed O'Neill worked at the white heat of creation, turning out play after play, which the Guild presented. There were "Dynamo," "Mourning Becomes Electra," "Ah, Wilderness!" and "Days Without End." Each, in turn, was hailed as adding noticeably to the sum total of America's theatrical experience: for "Mourning Becomes Electra," it was its psychological perception, the majesty of its characterizations; for "Ah, Wilderness!", its warmth and human understanding, its stellar role in which George M. Cohan deserted the song-and-dance for perhaps his greatest stage performance.

Not only his own country, but the entire world heaped honors on O'Neill's shoulders. Here, in addition to three Pulitzer Prizes, he was showered with honorary degrees, academy medals and elected a member of the American Academy of Arts and Letters. He became an Associate Member of the Irish Academy, and then the Nobel Prize for Literature in 1936 crowned his international fame.

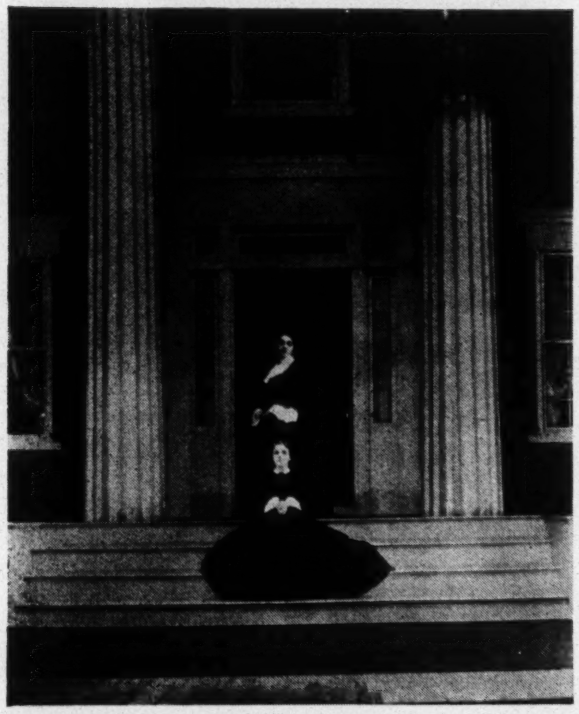
Since 1933-34, the year of the presentation of "Ah, Wilderness!" and "Days Without End," until 1946, O'Neill was not represented by any new work, even though it was far from a period of idleness for him. An unsettled era beginning in 1940 and culminating in the recently ended war, had made the playwright express a desire to forget writing.

At long last, in August, 1946, O'Neill brought to The Theatre Guild three new plays, each ready for production. Immediately every resource of the organization was thrown into action to achieve on the stage what O'Neill had set down in manuscript.

The first of these plays, "The Iceman Cometh," produced early last Fall, became not only Broadway's first solid hit but an event of national and international importance. The second, "A Moon for the Misbegotten" is in preparation for New York production, and the third, "A Touch of the Poet" is scheduled for production at a later date.

The end of the war has not only brought O'Neill out of his own seclusion, it has revived the world-wide interest in his plays, now being sought for production again on the stages being relit everywhere. In late 1945 and early 1946, the Catholic Theatre Center in Italy, an affiliate of Catholic action, presented in Milan both "Days Without End" and "Strange Interlude" and reported happily on the success of both.

"The Theatre Guild on the Air" also has found his plays to be among the most deeply appreciated by the vast radio audiences it attracts to its Sunday evening programs.



"Mourning Becomes Electra"

"Ah, Wilderness!"

ALFRED LUNT and LYNN FONTANNE

LINKED inextricably with the history of The Theatre Guild are two of the American stage's outstanding acting personalities: Alfred Lunt and Lynn Fontanne. The association dates back twenty-three years, making it perhaps one of the longest actor-manager partnerships in modern theatrical annals.

It was in the fall of 1924 that the Lunts were started on their joint path to becoming the best beloved acting team in the theatre. The Theatre Guild was in the preparation throes of that gay, bubbling Hungarian comedy, Ferenc Molnar's "The Guardsman," when suddenly it ran headlong into what seemed an insoluble casting problem: male stars turned down the leading man's part, complaining that the woman in the play had much the better part; the women stars charged that it was the man's play throughout. This difficulty was overcome by putting a married couple, the Lunts, into the parts, making it the first time they had acted together in twin leading roles.

"O Mistress Mine"

How much of an inspiration it was to team the then relatively unknown pair was not appreciated fully at the time.

Typifying as they do so much of the excitement of the footlights, the Lunts, however, did not over-sentimentalize their acting teamwork. When the Theatre Guild Main Acting Company was organized in 1926, they became the keystone of the group, which included Dudley Digges, Edward G. Robinson, Henry Travers, Margalo Gillmore, Claire Eames, Helen Westley, Earle Larimore and others.

The Lunts were together in "The Second Man," "Elizabeth the Queen," "Caprice," "Idiot's Delight," "Reunion in Vienna," "Amphitryon 38," "The Taming of the Shrew," "The Doctor's Dilemma," "The Brothers Karamazov," "At Mrs. Beam's," "The Pirate," and "There Shall Be No Night." Individually, Mr. Lunt appeared in "Ned McCobb's Daughter," "Marco Millions" and "Volpone;" while Miss Fontanne appeared in "Strange Interlude" and "Pygmalion."

In 1943, after concluding their appearance in S. N. Behrman's "The Pirate," the Lunts turned to Robert E. Sherwood's Pulitzer Prize play "There Shall Be No Night," in which they had won universal attention. World War II was at the height of its fury and the acting pair felt compelled to do their bit by bringing the play to England. For a year London was heartened by the story of an indomitable will to freedom and crowded eagerly into the auditorium in spite of blitz bombs and buzz bombs bursting overhead and all around. To take Britain's mind off its more immediate burdens, the Lunts also later found a play in a lighter vein, a modern comedy, which afforded them roles of vitality and robustness: Terrence Rattigan's "Love in Idleness."

After an absence of two years, Mr. Lunt and Miss Fontanne returned to America, bringing with them their London comedy hit, re-titled "O Mistress Mine," presented by The Theatre Guild and John C. Wilson. They plunged back into the theatre with characteristic energy, accepting appearances on "The Theatre Guild on the Air," and proposing a future repertory program to include "The Guardsman" and "A Month in the Country," as well as "O Mistress Mine."

Their recent London triumph was not the first time that they have toured beyond America's borders and won the enthusiasm of European audiences. In previous years they had travelled abroad with "Caprice" and later with "Reunion in Vienna." They had also put to their own use their experience with The Theatre Guild Main Acting Company by forming their own troupe several seasons ago, under the aegis of The Theatre Guild, and had helped make popular the many-sided talents of Richard Whorf and Sydney Greenstreet.

The Lunts are perhaps the outstanding example of combined artistic success and personal popularity in the whole of America's theatre. Their reign as the favorite acting team of our time is unchallenged. Their flexibility is astonishing, ranging from Shakespeare to Chekov to Noel Coward. Undoubtedly they have contributed one of the brightest pages in the record of the contemporary theatre.

"The Guardsman"

"The Sea Gull"

"The Doctor's Dilemma"

Rodgers and Hammerstein

When The Theatre Guild brought together Richard Rodgers and Oscar Hammerstein 2d for the music, libretto and lyrics, Rouben Mamoulian for direction and Agnes de Mille for the choreography of a musical play, based on Lynn Riggs "Green Grow the Lilacs," it could not have guessed that the resulting "Oklahoma!" would soon be hailed as America's outstanding musical.

It was the first association of Rodgers and Hammerstein, a partnership that has gone on to make additional contributions, via the Guild in "Carousel," and through themselves in productions of their own: 'I Remember Mama," "Annie Get Your Gun," "Happy Birthday," "John Loves Mary," and others.

Something uniquely American was introduced to the theatre with Rodgers' masterful music and Hammerstein's poetic lyrics and libretto for "Oklahoma!" Howard Vincent O'Brien, of the Chicago Daily News, perhaps phrased it most felicitously: "Its ("Oklahoma's") extraordinary popularity is a portent of something deep and fine in the American character. From horn to hoof, it is uniquely and peculiarly American. In the ditty, "The Farmer and the Cowman," is packed a whole library of American history. The trial scene is an epitome of American justice. And the ballet is a profound and revealing analysis of the American soul."

The Theatre Guild is understandably happy to have brought about the partnership of Rodgers and Hammerstein, which it is convinced will result in many more historic achievements in the musical theatre. Before "Oklahoma!" Mr. Rodgers was first known to Guild audiences as the composer of the score for the original "Garrick Gaieties," for which the lyrics were written by the late Lorenz Hart.

"Oklahoma!"

"Carousel"

MUSICALS

Now that it has sponsored such resounding hits as "Oklahoma!" and "Carousel," The Theatre Guild is being recognized as an innovator in the musical theatre as well as in the dramatic and comedy forms.

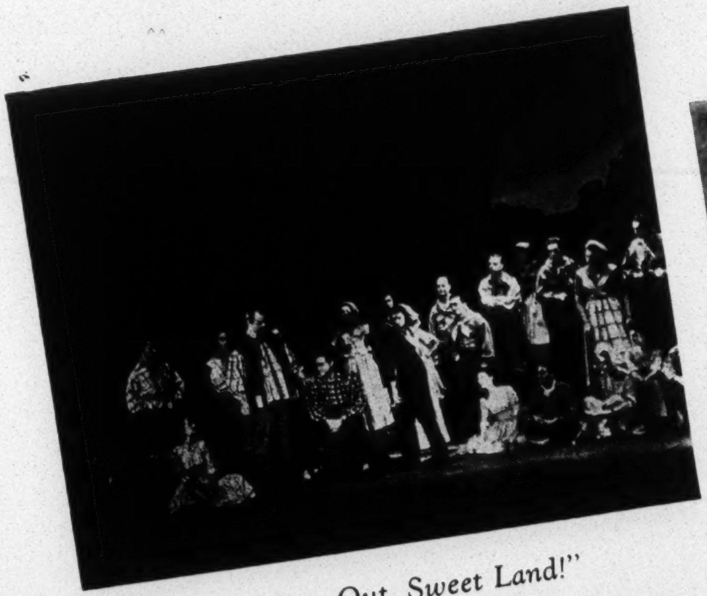
All told, The Theatre Guild has produced six musicals, each adding a new note to the development of the American musical theatre. In the 1920's "The Garrick Gaieties" set the pattern for the intimate revue, which has been so popular since. "Parade," presented in 1934-35, paved the way for the small or intimate political musical, later exemplified by "Pins and Needles" and "Sing out the News." Taking one of its early successes, DuBose and Dorothy Heyward's "Porgy," the Guild produced "Porgy and Bess," with music by George Gershwin and lyrics by his brother, Ira. It became one of the first full-length American folk operas.

Another early Guild play, "Green Grow the Lilacs," became the basis for "Oklahoma!", which has created an entirely new approach to musicals in the four years since its presentation. It was based on an American pioneer theme, its color and spirit blew wholesome winds through what was becoming a hothouse form, its use of the ballet popularized the dance and set it as a fashion for other Broadway musical productions to copy. In "Sing Out, Sweet Land!", the Guild tried a new kind of musical, one based on the authentic folk music of all sections of this country. This highlighted the popularity of native folk songs and brought them into full status as accepted art sources for the theatre to draw upon.

"Porgy and Bess"

With "Carousel," which received a special Critics' Circle Citation based on still another early Guild play, "Liliom," by Ferenc Molnar, the Guild pointed to more profound contents that could be integrated fully into the musical framework.

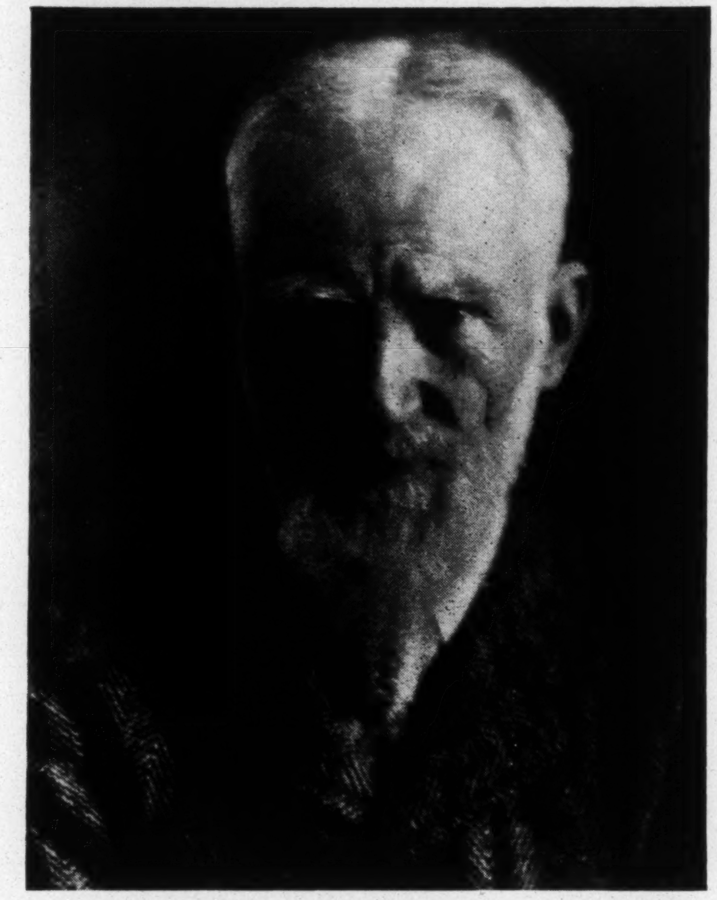
This season will see still another Theatre Guild musical by Rodgers and Hammerstein with the production of their newest work, "Allegro."



"Sing Out, Sweet Land!"

GEORGE GERSHWIN

"Garrick Gaieties"

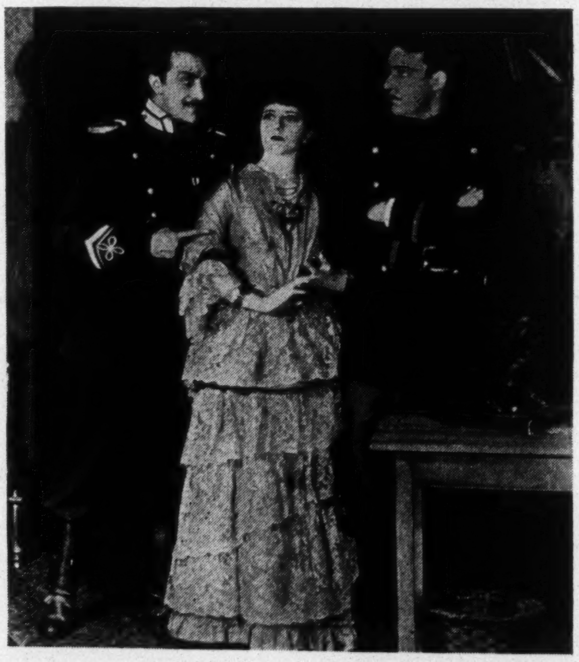


GEORGE BERNARD SHAW

"WHEN in doubt, play Shaw" was an adage that became a Theatre Guild favorite during the first twenty years of its history.

In 1920, its second season, the Guild became the American theatre of the irrepressible G.B.S., since which time it has produced fourteen of his plays, five of them world premieres: "Heartbreak House," which other producers had been afraid to undertake, "Back to Methuselah," which even Shaw didn't think could be pro-

"St. Joan"



"Arms and the Man"

duced; "Too True To Be Good," "Saint Joan" and "The Apple Cart."

It was St. John Ervine, another distinguished English dramatist, two of whose neglected plays had been put on by the Guild, who suggested to Shaw that this odd American theatrical group might be the likeliest producers of "Heartbreak House," which, because of the high post-war passions of 1920, could find no other producer on either side of the Atlantic. Characteristically, Shaw replied that he doubted the existence in New York of a management "bold enough and clever enough to know that the alternative to pleasing an audience for two hours is to put the utmost strain upon their attention for three and send them home exhausted but impressed."

The Guild eagerly agreed to any and all of Shaw's terms and offered the first of its world premieres of a Shaw play. It was a success and precursor of the extended list of Shavian offerings that includes "The Devil's Disciple," "Caesar and Cleopatra," "Arms and the Man," "Androcles and the Lion," "Pygmalion," "The Doctor's Dilemma," "Major Barbara," "Getting Married" and "The Simpleton of the Unexpected Isles."

Producing Shaw became an experience and a delight to The Theatre Guild. His communications and instructions were filled with ribaldry, wit and wisdom. Nothing would induce him to permit any cuts in his works. If commuters were missing their last trains, "run later trains," he countered.

Still hale and hearty at ninety, Shaw was visited earlier this year in his London suburb home by Lawrence Langner and Theresa Helburn, directors of The Theatre Guild. Asked how he was occupying his time these days, Shaw replied: "I am writing a new play for the Malvern Festival. There will be some plot and a good deal of conversation. After I had finished writing the play, I found that several of the things I had written had already appeared in some of my other plays. You know it's rather hard to get new ideas at ninety. I rewrote the play and took out everything I had said before and now it's in fine shape." Shaw has promised the Guild a draft of his new play this summer. Initial plans for such production have been evolved, and an early presentation on Broadway is anticipated.

"Too True To Be Good"

"Pygmalion"

"The Simpleton of the Unexpected Isles"

"The Philadelphia Story"

PHILIP BARRY

For many years The Theatre Guild has been associated with Philip Barry, one of America's most successful writers of high comedy. Acclaimed as the author of "Paris Bound" and "Holiday," Mr. Barry found his pen turning to a play more poetic in feeling, almost fantasy-like in concept. He entrusted it to The Guild for the presentation and an association now of almost two decades' duration began. The play was "Hotel Universe" and it was presented in 1928.

With the brilliant comedies "The Philadelphia Story" (1939) and "Without Love" (1942), he was firmly intrenched as a Theatre Guild playwright. "The Philadelphia Story" brought good fortune to the Guild, to Mr. Barry and to Katharine Hepburn, for whose talents its main role was ideally suited. Reorganized that year, the Guild found strength for its own future in the success of the Barry play; it was perhaps the author's biggest hit; and it revitalized the career of Miss Hepburn.

Between the two comedies for Miss Hepburn, Mr. Barry again followed his more fanciful muse and wrote "Liberty Jones," which The Guild produced.

Then in 1945 Barry merged his two playwriting tendencies into "Foolish Notion," in which Tallulah Bankhead appeared from coast-to-coast. "Foolish Notion" was the premiere offering in three of the four new Theatre Guild-American Theatre Society cities, which expanded the network into a nationwide system.

Few modern playwrights have provided theatre audiences with a greater divergence of ideas, a more remarkable study in contrast or such tremendous variety in themes than has Philip Barry. Born in Rochester, N. Y., he was graduated from Yale and worked at advertising in New York just long enough to earn tuition for a year at Harvard in the playwriting class of the famed Professor Baker. There he wrote "You and I," winning the Harvard Prize Play Award. He next worked in the State Department in Washington and later was a member of the American Embassy in London, after which he decided to devote himself to the profession of dramatist. "Holiday" was produced twice in pictures and "The Philadelphia Story" once.

"Foolish Notion"

"*Amphitryon 38*"

"*Jacobowsky and the Colonel*"

S. N. BEHRMAN

TEN plays by S. N. Behrman in twenty years is the record of association of this world-famous American author and The Theatre Guild. In 1927 Behrman's "The Second Man," with Alfred Lunt and Lynn Fontanne in the key roles, launched this author-producer collaboration with acclaim. Everywhere it was hailed as one of the most brightly written comedies of the period.

With regularity thereafter, the Behrman plays were highlights of succeeding Guild schedules. "Biography" brought Ina Claire back to the theatre from the screen and confirmed the opinion of everyone of the talents of its author. The Lunts played in "Meteor," following which came "Rain from Heaven," in which Jane Cowl starred. The list includes "End of Summer," again starring Miss Claire, and "Wine of Choice."

Even after Behrman joined the Playwrights' Company, he maintained strong ties with the Guild, for whom he was again at work with "Amphitryon 38" and later with "The Pirate," which both producing organizations sponsored.

Behrman's unique gift is the writing of brilliant comedy which is suffused throughout with thoughtful seriousness. In 1944 he achieved a remarkably successful integration of both in "Jacobowsky and the Colonel," a comedy based on a play by Franz Werfel, which won for him the New York Critics' Circle Award for the best foreign play of the year.

Turning to a post-war theme, Behrman this past season penned "Dunnigan's Daughter," a penetrating and witty study, his tenth play for The Theatre Guild.

Recently he supervised the London production of his newest comedy, "Jane," based on a story of the same name by Somerset Maugham, which The Theatre Guild will present here in the season of 1947. Mr. Behrman is also writing a new and as yet untitled play for production by the Guild.

"*The Second Man*"

"*Rain From Heaven*"

"*Biography*"

Armina Marshall

ARMINA MARSHALL, associate director of The Theatre Guild, is also executive director of The Theatre Guild's radio department. Miss Marshall has travelled a long way from the Oklahoma Cherokee Strip, where she was born on land which her father had won in the race for the second opening of the Strip, to the position she now holds in the theatre of today. Excitement came right into the Marshall household during the "strip" days because Marshall père was not only a settler, but a Deputy United States Marshal. When Armina was a small child the family moved to Keystone, Oklahoma, which was only twenty-five miles from Tulsa, when it was a city of tents. The Younger brothers and the Dalton boys were running riot, and the Marshall household soon took on the aspects of an arsenal, since her father became marshal of Pawnee County, and amassed a fine collection of pistols removed from the local desperadoes. When the family finally moved to California, Armina attended the University of California. She came to New York to study at the American Academy of Dramatic Arts, and her first stage appearance was as a "walk-on" in a Theatre Guild play, "The Tidings Brought To Mary." Later she appeared in The Theatre Guild's "Peer Gynt," "If This Be Treason," "Fata Morgana," "Man's Estate," "Merchants of Glory" and "Ariadne." She also appeared for other managements, such as George Abbott in "Those We Love" playing opposite Warren William. Since then, Miss Marshall has been active as a producer and playwright. She co-authored with her husband, Mr. Langner, the comedy hit "Pursuit of Happiness" and "Suzannah and the Elders." With Mr. Langner, she operates one of the country's finest summer theatres, the Westport Country Playhouse. Two seasons ago she served as associate producer for the Guild's presentation of "Foolish Notion" starring Tallulah Bankhead, and has since performed a similar service for Eugene O'Neill's "The Iceman Cometh" and "A Moon For The Misbegotten." During the War, Miss Marshall served as Vice-Chairman of The American Theatre Wing and was Canteen Director for the famous Stage Door Canteen of Washington, D. C.

Rouben Mamoulian

ROUBEN MAMOULIAN, director of "Oklahoma!" and "Carousel," has always had a close working relationship with The Theatre Guild.

The Mamoulian-Guild association goes back to the middle of the Prohibition era. It was in 1927 that he came down from Rochester, where he had gained quite a local reputation as a director of opera and operettas, to take over the direction of "Porgy," the DuBose Heyward play. Later, when that memorable saga of Negro life was turned into a folk opera by the late George Gershwin under the title of "Porgy and Bess," The Guild called on Mamoulian to take charge again.

The Hollywood phase of Mr. Mamoulian's career started with the film "Applause," which was hailed as outstanding for its progressive use of camera and sound. His later screen productions included "City Streets," "Dr. Jekyll and Mr. Hyde," which won the first prize as the best film of the year at the International Competition in Venice in 1932, "Love Me Tonight," for which a gentleman named Richard Rodgers wrote the music, "Song of Songs," "Queen Christina" with Garbo, "Becky Sharp," the first full-length motion picture in the then new technicolor process, and "The Gay Desperado," which won Mamoulian the coveted New York Critics' Award for the best direction of the year.

He also directed "Mark of Zorro" and "Blood and Sand," another technicolor film, which won the Academy of Arts and Sciences Award for the best color photography in 1941. His most recent film is the musical version of Eugene O'Neill's "Ah, Wilderness!" for M-G-M.

As to how Mamoulian returned to Broadway: The Guild had been sending him scripts, he explained, "But I couldn't find the one that was right for me. Then one day I got a script called 'Oklahoma!" which without being solemn or pretentious made you glow with a consciousness of the lusty vigor of our country. When I laid the script down I knew I was on my way back to Broadway and the theatre."

The Guild-Mamoulian association embraces six straight dramas: "Porgy," "Marco Millions," "Wings Over Europe," "The Game of Love and Death," "R.U.R." and "A Month In The Country." The musicals he has done for the Guild are "Porgy and Bess," "Oklahoma!" and "Carousel."

"Carousel"

"Porgy"

"Oklahoma!"

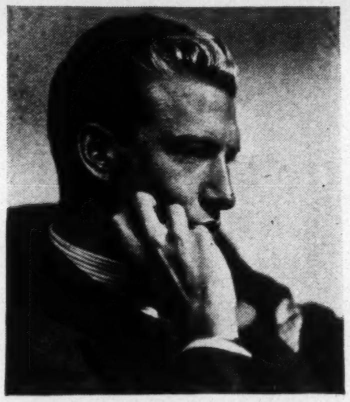
SCENIC ARTISTS

Robert Edmond Jones

Since 1915 Robert Edmond Jones settings have attracted the admiration of critics and public alike. Notable among his stage designs are "Mourning Becomes Electra," "Ah, Wilderness!", The Green Pastures," "The Jest," the John Barrymore "Hamlet," "Desire Under the Elms," "Othello" and "Lute Song." He has designed the scenery for both of Eugene O'Neill's latest plays "The Iceman Cometh" and "A Moon for the Misbegotten."

Jo Mielziner

A most prolific as well as talented designer, Jo Mielziner is credited each season, with more settings than any of his colleagues. Among his assignments for the Guild have been such hits as "Strange Interlude," "The Guardsman," "Biography" and "Carousel." Designs for other managers include "Street Scene," "Emperor Jones," "Dodsworth," "Merrily We Roll Along," "Jubilee," "Winderset," and the forthcoming "Allegro."



Stewart Chaney

Stewart Chaney made an auspicious Broadway debut when the first play he designed, "The Old Maid" was awarded the Pulitzer Prize in 1935. Since that time he has designed settings for some thirty-odd productions. His Guild achievements include "The Winter'sTale," "The Merry Wives of Windsor," "Twelfth Night," "The Innocent Voyage," "Embezzled Heaven" and "Jacobowsky and the Colonel."

Donald Oenslager

Donald Oenslager was born in Harrisburg, Pa., and is a graduate of Harvard's famous '47 Workshop. After studying Fine Arts here and abroad, he returned to New York to join the Provincetown Playhouse and Greenwich Village Theatre under the direction of Macgowan, Jones and O'Neill. Since then he has designed over 150 productions for New York theatre including operas, ballets, musicals and dramas. Among those current are: "Born Yesterday," "The Fatal Weakness," "Pygmalion," "Years Ago," and the recent "Park Avenue," and "Present Laughter."

(For Mr. Lee Simonson's contribution to Theatre Guild plays see page 5)

The Theatre Guild on the air

Armina Marshall, Homer Fickett and Carol Irwin

RADIO was in its infancy in 1919 when The Theatre Guild was founded, and, as the latter expanded, the lusty air-minded youngster grew into a potent force for both information and entertainment. Despite their parallel development, the Guild for years leaving to others the use of the broadcasting channels as a platform occupied itself with the stage for the presentation of plays. In 1945, however, the Guild cooperated with another newcomer to radio, the United States Steel Corporation and the chairman of its board, Irving S. Olds, who also viewed radio as a challenging and mature medium for challenging and mature plays. Thus was created "The Theatre Guild on the Air," broadcast every Sunday evening from ten to eleven o'clock, eastern standard time, over the nation-wide network of the American Broadcasting Company.

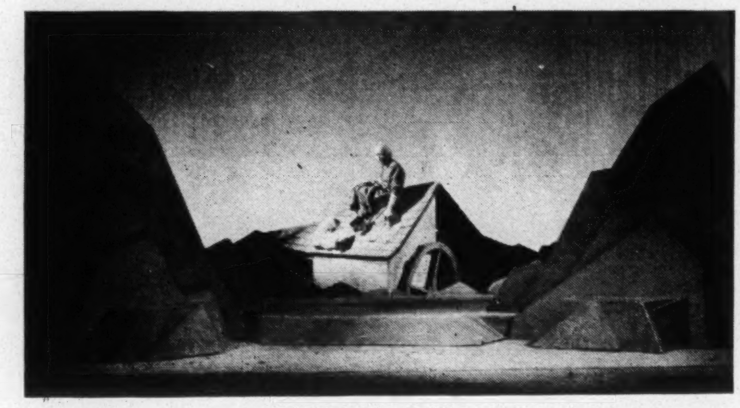
In the weeks that followed, The Theatre Guild learned to appreciate the flexibility of the radio dramatic form and, in turn, brought to it some of the more rounded, three-dimensional stature of the legitimate stage. Both profited from the association with the result that "The Theatre Guild on the Air" became one of the two leading dramatic programs on radio by the vote of radio editors and public alike.

When the Guild started in 1919, it was confronted with the cynical doubt on many sides that the American theatre public would care very little for plays of so-called merit. Denying this from the outset, the Guild, across the years, has proved it completely false. Beginning in radio, it found itself faced with a similar cynicism concerning the acceptance by radio audiences of high artistic broadcast standards. This too the Guild challenged and has quickly been able to demonstrate as unfounded.

From its inception "The Theatre Guild On The Air" has been under the personal supervision of Theresa Helburn, Armina Marshall and Lawrence Langner. Also responsible for the great success of the programs are three of radio's well known experts Homer Fickett the director, Carol Irwin the production executive and H. William Fitelson, production manager.

Since September 1945, "The Theatre Guild on the Air" has presented to radio listeners hour-long adaptations of some of its own most famous plays, as well as the best examples of the productions of others. On successive Sunday nights there have been presented "Wings Over Europe," "Ah, Wilderness!", "Pride and Prejudice," "The Great Adventure," "Our Town," "The Guardsman," "Ned McCobb's Daughter," "Jacobowsky and the Colonel," "Craig's Wife," "Little Women," "The Second Man," "Prologue to Glory," "On Borrowed Time," "Morning's at Seven," "Berkeley Square," "Three Men on a Horse," "Sing Out, Sweet Land!", "Knickerbocker Holiday," "Bill of Divorcement," "The Old Maid," "The Emperor Jones," "Where the Cross Is Made," "Elizabeth the Queen," "Dead End," "Burlesque," "The Masque of Kings," "I Remember Mama," "Strange Interlude," "The Green Pastures," "They Knew What They Wanted," "Mary of Scotland" and "Payment Deferred."

Alfred Lunt and Lynn Fontanne appeared, together or singly, ten times. Other well-known stars heard include Burgess Meredith, Walter Huston, Joan Fontaine, Paulette Goddard, Louis Calhern, James Mason, Rex Harrison, Melvyn Douglas, Dorothy McGuire, Burl Ives, Fredric March, Canada Lee, Katharine Hepburn, Zachary Scott, Ray Milland, Sir Cedric Hardwicke, Helen Hayes, John Garfield, Ronald Colman, Ingrid Bergman, Basil Rathbone, Raymond Massey, Gene Tierney, Helen Menken, Judith Anderson and many others.



"Peer Gynt"

"Bonds of Interest"

THE EUROPEAN THEATRE and

FROM its inception, The Theatre Guild has been instrumental in introducing the works of the outstanding playwrights of the world to this country. In its early days it refused to succumb to the then current practice of "Americanizing" the works of European authors, feeling it was a more positive contribution both to the theatre and to international cultural goodwill to preserve as much of the original as possible in the process of transplantation to our stage.

In the beginning of its career, The Theatre Guild had to rely heavily on the works of European authors to provide plays of the artistic stature which it had set for itself. As a result, the Guild roster was weighted preponderantly at first on the side of the foreign dramatist. It was not until some seasons had gone by that the native writers began to see that an audience had been created for more ambitious efforts on their own part.

The Guild's first play, which opened on April 19, 1919, was the work of Jacinto Benavente, called "The Bonds of Interest." Its first success was St. John Ervine's "John Ferguson." It has presented plays by Tolstoy, John Masefield, August Strindberg, David Pinski, George Bernard Shaw, A. A. Milne, Ferenc Molnar, Emile Verhaaren, Leonid Andreyev, Arnold Bennett, Georg Kaiser, Karl Capek, Paul Claudel, Henrik Ibsen and others. The plays presented, many of which have since become classics of the stage, included "Jane Clegg," "Saint Joan," "Liliom," "He Who Gets Slapped," "Morn to Midnight," "R.U.R." and "Peer Gynt."

Later the American playwrights began to appear in Guild programs in ever increasing numbers, but the Guild still maintained its liaison with authors on the other side of the ocean. The gallery of authors expanded to include John Galsworthy, H. R. Lenormand, Ernest Vadja, Ernst Toller and Franz Werfel. The plays included were "Windows," "The Failures," "Fata Morgana," "Man and the Masses" and "Goat Song." Still later came Fyodor Dostoievsky, Luigi Pirandello, Stefan Zweig, Sil-Vara, Ivan Turgeniev, Hans Chlumberg, Alfred Savoir, Anton Chekhov and the modern Russian writer, Konstantin Simonov.

The cultural geography represented by The Theatre Guild plays included England, Ireland, France, Norway, Sweden, Italy, Czecho-Slovakia, Hungary, Russia and Austria.

In more recent years, the tide has turned, and Ameri-

"John Ferguson"

"R.U.R."

"Processional"

"The Adding Machine"

"The Silver Cord"

the AMERICAN PLAYWRIGHT

can writers, whose plays the Guild presented, are now being applauded in the European capitals, their works hailed as examples of America's maturing theatrical art. It has proved beneficial in more ways than merely theatrical: the interchange of cultural ambassadors has helped break down international barriers of misunderstanding and ignorance.

Anxious to do a play by an American author, The Theatre Guild managed to include one in its second season, "The Rise of Silas Lapham," by Lillian Sabine, between John Masefield's "The Faithful" and Tolstoy's "The Power of Darkness." In its fourth season, it presented its second play by a native writer, Arthur Richman's "Ambush, which opened in the fall of 1921. A year later Elmer Rice's expressionistic "The Adding Machine" was received with excited attention. After the lapse of another full season, the Guild program included two American plays: Sidney Howard's "They Knew What They Wanted," which won a Pulitzer Prize, and John Howard Lawson's "Processional." From then on, The Theatre Guild produced more and more of the plays of the serious, young American playwrights.

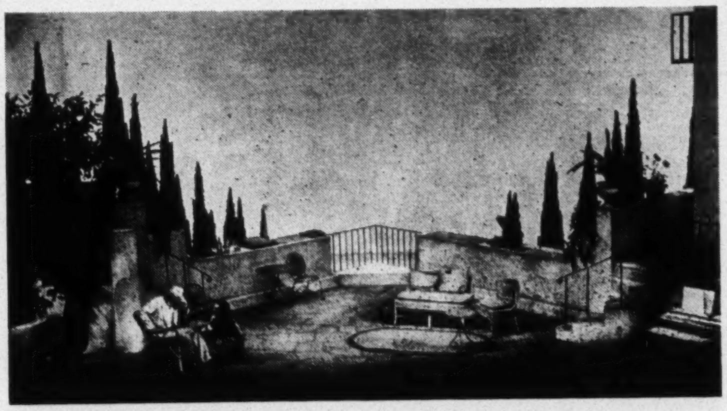
It had taken all these years for two processes to mature: the growth of an audience demanding fuller content on the stage; and the confidence of the American dramatist in the Guild as a producing unit.

Once begun, however, the influx developed rapidly. Sidney Howard was represented a second time as author of "The Silver Cord" and later by "Ned McCobb's Daughter" and "The Ghost of Yankee Doodle." S. N. Behrman's name appeared with "The Second Man," "Biography," "Rain From Heaven" and others. Maxwell Anderson was represented with "Both Your Houses," "Elizabeth the Queen," "Mary of Scotland," "Valley Forge" and "Masque of Kings." Robert E. Sherwood's plays for the Guild were "Idiot's Delight" and "There Shall Be No Night." In later years, some of the above plays were sponsored jointly by The Theatre Guild and The Playwrights Company.

The lists have continued to grow. The Guild helped sponsor the first production of a play by William Saroyan. It provided a production chance to a first play by Tennessee Williams. It has produced plays by Lynn Riggs, DuBose and Dorothy Heyward, John Wexley, Paul Osborn and many others.

Through its scholarships and seminars, it is seeking to develop even newer figures in American playwriting, by whose hands the future of the stage will be molded.

"Green Grow the Lilacs"



"Hotel Universe"

"American Dream"

William Shakespeare and THE THEATRE GUILD

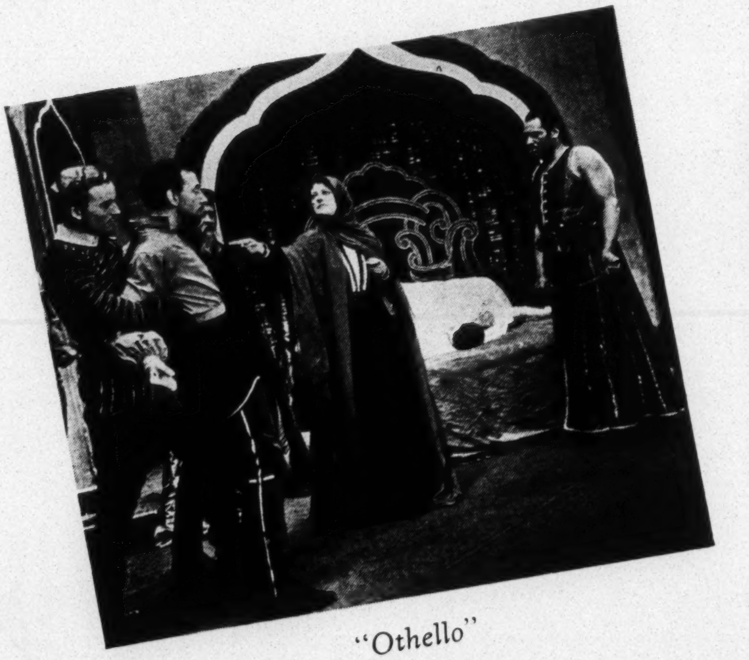
EXCEPT for the Paul Robeson "Othello," The Theatre Guild's ventures into Shakespeare have all been in the Master's lighter and more fanciful works. Its first was the vigorous "The Taming of the Shrew" in which Alfred Lunt and Lynn Fontanne starred. Helen Hayes and Maurice Evans disported in the second, "Twelfth Night" (lending brilliance to their roles of Viola and Malvolio). Both were received with delighted warmth, dispelling all doubts as to their popularity.

"The Taming of the Shrew," a new version fashioned by the Lunts, presented at the Guild Theatre on September 30, 1935, became an uproarious success and ran for months. In addition to the play's stars, Alfred Lunt as Petruchio and Lynn Fontanne as Katherine, the cast included Sidney Greenstreet and Richard Whorf. Harry Wagstaff Gribble staged the production which was further enhanced by a series of colorful settings and costumes designed by Claggett Wilson and Carolyn Hancock respectively.

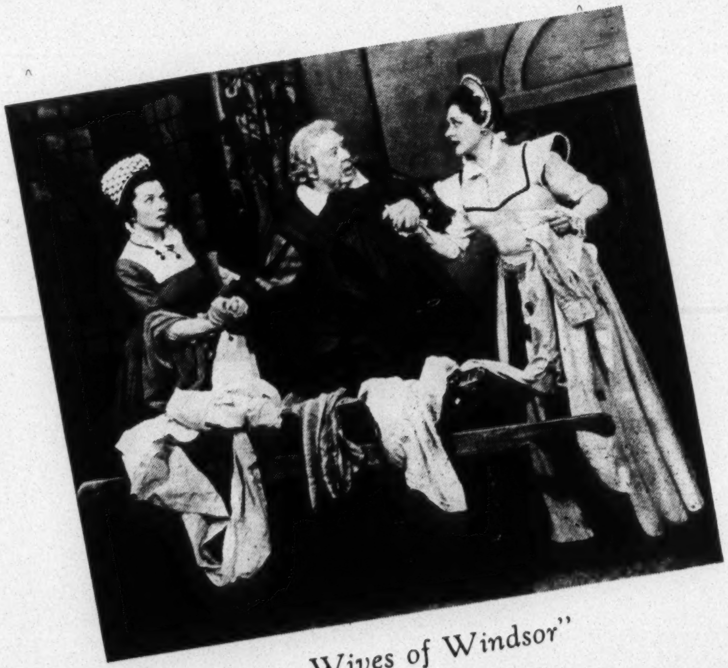
The playgoing situation in the fall of 1940 was brightened perceptibly by the arrival of Miss Hayes and Mr. Evans in "Twelfth Night," staged by Margaret Webster.

With its third Shakespearian play, "Othello," presented with Margaret Webster and John Haggott, the Guild turned a Shakespeare box-office tradition into its opposite: what was deemed his least profitable tragedy became his most successful. "Othello" ran to capacity audiences in New York for an entire season and another throughout this country and Canada. It is the unchallenged champion for length of run among American productions of any of Shakespeare's plays.

The 1944-45 season saw another project



"Othello"



"Merry Wives of Windsor"

of long standing bear fruit on the American stage. The Theatre Guild assembled a group of actors and actresses with the idea of keeping Shakespeare's plays in live repertory. To many theatre lovers through America, the Guild's step represented at least a partial answer to the cherished hope that one day the American stage would form a company devoted to Shakespeare in a fashion similar to that of the famous "Old Vic" repertory company of London.

With the production of "The Winter's Tale," a fantasy-drama written at the maturity of the Bard's life, the Guild restored a play which had not been seen in this country for almost thirty years. With a cast featuring Henry Daniell, Florence Reed, Jessie Royce Landis, Romney Brent and Whitford Kane, "The Winter's Tale" played in most Guild-American Theatre Society cities before coming to New York, where it was greeted with critical acclaim, and its success would have been even greater if the theatre shortage had not forced its closing.

Two days afterwards, the group was in rehearsal again, this time in Shakespeare's holiday-spirited "The Merry Wives of Windsor," in which Charles Coburn had the starring role of Falstaff. This production, too, journeyed the length and breadth of the land.

It is the Guild's fond hope that the pattern of Shakespearian repertory, thus set, will be re-created in the very near future so that Shakespeare will become a living dramatist to millions of American theatregoers.

"Twelfth Night"

"The Taming of the Shrew"

"The Winter's Tale"

The Theatre Guild Home

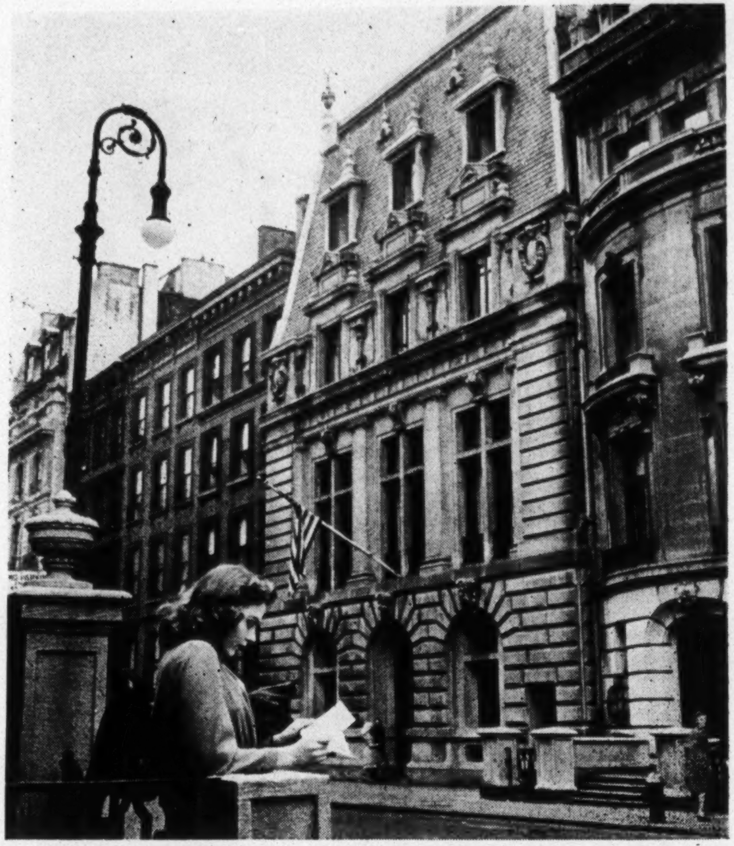
During the span of its existence, now more than a quarter of a century, The Theatre Guild has migrated from 34th Street to 52nd Street and from 52nd Street to 53rd Street, moving its headquarters each time to accommodate its growing staff. In its early days, operating headquarters were a few attic rooms above the Garrick Theatre, from which the Guild moved up and beyond the theatrical district, opening The Guild Theatre on West 52nd Street with the aid of wide popular support. When the executive personnel arrived, they realized that one thing had been forgotten in the enthusiasm of building their own theatre; in their enthusiasm to devise ideal stage space they had permitted the architect to gloss over the requirement of office and audience needs.

As the Guild grew and expanded, the physical compression increased; but no one complained as long as the stage was left unrestricted, the audience comfortable.

Two years ago, the Guild was confronted by the necessity of moving its offices. For once it had the freedom to choose surroundings with an eye towards their adaptability and efficiency. Modern office building space was studied but found cold and terribly expensive. Then a mansion on West 53rd Street, no longer useful as a residence, was offered at a bargain price. It had style and space; its rooms were large and dignified. The Guild chose and, in August 1944, transferred to its new home and headquarters.

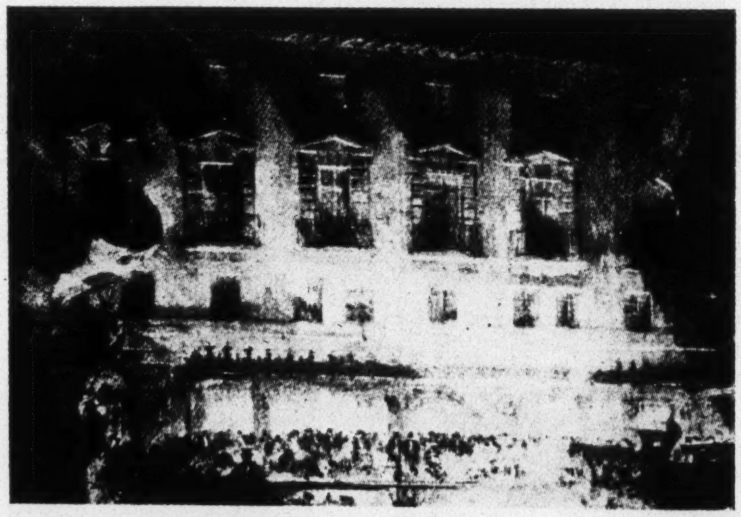
The new Guild house is four stories high, its white stone facade fronting on the quiet street just down from the Gothic elegance of St. Thomas' and the functional severity of the Museum of Modern Art. A simple, bronze plaque is the only outward evidence of its tenancy. A reception areaway leads to a twin staircase, in the center of which, in a lighted alcove, is a sculptured head of George Bernard Shaw, called the Patron Saint of the Guild.

The building is a combination of rehearsal rooms and offices, in both of which the multitudinous activities of producing for the theatre are carried on. It is the base of operations of all Guild undertakings: of "The Theatre Guild on the Air" and the expanding Theatre Guild-American Theatre Society network, now far-flung from the Atlantic to the Pacific.



The New Home of The Theatre Guild

The Garrick Theatre



The Guild Theatre

The Theatre Guild—American Theatre Society

It was the concept that no art theatre could long survive if it depended solely on the subsidy of a few private individuals that has made the Guild a subscription theatre. There were one hundred and thirty-five subscribers for its first play, "Bonds of Interests."

The theory of the subscription theatre, primarily a Continental idea, has been adopted eagerly in this country. It is based on the premise that the audience is a partner in the production, expressing its own faith in the ideals of the producer by advancing a share of the capitalization required to foster experimentation. Its reward is the pride of furthering the development of the theatre and profitting thereby.

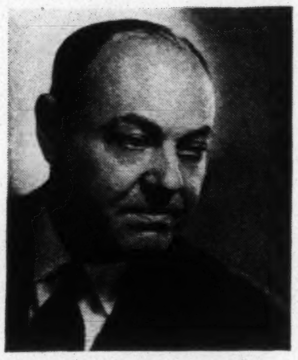
At first The Theatre Guild confined its subscription system to New York, enlarging its audience to five, ten and twenty thousand, while it also eyed outlying cities with a similar plan in mind. Later it formed The American Theatre Society and launched a campaign to enroll subscription audiences in a few Eastern cities.

In 1926, at the height of the success of its Acting Company, the Guild set up its first subscription program in Chicago. The following year the Guild's production of "Porgy" with an all-Negro cast could not be fitted into the second season of the acting company's repertory, whereupon it, too, was sent to Chicago, opening up the vistas of the "road," which twenty years later has become a National network, stretching from the Atlantic to the Pacific, embracing eighteen cities in twelve states and including 150,000 subscribers. With the addition of Minneapolis and St. Paul in the fall of 1946, the circuit has grown to twenty cities.

Under the name The Theatre Guild-American Theatre Society, the subscription program was installed in Chicago, Boston and Washington. Later it was expanded to include Baltimore, Buffalo, Cleveland, Cincinnati, Columbus, Detroit, Milwaukee, Pittsburgh, Philadelphia and St. Louis. In 1946, Kansas City, Los Angeles, San Francisco and Seattle were added.

Each year now, prior to the opening of the season, a prospectus of the plan for each city is issued, outlining a program of four to six plays, among them new plays preparing for Broadway, post-New York tours, new productions of old Guild successes and those of other managers. Not all will have been produced by the Guild, a practice which enlarges the audiences for plays of unusual merit presented by other producers.

THE THEATRE GUILD STAFF



PETER DAVIS, business manager for the Guild began his managerial career with Rachel Crothers' "39 East" starring Tallulah Bankhead. He served as manager for such productions as "The Little Foxes," "The Corn Is Green," and many others.

SARA GREENSPAN dates her association with the Guild from the days of the Washington Square Players. For years assistant to Warren Munsell, she took over the business department, with the title associate business manager, when he joined the United States Army.

JOSEPH HEIDT grew up in the Guild's press department, first under Robert Sisk, later under Russel Crouse. When the latter left he became the Guild's publicity director, serving through some of its most difficult periods. He has publicized more than 100 plays for the Guild.

ADDIE WILLIAMS, picturesque head of the American Theatre Society and Theatre Guild New York subscription department, began her career as a Follies girl. She has been with The Guild since its earliest days and has done much for the success of its nation-wide subscription system.

KARL NIELSEN has served for several seasons as production manager for all Theatre Guild dramatic shows. He began his career with Charles Frohman, and since then has managed stage for "The Old Maid," "The Women," "Philadelphia Story," "Without Love," "Foolish Notion," and others.

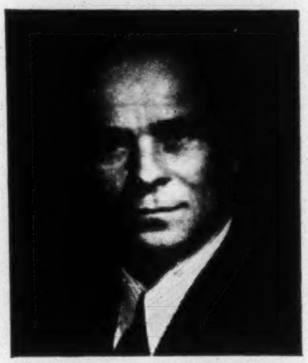
JEROME WHYTE is production manager for all Theatre Guild musicals. He assisted in the production of "Oklahoma!" locally, on tour, and in London. In the army, he was general stage manager for Moss Hart's "Winged Victory."

MAX MEYER, company manager, has been with the Guild since 1924, starting with "They Knew What They Wanted." He began his theatre career as a property man and carpenter, and his first managerial service was performed for May Irwin.

JACK KORITZER has served the Guild expertly for twenty years in the capacity of auditor and controller, having supervision of the intricate financial records of all theatrical activity, tax and insurance matters.

WARREN CARO, executive secretary, joined The Theatre Guild staff in 1946 on his return from four years overseas service as a Lieut. Commander in the U. S. Coast Guard. He is a graduate of Cornell University.

PEGGY PHILLIPS, associate publicity director, has served as Broadway theatre press agent for ten years. Alternating as playwright and screen writer she has also been under contract to Paramount and Universal.



JACK ISAACSON is the Guild's advertising manager. He has served in that capacity for twenty-two years, gaining the distinction of being one of the top advertising executives in the theatre.

SHERLEE WEINGARTEN, casting assistant, was with the New York Times from 1943 to 1945. She has been with the Guild since then and has worked as casting assistant.

ANNE ROSS, Play Department, began her career at the Civic Repertory and studied at the Neighborhood Playhouse. Recently she headed the Actors Company, reading plays for their experimental Broadway productions and radio program.

PHYLLIS STOHL ANDERSON, play department, took her M.F.A. at the Yale Drama School. She directed 30 productions for various universities and was on the staff of the South Shore Players, North Shore Players, and American Broadcasting Co.

HALLYE CLOGG has been in charge of the Guild's wardrobe department for many years. She has worked with such stars as the Lunts, Ina Claire, Katharine Hepburn, Charles Coburn, Jane Cowl, Paul Muni, James Barton and Dudley Digges.

ABE KURNIT has headed the stage carpentry department for the Guild for twenty years. He supervises the construction of sets from the blueprint stage to the final installation. He is also an inventor of ingenious scene shifting devices.

MARTIN FONTANA heads the Guild's property department and watches over the vast storage warehouse where sets and furniture are preserved.

FRED LETURMEY has been chief electrician for the Guild for fifteen years, supervising the complex lighting installations for more than fifty-five productions.

THE THEATRE GUILD SALUTES ITS FORMER ASSOCIATES

In the Business Department

WARREN MUNSELL

Warren Munsell's relationship with the Guild goes back prior to the days when the Guild was formed, when he was Business Manager of the Washington Square Players, the predecessors of The Theatre Guild, after World War I, in which he served with distinction. He was discharged with the rank of Major and became the Guild's Business Manager. He assisted the Guild in building up its Subscription System, in successfully handling its multitudinous business affairs with the United Booking Office, and helped its Directorate in steering the Guild through the troubled waters of the depression.

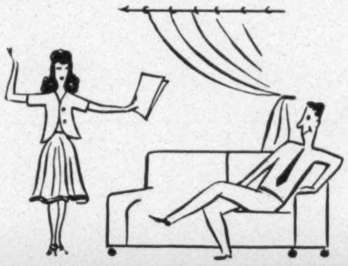
When the Guild was reorganized, Warren Munsell continued as Business Manager, until World War II when he resigned to join the Army Air Forces as a Lieutenant Colonel in charge of many important inventions used in aerial warfare.

During his service abroad, he was very active in the operation of the American Theatre Wing Stage Door Canteens in London and Paris, and also worked in the field of theatre entertainment. When the war was over, he decided to enter management on his own account, and set up shop in London where he was responsible for bringing over the American success, SONG OF NORWAY. After a year in London, Colonel Munsell returned to the United States and has now gone into active theatrical management.

CHARLES A. RIEGELMAN

When Maurice Wertheim joined The Theatre Guild, he brought with him his personal attorney, Mr. Charles A. Riegelman, who, for many years, and during those days when the Guild was going through its early struggles, gave unstintingly of his efforts to assist the Guild in its many legal affairs. Mr. Riegelman continued as sole counsel for the Guild for twenty-five years. He continues to represent the Guild in some of its litigation matters, notwithstanding his resignation as General Counsel in the year 1945.

In the Casting Department



PHILIP LOEB

Mr. Loeb was the Guild's first casting director, a post which he filled in addition to stage managing many early Guild productions.

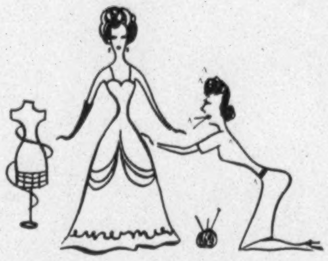
CHERYL CRAWFORD

Succeeded Mr. Loeb as Casting Director for The Theatre Guild, in which position she served for seven years. Miss Crawford left the Guild to become one of the founders of The Group Theatre, along with Harold Clurman and Lee Strassberg. In recent years, she has emerged as producer of several hits, including "One Touch of Venus" and "Brigadoon." In addition, she is one of the directors of The American Repertory Theatre.

MARGARET LINLEY

Succeeded Miss Crawford as Casting Director for The Theatre Guild, a post she held for four years. Miss Linley is now associated in a similar position with A. & S. Lyons Agency.

In the Technical Department



Kate Drain Lawson

As technical director, designed all the costumes for Guild productions for many years. She spent five years in Special Service overseas during the War and is now working in Hollywood.

Carolyn Hancock

Miss Hancock, the wife of Lee Simonson, was also technical designer and designed costumes for many early Guild productions.

In the Press Department

Ruth Benedict

One of the first of The Theatre Guild's General Press Representatives, Miss Benedict served in this capacity during many of the early years. Associated with her as advisor was *Walter Pritchard Eaton,* author of the Guild's first official history, "The Theatre Guild, The First Ten Years."

Robert F. Sisk

Mr. Sisk succeeded Miss Benedict as General Press Representative of The Theatre Guild, coming to the Guild from "Variety" and The Baltimore Sun. Mr. Sisk remained with the Guild for six years, departing to assume the post of Publicity Director for RKO Pictures Inc. He became a producer at RKO and is now serving in the same capacity at M-G-M.

Russel Crouse

While working as Press Representative for The Theatre Guild, Mr. Crouse wrote the successful musical comedies, "Hold Your Horses," "Red, Hot and Blue" and "Anything Goes." He left the organization to write and produce on his own, and, with Howard Lindsay, is responsible for the writing of such hits as "Life With Father" and "State of the Union." They also produced "Arsenic and Old Lace," and "The Hasty Heart."

In the Play Department

One of the earliest play readers for the Guild was the late Courtney Lemon. He was succeeded by John Gassner, author of several successful books on the theatre. Mr. Gassner served as the Guild's play reader for thirteen years before joining Columbia pictures as play editor.

In the Subscription Department

Lucille Luttrell

Miss Luttrell served as Subscription Secretary for The Theatre Guild-American Theatre Society in the New York office for twelve years.

A Salute To A New Member

HENRY HOTTINGER

When Maurice Wertheim resigned from the Guild, he appointed in his place as a Director of The Theatre Guild, his partner, Henry Hottinger, who contributes to The Theatre Guild his extensive banking and tax experience, as well as his excellent judgment in matters relating to business organization.

THE THEATRE GUILD and The Group Theatre

SYMPATHETIC to the aspiration of the younger generations in the theatre, The Theatre Guild, from time to time, has encouraged the formation of young groups within its own ranks. Such a one produced the now-famous series of "The Garrick Gaieties." Another was formed by Harold Clurman, its play reader, Cheryl Crawford, its casting director, and Lee Strasberg, who had appeared in several Guild plays. After presenting "Red Rust" under the wings of the parent body, the youthful band decided to strike out on its own, founding The Group Theatre, which was to win so much attention for its high standards of acting and for the development of two young playwrights, Clifford Odets and Irwin Shaw.

To lend a helping hand, The Theatre Guild turned over two plays to the young Group Theatre and enough money to guarantee half the production cost of each. One, Clare and Paul Sifton's "1931," was a depression play and failed; the other, Paul Green's "The House of Connelly," provided the Group with its first real start.

Sponsoring William Saroyan's first play, the one-act "My Heart's in the Highlands," The Group found an eager ally in The Theatre Guild, which by contributing their subscription, added weeks to the life of the play.

Saroyan's first full-length play, "The Time of Your Life," came into the possession of Eddie Dowling, who again found the Guild more than interested. With direct production assistance from Lawrence Langner and Theresa Helburn, it was presented in association with Mr. Dowling, who also played the leading role. "The Time of Your Life" was hailed with delight, winning first the Pulitzer Prize and then the New York Critics' Circle Award, the first play to be thus doubly honored.

Saroyan, one of the most colorful figures on the American literary scene brought his second full-length play to The Theatre Guild-Eddie Dowling combination. It was "Love's Old Sweet Song," which, while it did not receive the acclaim of his earlier play, was nevertheless regarded as one of the Guild's notable experiments.

"The Time of Your Life"

THE THEATRE GUILD and The Playwrights Company

Dissatisfied with the general condition of the American theatre in 1938, a group of distinguished playwrights—Maxwell Anderson, S. N. Behrman, the late Sidney Howard, Elmer Rice and Robert E. Sherwood—decided to become their own managers as the Playwrights Company. In one of its subsequent publications, it referred to its relationship with The Theatre Guild as follows:

"The institutional theatre — and that term comprises any producing management organized as a group on a permanent basis—can consider itself "come-of-age" when playgoers come to see its products because it has produced them, whether on a subscription basis or not. When two such institutional theatres agree to pool their resources, as The Playwrights' Company and The Theatre Guild have done in "There Shall Be No Night," something in the way of theatrical history is being made.

"The collaboration of these two institutional theatres is both natural and congenial. In a way it is like father and son going into business together. Every one of the five founding members of The Playwrights' Company has had from one to eight of his plays presented in past seasons by The Theatre Guild."

The records show that prior to the establishment of the Playwrights' Company a total of nineteen plays by members of that group had been presented by the Guild, fifteen of them artistic and financial successes.

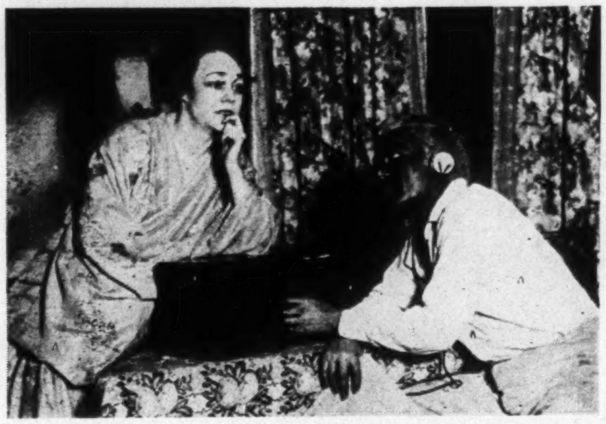
Elmer Rice enjoys a special place in any chronicle of the Guild, for it was his "The Adding Machine," presented in 1924, which was the first play by an American author to find a place on the Guild's program. Sidney Howard held another place of honor: it was his "They Knew What They Wanted" that brought the Guild its first Pulitzer Prize and his "The Silver Cord" and "Ned McCobb's Daughter" inaugurated the Guild's rotating repertory program. Howard's fourth for The Guild was "The Ghost of Yankee Doodle."

Robert E. Sherwood brought Pulitzer Prize honors to the Guild with "Idiot's Delight" and "There Shall Be No Night," the latter presented with the Playwrights'. He also wrote for the Guild "Reunion in Vienna." S. N. Behrman's name has been on Guild programs ten times now for "The Second Man," "Biography," "Rain from Heaven'" "Meteor," "End of Summer," "Amphitryon 38," "Wine of Choice," "The Pirate," "Jacobowsky and the Colonel" and "Dunnigan's Daughter." Maxwell Anderson added his Pulitzer Prize laurels with "Both Your Houses," writing also "Elizabeth the Queen," "Mary of Scotland," "Valley Forge," "Masque of Kings" and "Candle in the Wind."

"There Shall Be No Night"

"The Pirate"

"Candle in the Wind"



"They Knew What They Wanted"

"Strange Interlude"

"The Time of Your Life"

"Idiot's Delight"

PULITZER

1924-25: "THEY KNEW WHAT THEY WANTED"
by Sidney Howard

Cast: Richard Bennett, Pauline Lord, Glenn Anders, Peggy Conway. Staged by Philip Moeller. Settings by Carolyn Hancock. Opened November 24, 1924 at the Garrick Theatre.

1927-28: "STRANGE INTERLUDE" ***by Eugene O'Neill***

Cast: Lynn Fontanne, Tom Powers, Earle Larimore, Helen Westley, Glenn Anders. Staged by Philip Moeller. Settings by Jo Mielziner. Run of 432 performances set Guild record. In nine acts, play began at 5:30 P. M. and, with a recess for dinner, continued on until 11 P. M. Opened January 30, 1928 at the John Golden Theatre.

1932-33: "BOTH YOUR HOUSES" ***by Maxwell Anderson***

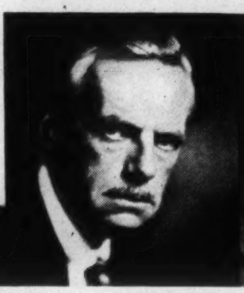
Cast: Morris Carnovsky, J. Edward Bromberg, Russell Collins, Shepperd Strudwick. Staged by Worthington Miner. Settings by Arthur P. Segal. Opened March 6, 1933 at the Royale Theatre.

"Both Your Houses"

"There Shall Be No Night"

"Carousel"

Sidney Howard



Eugene O'Neill

Maxwell Anderson

Robert E. Sherwood

William Saroyan

Richard Rodgers

Oscar Hammerstein II

PRIZE PLAYS

1935-36: "IDIOT'S DELIGHT" ***by Robert E. Sherwood***

Cast: Alfred Lunt, Lynn Fontanne, Richard Whorf, Sydney Greenstreet, Bretaigne Windust, Alan Hewitt. Staged by Mr. Windust with supervision by Mr. Lunt and Miss Fontanne. Opened March 24, 1936 at the Shubert Theatre.

1939-40: "THE TIME OF YOUR LIFE"

by William Saroyan

Produced by The Theatre Guild in association with Eddie Dowling. Cast: Eddie Dowling, Julie Haydon, Gene Kelly, William Bendix, Celeste Holm. Staged by Mr. Dowling and Mr. Saroyan under supervision of Theresa Helburn and Lawrence Langner. Opened October 25, 1939 at Booth Theatre.

Voted New York Drama Critics' Award—the first play to win both awards.

1940-41: "THERE SHALL BE NO NIGHT"

by Robert E. Sherwood

Produced by Playwrights' Company and The Theatre Guild. Cast: Alfred Lunt, Lynn Fontanne, Sydney Greenstreet, Richard Whorf, Montgomery Clift, Elisabeth Fraser. Staged by Mr. Lunt. Settings by Mr. Whorf. Opened April 29, 1940 at the Alvin Theatre.

1943-44: "OKLAHOMA!" ***by Richard Rodgers and Oscar Hammerstein 2nd.***

(Special Pulitzer Citation)

Based on Lynn Riggs' "Green Grow the Lilacs," first produced by The Theatre Guild in 1930. Cast: Alfred Drake, Betty Garde, Joseph Buloff, Joan Roberts, Celeste Holm. Staged by Rouben Mamoulian. Dances by Agnes de Mille. Settings by Lemuel Ayers. Costumes by Miles White. Opened March 31, 1943 at St. James Theatre.

THEATRE Guild Plays Listed Among the "Best Ten"

1918-1919	JOHN FERGUSON, *by St. John Ervine*
1919-1920	JANE CLEGG, *by St. John Ervine*
1920-1921	LILIOM, *by Ferenc Molnar*
1921-1922	AMBUSH, *by Arthur Richman* HE WHO GETS SLAPPED, *by Leonid Andreyev*
1922-1923	R.U.R., *by Karl Capek*
1924-1925	THEY KNEW WHAT THEY WANTED, *by Sidney Howard*
1926-1927	THE SILVER CORD, *by Sidney Howard*
1927-1928	PORGY, *by DuBose* and *Dorothy Heyward* STRANGE INTERLUDE, *by Eugene O'Neill*
1928-1929	WINGS OVER EUROPE, *by Robert Nichols and Maurice Browne*
1930-1931	ELIZABETH, THE QUEEN, *by Maxwell Anderson* GREEN GROW THE LILACS, *by Lynn Riggs*
1931-1932	MOURNING BECOMES ELECTRA, *by Eugene O'Neill* REUNION IN VIENNA, *by Robert Emmet Sherwood* THE HOUSE OF CONNELLY, *by Paul Green* (By arr. with The Group Theatre)
1932-1933	BIOGRAPHY, *by S. N. Behrman* BOTH YOUR HOUSES, *by Maxwell Anderson*
1933-1934	AH, WILDERNESS!, *by Eugene O'Neill* MARY OF SCOTLAND, *by Maxwell Anderson* THEY SHALL NOT DIE, *by John Wexley*
1934-1935	VALLEY FORGE, *by Maxwell Anderson*
1935-1936	CALL IT A DAY, *by Dodie Smith* END OF SUMMER, *by S. N. Behrman* IDIOT'S DELIGHT, *by Robert Emmet Sherwood*
1937-1938	AMPHITRYON 38, *by S. N. Behrman,* from the French of *Jean Giraudoux*
1938-1939	THE PHILADELPHIA STORY, *by Philip Barry*
1939-1940	THE TIME OF YOUR LIFE, *by William Saroyan* (In ass'n. with Eddie Dowling) THERE SHALL BE NO NIGHT, *by Robert Emmet Sherwood* (In ass'n. with The Playwrights' Co.)
1941-1942	HOPE FOR A HARVEST, *by Sophie Treadwell* CANDLE IN THE WIND, *by Maxwell Anderson* (In ass'n. with The Playwrights' Co.)
1942-1943	OKLAHOMA!, *by Richard Rodgers* and *Oscar Hammerstein, II*
1943-1944	JACOBOWSKY AND THE COLONEL, *by S. N. Behrman,* based on a play by Franz Werfel (In ass'n. with Jack H. Skirball) THE INNOCENT VOYAGE, *by Paul Osborn*
1944-1945	FOOLISH NOTION, *by Philip Barry*
1945-1946	O MISTRESS MINE, *by Terence Rattigan* (In ass'n. with John C. Wilson)
1946-1947	THE ICEMAN COMETH, *by Eugene O'Neill* THE FATAL WEAKNESS, *by George Kelly*

HISTORICALLY SPEAKING

In the years that immediately preceded World War I, the professional theatre was operated almost exclusively by hard-shelled, commercially-minded producers whose sole interest seemed to be in box office receipts. They were, with few exceptions, totally indifferent to new ideas. Play writing had been reduced to a tired formula. Producers refused to permit violation of the formula in fear of financial failure.

A group of eager and youthful intellectuals in New York, who were greatly disaffected by the hackneyed ideas and forms then current in the Broadway playhouses, banded together to form a semi-professional organization known as the Washington Square Players. They dared to produce plays that violated all the conventions of the commercial theatre. They believed there was an audience for these plays, and they were rapidly attracting this audience when the War threw its cloud over the world, and their experiments were cut short.

With the Armistice, however, the idea again came to life. Lawrence Langner suggested to Philip Moeller and Helen Westley that an effort be made to get the group together again to start a new experimental theatre. Mr. Langner called a meeting at the home of Josephine Meyer, who also had been a member of the Washington Square Players, to discuss the project. At this meeting, held a month after the Armistice, there were present Josephine Meyer, Helen Westley, Edna Kenton, Philip Moeller, Rollo Peters and Lawrence Langner. It resulted only in the establishment of basic policy.

Another and enlarged meeting added Helen Freeman, Lee Simonson and Justus Sheffield to the group, which, in its third get-together, chose a name—"The Theatre Guild." The initial financing was solved by contributions from Mr. Langner who provided $500 and Mr. Wertheim, who later made a similar offering. Theresa Helburn, at this juncture, was assisting the group's search for plays, while simultaneously writing dramatic criticism for "The Nation." The following season she joined the Board of Managers and became Executive Director.

Before the group could engage in active work, a theatre had to be obtained, not an easy task in an era of high rentals. A theatre left behind by the northward trek of the theatrical district offered a possible solution. It was the Garrick on West Thirty-Fifth Street built originally by Harrigan and Hart, at one time leased by Richard Mansfield, and remembered by New York's playgoers as the house where they saw William Gillette in "Secret Service," William Crane as "David Harum," and Arnold Daly's one performance in "Mrs. Warren's Profession," which so shocked the New York police. During the World War, the house had been leased by Otto Kahn as a home for Jacques Copeau and his company.

With the end of the war, M. Copeau returned to France, and the Garrick was tenantless. Mr. Kahn, who had aided many artistic experiments, and had taken a friendly interest in the Washington Square Players, was induced to sublet the Garrick to the Guild for two spring productions at a figure far below that asked for any Broadway house, and he further agreed there would be no payment for weeks when the profits might not be sufficient to meet the full charge. It is difficult to see how the organization could have made a successful start had the problem of a small theatre, conveniently situated, and at a low rental, not thus been met. Otto Kahn was the closest approach to a patron The Theatre Guild has ever had.

It was now the Spring of 1919. A theatre had been obtained. All that remained was to find a play, get a cast, build up a list of subscribers, and begin production—all on a treasury of $1,000. Surely, no smaller acorn ever sprouted an oak.

The cast was recruited. One hundred and thirty-five subscribers were found. As for the play, Jacinto Benavente's "Bonds of Interest," which had been ignored by commercial managers, was chosen. Philip Moeller was assigned to direct it. Rollo Peters, working largely with odds and ends of scenery left behind in the theatre by Copeau, designed the sets. It opened on April 19, 1919—the official birthday of The Theatre Guild. The play received kindly notices from the critics but the public stayed away. The slender capital vanished, but Mr. Langner and Mr. Wertheim supplied more. "Bonds of Interest" lingered for a few weeks, then died.

The Guild was undaunted. For its second offering it chose, "John Ferguson." This was a play which Lawrence Langner had found in a New York book shop. Its author, St. John Ervine, was unknown at that time on this side of the Atlantic and his play was considered hopeless by commercial producers.

When "John Ferguson" opened on May 12, 1919, at the Garrick, The Theatre Guild had exactly $19.50 of working capital left. The eagerness with which the Board of Managers watched the reactions of the audience that night and the dramatic critics the next day, can hardly be described. Failure meant the end of their dreams.

But, "John Ferguson" did not fail. It was an immediate success and was further enhanced by the Actors' Equity strike which took place that Summer. For many weeks the only play which anybody in New York could see was "John Ferguson" and business profited thereby. The Guild began to put aside a few dollars as a production fund for the next season.

After sixty-six performances at the Garrick, "John Ferguson" was moved uptown to the Fulton Theatre which could accommodate larger audiences. It ran at the Fulton until August 30th. The Theatre Guild was on its way.

John Masefield's Japanese tragedy, "The Faithful," staged by Augustin Duncan with beautiful and ingenious settings by Lee Simonson, was the first production of the Guild's first full season. It opened on October 13, 1919. By this time were were 500 subscribers, a gain of 365 over the first season.

On November 25th the second play of the season was produced. It was an American play, a dramatization of "The Rise of Silas Lapham," staged by Philip Moeller. On January 5, 1920, the third of the season was presented, Tolstoy's "Power of Darkness," which proved to be a near-tragedy for the Guild. Playgoers were not attracted to it, and when the Board of Managers met to discuss what they should produce next, they discovered they had $110 in the bank with which to pay bills totaling $200.

The next production, "Jane Clegg," written by St. John Ervine, proved to be as successful as his "John Ferguson," and its success brought spirit back to the group again.

The second full season opened with an encouraging increase in the number of subscribers, an increase of 800 making the total 1,300. The season opened with David Pinski's Yiddish comedy, "The Treasure," translated by Ludwig Lewisohn, staged by Emanuel Reicher, with sets by Mr. Simonson. It ran for 34 performances. Then Mr. Ervine again came to the rescue, but not with a play of his own. He had suggested to George Bernard Shaw that this odd American theatre which had done so well with two of his neglected dramas might produce Mr. Shaw's new play, "Heartbreak House."

The Guild was certainly clever enough to know that it would be a great feather in its cap to make a first production of a Shaw play. The deal was closed. G.B.S. forbade production until the coming presidential election was over. The Guild protested that to wait meant to lose all the "superlative" actors that had been engaged.

Shaw's answer was "Better produce 'Heartbreak House' with the first cast you can pick out of a gutter on November 15th than to produce it October 15th with Sarah Bernhardt, the two Guitrys, Edwin Booth, John Drew, Maude Adams, Mary Pickford and Charlie Chaplin." It was not produced until after the election. The magic of Shaw as a drawing card, and the power of the play itself, kept this production running for 129 performances.

On February 28, 1921, A. A. Milne's "Mr. Pim Passes By" was produced with Laura Hope Crewes as "Olivia." It ran for a total of 232 performances in New York and then was sent on a road tour. On April 20th the Guild produced Molnar's now famous "Liliom." The play was a huge success and played until the following January, a total of 311 performances. Then it, too, toured.

The next season began with an American play by an American author, a play which was experimental in form, pointed in purpose, and competent in execution—"Ambush" by Arthur Richman. "Ambush" was staged by Robert Milton, opening October 10, 1921.

The first professional production in America of Andreyev's "He Who Gets Slapped" opened on the Garrick stage January 9, 1922. In February it was moved to the Fulton Theatre, and then brought back to the Garrick in May and chalked up 274 New York performances before it closed. It furnished full proof to the Guild that an audience existed for drama of unusual quality.

"Back to Methuselah" which followed hard on the Russian drama, was not a popular success. Yet its production marked a milestone in the progress of the Guild, not alone for the prestige it brought, but for the experience in surmounting production difficulties. When the Guild, even in advance of publication, had asked Mr. Shaw for a contract to produce his "Gospel of Creative Evolution" (as it was first called), he replied, "A contract is unnecessary. It isn't likely that any other lunatics will want to produce it."

When the book appeared many readers agreed with him. It was acted only 25 times—25 times for each of the three divisions, that is, making a total of 75 performances. Financially, because of its expensive cast and its many sets, it was the Guild's heaviest loss up to the time of its production. The loss, indeed, reached $20,000.

But the prestige of producing for the first time on any stage this vast and supposedly unactable drama, by one of the world's foremost playwrights, was of enormous benefit to the Guild in later years. It gave added importance to the group in the eyes of both America and Europe, and added assurance that they were ready to sacrifice profits in the interests of an important work of art.

On May 1st, The Guild produced Arnold Bennett's "What the Public Wants," in the hope that it was. It wasn't. But on May 21st, came a play which happily brought the season to a brilliant finish and caught the public attention as well. It was George Kaiser's "From Morn To Midnight," translated by Ashley Dukes, and staged by Frank Reicher in seven scenes brilliantly designed in the impressionist style by Lee Simonson.

When the fifth season opened in October 1922, the Guild had a subscription list of 6,000. This represented roughly, an advance sale of $60,000 and was unmistakable proof that a large public wanted the kind of plays that interested the Guild. The season opened on October 9th with Karl Capek's satirical drama of the machine age, "R.U.R." It had a run of 182 performances at the Garrick and Frazee Theatres. On February 5, 1923, came the long-planned revival of "Peer Gynt," a play which had not been seen in New York since Richard Mansfield's production almost 20 years before. Staged by Komisarjevsky, it ran for 121 performances, probably the longest run on record for this play.

The next production was Elmer Rice's American expressionistic play, "The Adding Machine." The last play of the season was a revival of Mr. Shaw's "The Devil's Disciple," which ran all summer.

The Guild in its origin was a community theatre. It was part of the movement in America during the first quarter of the present century to find an outlet for dramatic expression in communities. And the Guild's acquisition of a theatre building of its own was made possible by community support. The Guild by this time had behind it an interested and friendly community. Why couldn't it ask the help of New York theatregoers.

On March 4, 1923, at its fourth birthday dinner in the Hotel Waldorf-Astoria, the Guild made a public announcement of its purpose, and immediately thereafter set the campaign in motion.

As soon as the drive was over a real estate committee was formed and many sites were investigated. Finally, one on West 52nd Street was chosen and purchased. This street was not at the time in the theatrical district, though the trend seemed that way, and land values were lower than elsewhere. The cornerstone was laid by the then Governor Alfred E. Smith, on December 2, 1924. The new house was opened on April 5. 1925.

Meanwhile the Guild had to keep going at the Garrick. The season of 1923-24 opened with John Galsworthy's "Windows," but it was not a success, lasting only until the subscribers, who now numbered 12,000, had seen it. The next play, "The Failures," was all that its name implied. It was not until late in December that the Guild's stand-by, Mr. Shaw came to the rescue. On December 28, 1923 his "Saint Joan" was presented at the Garrick for the first time on any stage. It ran at the Garrick and then at the Empire for 214 performances, and later toured. The production of Ernest Vadja's Hungarian play, "Fata Morgana" directed as was "Saint Joan" by Mr. Moeller, followed in March. It, too, caught the public fancy. Eventually it was moved to the Lyceum and completed there its run of 249 performances.

Came the Autumn of 1924, and another season. And again the Guild tried the daring. It chose a play which had been produced in New York in 1913 and which had been a complete failure. The play was "The Guardsman" by Ferenc Molnar. This time, however, the Guild cast it wisely. Alfred Lunt and his wife, Lynn Fontanne, who had achieved individual successes in the theatre were brought together for its leading roles. Their performances were dazzling. "The Guardsman" ran for 271 performances.

Next came "They Knew What They Wanted," a lusty play by Sidney Howard. Its cast was headed by Richard Bennett, Pauline Lord and Glenn Anders. The play not only proved successful commercially but it was voted the Pulitzer Prize—the first of seven that Guild plays have carried off. Now the Guild had two smash-hit plays running simultaneously in New York. It turned to an experiment—"Processional," by John Howard Lawson, a "jazz symphony of American Life." The play ran for only 95 performances, but its impressionistic form made it the most widely-discussed play of the season.

In the meantime the new theatre had been rising on West 52nd Street—a theatre which embodied all the necessities for experimental stagecraft and comforts for the audience. At last it was ready.

The Guild Theatre was opened to a large and expectant audience of subscribers, most of whom had helped to build it, on April 13, 1925. A play by the Guild's patron saint, Mr. Shaw, had been chosen for the first offering. The play was "Caesar and Cleopatra" which had not been seen in New York since the Forbes-Robertson production.

"Caesar and Cleopatra" was not a financial success though it was kept on for 129 performances at the new house, which many people came to see quite as much as the play.

Once more the Guild turned to Mr. Shaw. Many years before Richard Mansfield had introduced the Irish playwright to American audiences, by presenting his play "Arms and the Man." Still later this play had been shown again, this time in the form of a libretto with music by Oscar Strauss. "The Chocolate Soldier" it was called. Now the Guild brought it back in its original form as "Arms and the Man" with Alfred Lunt in the role Mansfield had played, Lynn Fontanne as Raina and Pedro de Cordoba as Sergius.

It was a smashing success running all fall and eventually it had to be moved to the Garrick to make room for "The Glass Slipper" by Molnar which opened the eighth season, October 19, 1925, at the Guild Theatre. Then the Guild returned to Shaw again for a double-bill ,"The Man of Destiny" and "Androcles and the Lion." There followed "Merchants of Glory," from the French, then "Goat Song" by Franz Werfel, with the Lunts, staged by Jacob Ben-Ami, a play which again justified the existence of the Guild despite its scant run. It proved the most provocative play of the year. It was revolting to some, exciting to others and bewildering to many more. It was talked about—and so was the Guild. "The Chief Thing" which came next, was a failure but the Lunts became free in time to wind up the season in a blaze of amusing glory with "At Mrs. Beams," by C. K. Munro with Jean Caddell.

If the first season of the Guild in its own playhouse was not a riotous success, the second was destined to be one of the most important in its history. The Guild had hoped for some time to establish a permanent company in some form of repertory. Now it saw an opportunity. It engaged eleven players as the nucleus of such a company and set to work on the idea in earnest. The players were Helen Westley, Alfred Lunt, Lynn Fontanne, Dudley Digges, Clare Eames, Margalo Gillmore, Earle Larimore, Edward G. Robinson, Ernest Cossart, Henry Travers and Philip Loeb.

The plan was first to produce two alternating plays, then two more. The plan almost came a cropper with the first play, "Juarez and Maximilian," which suffered the fate of most modern chronicle plays. However, the second play, a revival of Shaw's "Pygmalion," with Miss Fontanne in the role created by Mrs. Patrick Campbell, was an immediate success and the plan went into operation at once.

"Ned McCobb's Daughter," a comedy of the bootlegging era by Sidney Howard, went into production immediately with Mr. Lunt and Miss Eames, and all the company not acting in "Pygmalion" were employed. it, too, struck the public fancy. With haste the Gould moved forward to do the "Silver Cord," also by Mr. Howard and Jacques Copeau's version of "The Brothers Karamazov," bringing Copeau over from Paris to direct it. These two plays alternated with the other two with great success.

"The Silver Cord" had brought Laura Hope Crews into the company. The alternating policy left her idle in the weeks when the play was not performed. So the Guild put Pirandello's "Right You Are If You Think You Are" into production to keep her busy and later employed her talents in a revival of "Mr. Pim Passes By." When "The Brothers Karamazov" began to ebb, the Guild pulled out of its hat a scintillating comedy by a newcomer, S. N. Behrman and this play, "The Second Man," kept the Lunts, Miss Gillmore, Mr. Larimore and others at work when they weren't acting in "Pygmalion." It was a brilliant year and when the Guild turned to a new season, its subscription had grown to 23,000.

The first production of the season of 1927-28, however, brought on a problem that threatened the repertory plan. The play was "Porgy," a folk play of negro life in Charleston, written by DuBose and Dorothy Heyward. The script was a challenge to everything for which the Guild stood in the theatre and the challenge could not be ignored. The play was produced under the inspired direction of Rouben Mamoulian and its reception justified the Guild's judgment. It was one of the most memorable productions not only of that season but of many seasons on our stage. The Guild later revived it as the opera, "Porgy and Bess" with music by George Gershwin.

It employed a negro cast. Naturally these players could not be alternated with the permanent company for there were no plays which called for their aid. What to do with the permanent company until "Porgy" was ready to move from the Guild Theatre. In finding the answer the Guild found a new and profitable outlet.

The season before, at the insistent urging of the Philadelphia Art Alliance, the Guild had sent "Pygmalion" to Philadelphia for a week. The visit had been successful. This very season a Repertory Company, headed by George Gaul and Florence Eldridge and with a young juvenile called Fredric March had been sent on tour with four earlier Guild successes. Why not send the Main Acting Company out, too? Chicago had been asking for a season of Theatre Guild plays. Chicago got it—with the Guild's Main Acting Company, and the experiment was so successful that it was continued.

As the final play of its repertoire in Chicago, the Main Acting Company played Shaw's "The Doctor's Dilemma." When "Porgy" was ready to be moved to another house, the house was brought to New York. When the time came to find a play to alternate with it the Guild made another memorable move. It brought into its fold Eugene O'Neill. His "Marco Millions" alternated first with "The Doctor's Dilemma" and later with "Volpone," Ben Jonson's script dusted off by Stefan Zweig.

The importance of O'Neill's alliance with the Guild, however, made itself felt in January when his "Strange Interlude" was presented. It became the sensation of the day. Beautifully acted by a distinguished cast, staged by Philip Moeller and with decor by Jo Mielziner, it ran for a year and a half without a vacant seat at any performance, even in the hottest weather. Its record of 432 consecutive performances in New York broke the Guild's high mark and, in addition, a second company, equally distinguished, toured for two years, travelling as far as London.

The Guild turned to an old ambition for its new season. Its Board had long wanted to produce "Faust." They selected a version by Graham and Tristan Rawson and brought Frederich Holl from Berlin's Volksbuhne Theatre to stage it. The old legend did not come to life and failed. But there was always Shaw, and the Guild turned to "Major Barbara" with success. Then back to experiment—a play with no women in the cast, "Wings Over Europe," by Robert Nichols and Maurice Browne, which proved to be one of the Guild's most distinguished productions.

Three more plays were produced during the season of 1928-29. "Dynamo," by Eugene O'Neill at the Martin Beck Theatre, "Man's Estate," by Beatrice Blackmar and Bruce Gould at the Biltmore Theatre, and finally "The Camel Through the Needle's Eye," from the Hungarian of Frantisek Langer, a comedy which ultimately ran the summer out at the Guild Theatre.

Early in the spring, the "Porgy" company was taken to London where both play and production, were warmly received by the critics, and later, Mr. Lunt and Miss Fontanne, with "Caprice" cast and production, journeyed to the same capital with even greater success.

So much for England and the triumph there. But among the other accomplishments of this notable season was the expansion of the Guild into American territory that had for so many years become the despair of the commercial managers. For while the Guild had been growing to maturity in New York, the once lucrative "road" was virtually non-existent as a field for exploitation by the commercial managers, and in the case of certain cities was almost completely abandoned to the motion pictures. Now followed tentative experiments in Philadelphia, Chicago, Pittsburgh, Baltimore and Boston, an extensive territory which cried for real plays.

At the beginning of the season of 1929-30, Washington, Detroit, Cincinnati and St. Louis were added to the Guild's road circuit.

With the advent of the twelfth season, that of 1929-30, the Guild in common with all other American institutions entered upon a trying period of depression —a time in which attendance at all New York's theatres steadily diminished, managers long prosperous became insolvent, and the number of theatres in New York devoted to legitimate drama diminished by half.

Perhaps no greater tribute could be paid to the success and soundness of the Guild idea than that in a period in which the greater institution, the American Theatre, of which it is a part, suffered so profoundly, it managed by strict adherence to its ideals to maintain its high standard of productions and even its average of successful plays.

The Guild began its twelfth season with "Karl and Anna" by Leonhard Frank, and followed this with "The Game of Love and Death" by Romain Rolland. Then came "Meteor" with the Lunts, another fine play by the author of the successful "The Second Man," S. N. Behrman. By this time Mr. Shaw had been heard from again and "The Apple Cart" his newest play, was given its world premiere by the Guild. Next came Turgenev's "A Month in the Country" directed by Mamoulian with scenic designs by Dobuzinsky and with Alla Nazimova giving a memorable performance. To finish the season, came "Hotel Universe," by Philip Barry, with a notable cast. In addition to its subscription obligations, the Guild that season sponsored a production by a young group organized as the Theatre Guild Studio, of "Red Rust," a play from Soviet Russia.

So well-received was the Russian experiment that the Guild itself opened the following season with another importation from the Soviet, "Roar China" by S. M. Tretyakov. This was followed by "Midnight" by Claire and Paul Sifton. For the third play of the season, the Guild brought one of America's great playwrights into its ranks, Maxwell Anderson. The play was "Elizabeth the Queen."

It was something of an experiment, for it was in verse and the commercial theatre had long since ruled verse out as unprofitable. But the Guild cast Alfred Lunt and Lynn Fontanne in the leading roles, and turned the misgivings of others into a triumph. It followed with "Green Grow the Lilacs," by Lynn Riggs, which eventually became the musical hit "Oklahoma!" Then to more experiment with "Miracle at Verdun" by

Hans Chlumberg. For the final play of the season, Shaw's "Getting Married" was revived.

Now in its fourteenth season, it was to produce the play that many consider its finest achievement. After an inconspicuous beginning with Alfred Savoir's "He" it turned to this production, Eugene O'Neill's trilogy "Mourning Becomes Electra."

Next came "Both Your Houses" by Maxwell Anderson, which justified the Guild's faith in it by winning the Pulitzer Prize. George O'Neil's "American Dream," which followed, proved an interesting experimental play and the season closed with "The Mask and the Face" by Somerset Maugham, translated from the Italian of Luigi Chiarelli.

The season of 1933-1934 began with "Ah, Wilderness!" in which Eugene O'Neill took the public completely by surprise with a simple, nostalgic comedy. The Guild was extremely fortunate in persuading George M. Cohan to play the leading role. Following this came Moliere's "The School for Husbands," adapted in lilting rhyme by Arthur Guiterman and Lawrence Langner. June Walker and Osgood Perkins played the leading roles.

Then came "Mary of Scotland" by Maxwell Anderson, with Helen Hayes, Philip Merivale and Helen Menken in the leading roles, directed by Theresa Helburn, with sets and costumes by Robert Edmond Jones. It was one of the outstanding successes of many years and won the vote of the Pulitzer Prize judges, only to have their verdict overruled by the advisory committee. There followed Eugene O'Neill's second play of the season, "Days Without End," a tragedy, a compelling play, religious in theme. For the fifth play the Guild chose "They Shall Not Die"—an experimental drama based on the famous Scottsboro case and written by John Wexley. And the season ended with "Jig Saw," by Dawn Powell, a comedy with Ernest Truex in the leading role.

The season of 1934-35 began with James M. Bridie's "A Sleeping Clergyman" which was followed by Maxwell Anderson's study of Washington, "Valley Forge," with Philip Merivale in the leading role. Then came "Rain from Heaven," a sparkling play by S. N. Behrman with Jane Cowl and John Halliday as its principal players. Perhaps the highlight of the season, though, was the importation by the Guild of Elisabeth Bergner, noted Austrian actress, in "Escape Me Never." America had long awaited Miss Bergner's visit and she received unusual acclaim. The season finished with the revue, "Parade," by George Sklar and Paul Peters, in which Jimmy Savo was the principal player.

The season of 1935-36 was one of the best the Guild has ever known. It began with "If This Be Treason," a thoughtful plea for pacifism by the Rev. John Haynes Holmes and Reginald Lawrence. Then, after a two year absence, the Lunts came back to us, appearing in Shakespeare's "The Taming of the Shrew" which they turned into a brilliant harlequinade.

Following close upon this came the Guild's production of George Gershwin's folk opera "Porgy and Bess." It was a distinguished production, directed by Rouben Mamoulian and won universal critical praise. Two more hits followed in quick succession—"Call It A Day," a charming play by Dodie Smith, with Gladys Cooper and Philip Merivale in the leading roles, and "End of Summer," in which Ina Claire again gave glamour to S. N. Behrman's scintillating lines. And to finish the season "Idiot's Delight," a magnificent play by Robert E. Sherwood, with Alfred Lunt and Lynn Fontanne and their splendid company. It brought another Pulitzer Prize to the Guild.

The next season began with "And Stars Remain" by J. J. and P. G. Epstein with Clifton Webb and Helen Gahagan, which was followed by "Prelude to Exile," a splendid study of Richard Wagner. Next came "But For the Grace of God," a play concerning child labor by Leopold Atlas and "The Masque of Kings," in which Maxwell Anderson returned to the pages of history to tell the story of Crown Prince Rudolf and Marie Vetsera with Henry Hull, Margo, Dudley Digges and Pauline Frederick in the cast. "Storm Over Patsy" a comedy by Bruno Frank adapted by James Bridie and "The Ghost of Yankee Doodle," a new play by Sidney Howard completed the schedule.

Ben Hecht's play "To Quito and Back," with Sylvia Sidney, Leslie Banks and Joseph Buloff, ushered in the twentieth season for The Theatre Guild. The second production was "Madame Bovary," an adaptation by Benn W. Levy of Gaston Baty's dramatization of the Flaubert novel. This was followed by "Amphitryon 38," with Alfred Lunt and Lynn Fontanne. This highly successful adaptation of Jean Giradoux' comedy was made by S. N. Behrman and Lee Simonson designed the imaginative and amusing settings. "The Ghost of Yankee Doodle," by the late Sidney Howard, in which were featured Ethel Barrymore and Dudley Digges, was followed by an original S. N. Behrman comedy, "Wine of Choice," with Leslie Banks, Claudia Morgan, and the beloved Alexander Woollcott. The next production of this interesting season was the Lunt and Fontanne production of Chekhov's "The Sea Gull," translated by Stark Young and directed by Robert Milton. Then came The Theatre Guild — sponsored Actors Repertory Company in "Washington Jitters," a comedy by John Boroff and Walter Hart, based on the novel by Dalton Trumbo.

The season of 1939-40 opened with "Dame Nature," by Andre Birabeau, which was adapted from the French by Patricia Collinge and featured Jessie Royce

Landis, Onslow Stevens and Montgomery Clift. Stefan Zweig's "Jeremiah," translated by Eden and Cedar Paul, was the second production with Arthur Byron, Effie Shannon and Kent Smith. Worthington Miner staged the acting version which was prepared by John Gassner and Mr. Miner. "The Merchant of Yonkers," by Thornton Wilder, based on a comedy by Jolann Nestrof which was staged and produced by Herman third subscription play. With the next production, Philip Barry's successful comedy, "The Philadelphia Story," with Katharine Hepburn, the administration of The Theatre Guild through the resignation of several members of the Board of Managers became the responsibility of Theresa Helburn and Lawrence Langner. This season closed with the presentation of "The Group Theatre production of William Saroyan's fantasy, "My Heart's In The Highlands."

The twenty-second season opened with William Saroyan's second play to be presented by the Guild, "The Time of Your Life," with Eddie Dowling and Julie Haydon in the leading roles. Other plays of this season were "Morning's At Seven," by Paul Osborn, which was presented by arrangement with Dwight Deere Wiman; Benjamin Glazer's acting version of Ernest Hemingway's powerful play, "The Fifth Column," with Franchot Tone, Katherine Locke, Lenore Ulric and Lee J. Cobb; Robert Sherwood's "There Shall Be No Night," with the Lunts, presented jointly by the Guild and The Playwrights' Company; and Saroyan's third play, "Love's Old Sweet Song," with Walter Huston and Jessie Royce Landis, presented in association with Eddie Dowling.

A revival of Shakespeare's "Twelfth Night," with Helen Hayes, and Maurice Evans, directed by Margaret Webster, opened the season of 1940-41. Three plays, "Battle of Angels," by Tennessee Williams; "Hope For A Harvest," by Sophie Treadwell and "Somewhere in France," by Carl Zuckmayer, were given try-out productions out of town, but were not brought to Broadway. "Liberty Jones," a play with music by Philip Barry, featuring John Beal and Nancy Coleman, wound up the season.

Eugene O'Neill's "Ah, Wilderness!" with Harry Carey in the role originally created by George M. Cohan, was revived for the opening bill of the twenty-fourth season. This was followed by "Candle in the Wind," by Maxwell Anderson, which was presented in association with The Playwrights' Company. Helen Hayes was starred in this play and Alfred Lunt directed it. "Hope For A Harvest," with Fredric March and Florence Eldridge was brought to New York. Next came Patterson Greene's comedy, "Papa Is All," with Jessie Royce Landis and Carl Benton Reid, then a revival of Sheridan's "The Rivals," with Bobby Clark, Mary Boland and Walter Hampden, and "Yesterday's Magic," a play by Emlyn Williams, with Paul Muni, Jessica Tandy and Alfred Drake.

The 1942-43 season was ushered in by Katharine Hepburn and Elliott Nugent in "Without Love," a comedy by Philip Barry. A fantasy, "Mr. Sycamore," by Ketti Fringe, with Lillian Gish and Stuart Erwin, followed. Then came "The Pirate," with Alfred Lunt and Lynn Fontanne. This comedy by S. N. Behrman suggested by a play by Ludwig Fulda was presented in association with The Playwrights' Company. A Soviet drama, "The Russian People," by Konstantin Simonov, American acting version by Clifford Odets, was presented. Then "Oklahoma!" the musical play by Richard Rodgers and Oscar Hammerstein, based on Lynn Riggs' "Green Grow the Lilacs," quietly came into New York to receive the accolade of the critics and rousing cheers of wildly enthusiastic audiences.

The twenty-sixth season, 1943-44, in which The Theatre Guild celebrated its 25th anniversary, found "Oklahoma!" tenanting the St. James Theatre in New York as the most popular musical in the past quarter century. Also a National Company of "Oklahoma!" was playing to capacity audiences in Chicago at the Erlanger Theatre. The first new production of this jubilee year was "Othello," by William Shakespeare, starring Paul Robeson, José Ferrer and Uta Hagen. Produced for the Guild by Margaret Webster in association with John Haggott, this version of the tragedy of the Moor of Venice established an all-time record run on Broadway for any Shakespearean play, marking up 298 capacity performances. Next came a dramatization of Richard Hughes novel, "A High Wind in Jamaica," which was prepared by Paul Osborn and retitled "The Innocent Voyage," an interesting and provocative production featuring Oscar Homolka. This play elicited mixed reactions from the critics and audiences and as a result closed after a brief run. The one hundred and fiftieth production of The Theatre Guild was put into rehearsal immediately, "Jacobowsky and The Colonel," by Franz Werfel and S. N. Behrman.

This comedy, staged by Elia Kazan, was well received by the critics and audiences and was cited as the best foreign play of the year by The Critics' Circle. Louis Calhern, Annabella and Oscar Karlweis had the featured roles and played through the entire season. The production carried over into the summer and then set off on a long tour.

The following season found Broadway busy and flushed with a war-born prosperity. The Guild's celebration of its twenty-fifth birthday had left warm memories all over the country and messages of felicitation had poured in to strengthen the Guild's purpose. Opening the 1944-45 year, The Guild turned to a deeply moving story by Fran Werfel again, "Embezzled Heaven," dramatized by L. Bush-Fekete and his charming wife, Mary Helen Fay. Ethel Barrymore played the star part of the profoundly religious cook, whose dream of paradise is almost destroyed by a ne'er-do-well nephew. It was directed by B. Iden Payne and in it the distinguished German actor, Albert Basserman, made his first appearance on the American stage. The play would have run longer than it did if Miss Barrymore had not been stricken seriously in the midst of the run and hospitalized.

Second came a musical experiment, discovered by Theresa Helburn and Lawrence Langner in Washington, D. C. It was "Sing Out, Sweet Land!", a musical based on the whole treasury of American folk music. Walter Kerr wrote the book; Elie Siegmeister collaborated on the music; and the production won particular attention in many quarters. It will be memorable especially for bringing to general notice the folk artistry of Burl Ives, a notable singer of authentic folk songs. "Sing Out, Sweet Land!" also toured several subscription cities, adding to its devotees who ask always that it be revived year after year. The third offering of the season was the long-awaited second musical from the pens of Richard Rodgers and Oscar Hammerstein 2nd. This was "Carousel" and for it the Guild re-assembled the entire production staff, responsible for "Oklahoma!", except that Jo Mielziner substituted for Lemuel Ayers. Rouben Mamoulian came from Hollywood to direct. Agnes de Mille staged the dances. Miles White created costumes. A distinguished visitor at rehearsals was the famous author of the original play, "Liliom," on which it was based—Ferenc Molnar. Tears of joy were noticed in his eyes as he witnessed the tenderness with which his story was transferred to an American locale. For years The Guild had been asking him for permission to make a musical of the success it loved; but he had refused. It took "Oklahoma!" to convince him that it could be done without violating his own creation. The New York Critics' Circle underlined his joy with a special citation to "Carousel" as the "best musical of the year." The season closed with Philip Barry's "Foolish Notion," in which Tallulah Bankhead was given the starring role. It, too, was handicapped by an illness, that of its author, who could not finish the revisions he had in mind before the New York opening. It played well over a hundred performances on Broadway before calling a recess for the summer, during which Mr. Barry did the unusual, making changes in a play which had already passed judgment in New York. With the altered play, much improved, "Foolish Notion," took to the road the following year and played to box-office records wherever it went.

The Theatre Guild's twenty-eighth season represented a notable one in Guild annals, for in 1945-46 the subscription system was finally expanded to include three Pacific Coast cities, making it a coast-to-coast network, totalling well over 150,000 subscribers. The total number of cities involved jumped from fourteen to eighteen and plans for adding more are under constant consideration. The season saw also the production of "The Winter's Tale," which toured most of the subscription circuit before coming to New York, and "The Merry Wives of Windsor," starring Charles Coburn. The season began with S. N. Behrman's "Dunnigan's Daughter," a wise and thoughtful comedy about Americans in the post-war days, which met mixed reactions both on the road and in New York. Those who liked it were emphatic. The year saw also the return to the country of the Lunts after an absence of two years. Their play, the London hit, "O Mistress Mine," was presented by the Guild together with John C. Wilson and duplicated its London success. Following came the Guild's revival of its early success, "He Who Gets Slapped," staged by the popular English director, Tyrone Guthrie. The year was notable also for the ending of the silence of Eugene O'Neill, who brought three new plays to the Guild.

The year, 1945-46, also witnessed The Guild's entry into radio under the sponsorship of the United States Steel Corporation, with a weekly Sunday evening hour dramatization of famous plays on a coast-to-coast radio hook-up. Called "The Theatre Guild on the Air," the radio series quickly leaped in the public's favor and after a few weeks became one of the two most widely acclaimed drama hours on the air.

The radio series added a new department to the Guild, headed by Armina Marshall. And, like all Guild operations since "The Philadelphia Story," it was presented under the personal supervision of Theresa Helburn and Lawrence Langner.

In the Guild's twenty-ninth season, 1946-47, production of the first of the O'Neill's plays, "The Iceman Cometh," received nation-wide and even international acclaim. Correspondents and drama editors travelled from far-flung corners of the world to view the premiere at the Martin Beck Theatre, easily one of the major events of the season. "A Moon For The Misbegotten," the second O'Neill play, had a successful out-of-town tryout tour, and ultimately will be brought to Broadway. Another Guild event of note this season was the production of George Kelly's comedy, "The Fatal Weakness" starring Ina Claire. The play, which brought Miss Claire back to Broadway after an absence of five years, was included in Burns Mantle's selection of the season's ten best. In association with John C. Wilson and H. M. Tennent Ltd., the Guild brought John Gielgud and his brilliant acting company from London to present Oscar Wilde's "The Importance of Being Earnest" and William Congreve's "Love For Love." The Gielgud season provided one of the brightest notes of the year on Broadway. The Guild and Tennent Ltd. were also responsible for the production of the London hit "Jane," and London's most resounding hit in years is "Oklahoma!", currently playing to capacity audiences at the Drury Lane Theatre. Moving on to its thirtieth season, The Theatre Guild anticipates one of the most active in the organization's history.

Plays Produced by The Theatre Guild

First Season—Spring 1919

Bonds of Interest........................*by* Jacinto Benavente
John Ferguson..................................*by* St. John Ervine

Second Season 1919-1920

The Faithful..*by* John Masefield
The Rise of Silas Lapham.................*by* Lillian Sabine
(Based on the Novel by William Dean Howells)
The Power of Darkness.................................*by* Tolstoy
Jane Clegg..*by* St. John Ervine
The Dance of Death.................*by* August Strindberg

Third Season 1920-1921

The Treasure..*by* David Pinski
Heartbreak House...................................*by* Bernard Shaw
John Hawthorne..................................*by* David Liebovitz
Mr. Pim Passes by....................................*by* A. A. Milne
Liliom..*by* Ferenc Molnar
The Cloister...................................*by* Emile Verhaeren

Fourth Season 1921-1922

Ambush..*by* Arthur Richman
The Wife with a Smile.................*by* Denys Amiel and
Andre Obey
Bourbouroche............................*by* Georges Courteline
He Who Gets Slapped...................*by* Leonid Andreyev
Back to Methuselah..............................*by* Bernard Shaw
What the Public Wants...............*by* Arnold Bennett
From Morn to Midnight.......................*by* Georg Kaiser

Fifth Season 1922-1923

R.U.R...*by* Karl Capek
The Lucky One...*by* A. A. Milne
The Tidings Brought to Mary...........*by* Paul Claudel
Peer Gynt ....*by* Henrik Ibsen
The Adding Machine.............................*by* Elmer L. Rice
The Devil's Disciple..............................*by* Bernard Shaw

Sixth Season 1923-1924

Windows.......................................*by* John Galsworthy
The Failures.......................................*by* H. R. Lenormand
Saint Joan..*by* Bernard Shaw
The Race with the Shadow..*by* Bethelm von Scholz
Fata Morgana...*by* Ernest Vajda
Man and the Masses...............................*by* Ernst Toller

Seventh Season 1924-1925

The Guardsman...............................*by* Ferenc Molnar
They Knew What They Wanted.....*by* Sidney Howard
Processional...............................*by* John Howard Lawson
Ariadne..*by* A. A. Milne
Caesar and Cleopatra...............................*by* Bernard Shaw
The Garrick Gaieties...........*Music by* Richard Rodgers
Lyrics by Lorenz Hart
Arms and the Man...............................*by* Bernard Shaw

Eighth Season 1925-1926

The Glass Slipper..................................*by* Ferenc Molnar
Androcles and the Lion.......................*by* Bernard Shaw
The Man of Destiny...............................*by* Bernard Shaw
Goat Song..*by* Franz Werfel
Merchants of Glory...................*by* Marcel Pagnol and
Paul Nivoix
The Chief Thing...........................*by* Nicholas Evreinov
At Mrs. Beam's...*by* C. K. Munro
The Garrick Gaieties......................................Second Edition

Ninth Season 1926-1927

Juarez and Maximilian...............................*by* Franz Werfel
Pygmalion..*by* Bernard Shaw
Ned McCobb's Daughter..................*by* Sidney Howard
The Silver Cord......................................*by* Sidney Howard
The Brothers Karamazov..........*by* Fyodor Dostoevsky
(Dramatized by Jacques Copeau and Jean Croue from the novel)
Right You Are If You Think You Are,
by Luigi Pirandello
The Second Man......................................*by* S. N. Behrman

Tenth Season 1927-1928

Porgy.....................*by* DuBose and Dorothy Heyward
The Doctor's Dilemma.........................*by* Bernard Shaw
Marco Millions..................................*by* Eugene O'Neill
Strange Interlude..............................*by* Eugene O'Neill
Volpone.................................Stefan Zweig's version of
Ben Jonson's play

Eleventh Season 1928-1929

Faust..*by* Goethe
(Graham and Tristan Rawson Version)
Major Barbara...*by* Bernard Shaw
Wings Over Europe.................*by* Robert Nichols and
Maurice Browne
Caprice ....*by* Sil-vara
Dynamo..*by* Eugene O'Neill
Man's Estate.......................*by* Beatrice Blackmar and
Bruce Gould
The Camel Through the Needle's Eye,
by Francis Langer

TWELFTH SEASON 1929-1930

Karl and Anna....by LEONHARD FRANK
(Translated from the German by Ruth Langner)
The Game of Love and Death....by ROMAIN ROLLAND
Meteor....by S. N. BEHRMAN
The Apple Cart....by BERNARD SHAW
A Month in the Country....by IVAN TURGENEV
Hotel Universe....by PHILIP BARRY
Red Rust....by V. KIRCHON and A. OUSPENSKY
(Note: Red Rust was presented by the Theatre Guild Studio)
The Garrick Gaieties....Third Edition

THIRTEENTH SEASON 1930-1931

Roar China!....by S. M. TRETYAKOV
Elizabeth, the Queen....by MAXWELL ANDERSON
Midnight....by CLAIRE and PAUL SIFTON
Green Grow the Lilacs....by LYNN RIGGS
Miracle at Verdun....by HANS CHLUMBERG
Getting Married....by BERNARD SHAW

FOURTEENTH SEASON 1931-1932

He....by ALFRED SAVOIR
Mourning Becomes Electra....by EUGENE O'NEILL
(Presented as three plays)
Reunion in Vienna....by ROBERT E. SHERWOOD
The Moon in the Yellow River....by DENIS JOHNSTON
Too True to be Good....by BERNARD SHAW
The House of Connelly....by PAUL GREEN
(Note: The House of Connelly was the first production of the Group Theatre and was presented under the auspices of The Theatre Guild)

FIFTEENTH SEASON 1932-1933

The Good Earth....Dramatized by OWEN and DONALD DAVIS from the novel by Pearl Buck
The Mask and the Face....Translated from the Italian of Luigi Chiarelli by SOMERSET MAUGHAM
American Dream....by GEORGE O'NEIL
Biography....by S. N. BEHRMAN
Both Your Houses....by MAXWELL ANDERSON

SIXTEENTH SEASON 1933-1934

Ah, Wilderness!....by EUGENE O'NEILL
The School for Husbands....by MOLIERE
(Adapted in Rhyme by Arthur Guiterman and Lawrence Langner)
Mary of Scotland....by MAXWELL ANDERSON
Days Without End....by EUGENE O'NEILL
They Shall Not Die....by JOHN WEXLEY
Jig Saw....by DAWN POWELL

SEVENTEENTH SEASON 1934-1935

A Sleeping Clergyman....by JAMES BRIDIE
Valley Forge....by MAXWELL ANDERSON
Rain From Heaven....by S. N. BEHRMAN
Escape Me Never....by MARGARET KENNEDY
(In Association with Charles B. Cochran)
The Simpleton of the Unexpected Isles, by BERNARD SHAW
Parade....A *Revue* by GEORGE SKLAR, PAUL PETERS and JEROME MORROSS

EIGHTEENTH SEASON 1935-1936

If This Be Treason....by *the* REV. JOHN HAYNES HOLMES and REGINALD LAWRENCE
The Taming of the Shrew....by WILLIAM SHAKESPEARE
Porgy and Bess....A *Folk Opera* by GEORGE GERSHWIN, DUBOSE HEYWARD and IRA GERSHWIN
Call It A Day....by DODIE SMITH
End of Summer....by S. N. BEHRMAN
Idiot's Delight....by ROBERT SHERWOOD

NINETEENTH SEASON 1936-1937

And Stars Remain....by JULIUS J. and PHILIP G. EPSTEIN
Prelude to Exile....by WILLIAM MCNALLY
(By Arrangement with Charles A. Wagner)
But for the Grace of God....by LEOPOLD ATLAS
(By Arrangement with Sidney Harmon)
Jane Eyre....by HELEN JEROME
(Adapted from the Novel of Charlotte Bronte)
The Masque of Kings....by MAXWELL ANDERSON
Storm Over Patsy....by BRUNO FRANK
(Adapted by James Bridie)

TWENTIETH SEASON 1937-1938

To Quito and Back....by BEN HECHT
Madame Bovary....by GASTON BATY
(From the Novel by Gustave Flaubert
Translated and Adapted by Benn W. Levy)
Amphitryon 38....by S. N. BEHRMAN from the French of Jean Giraudoux
The Ghost of Yankee Doodle....by SIDNEY HOWARD
Wine of Choice....by S. N. BEHRMAN
The Sea Gull....by ANTON CHEKHOV
(Adapted by Stark Young from the Russian)
Washington Jitters....by JOHN BORUFF and WALTER HART
(Based on the Novel by Dalton Trumbo)
(Note: Washington Jitters was presented by The Theatre Guild for a three-week subscription engagement by arrangement with the Actors' Repertory Company)

TWENTY-FIRST SEASON 1938-1939

Dame Nature..........by ANDRE BIRABEAU
(Adapted from the French by Patricia Collinge)
Jeremiah..........by STEFAN ZWEIG
(Translated by Eden and Cedar Paul; acting version by John Gassner and Worthington Miner)
The Merchant of Yonkers..........by THORNTON WILDER,
(Based on a Comedy by Johann Nestroy)
(By Arrangement with Herman Shumlin)
The Philadelphia Story..........by PHILIP BARRY
My Heart's in the Highlands..........by WILLIAM SAROYAN
(By Arrangement with the Group Theatre)

TWENTY-SECOND SEASON 1939-1940

The Time of Your Life..........by WILLIAM SAROYAN
(In Association with Eddie Dowling)
Morning's at Seven..........by PAUL OSBORN
(By Arrangement with Dwight Deere Wiman)
The Fifth Column..........by ERNEST HEMINGWAY
(Acting Version by Benjamin Glazer)
There Shall Be No Night..........by ROBERT SHERWOOD
(In Association with the Playwrights Company)
Love's Old Sweet Song..........by WILLIAM SAROYAN

TWENTY-THIRD SEASON 1940-1941

Twelfth Night..........by WILLIAM SHAKESPEARE
(In Association with Gilbert Miller)
Delicate Story..........by FERENC MOLNAR
(By Arrangement with Gilbert Miller)
The Cream in the Well..........by LYNN RIGGS
(By Arrangement with Carly Wharton & Martin Gabel)
Liberty Jones..........by PHILIP BARRY
(Note: During this season, the following plays were presented by The Theatre Guild on Tour):
Battle of Angels, by Tennessee Williams
Somewhere in France by Carl Zuckmayer and Fritz Kortner

TWENTY-FOURTH SEASON 1941-1942

Ah, Wilderness! (Revival)..........by EUGENE O'NEILL
Candle in the Wind..........by MAXWELL ANDERSON
(In Association with the Playwrights Company)
Papa Is All..........by PATTERSON GREENE
Hope for a Harvest..........by SOPHIE TREADWELL
The Rivals..........by RICHARD B. SHERIDAN
Yesterday's Magic..........by EMLYN WILLIAMS

TWENTY-FIFTH SEASON 1942-1943

Without Love..........by PHILIP BARRY
Mr. Sycamore..........by KETTI FRINGS
The Pirate..........by S. N. BEHRMAN
(Suggested by a play by Ludwig Fulda)
(In Association with The Playwrights' Company)
The Russian People..........by KONSTANTIN SIMONOV
(American Acting Version by Clifford Odets)
Oklahoma!..........by RICHARD RODGERS-
OSCAR HAMMERSTEIN II
Based on the play "Green Grow the Lilacs" by Lynn Riggs

TWENTY-SIXTH SEASON 1943-1944

Othello..........by WILLIAM SHAKESPEARE
The Innocent Voyage..........by PAUL OSBORN
(Based on a Novel by Richard Hughes)
Jacobowsky and the Colonel..........by FRANZ WERFEL
(American Play Based on Same by S. N. Behrman)
(In Association with Jack H. Skirball)

TWENTY-SEVENTH SEASON 1944-1945

Embezzled Heaven..........by L. BUSH-FEKETE and
MARY HELEN FAY.
(Based on a Novel by Franz Werfel)
Sing Out, Sweet Land!..........by WALTER KERR
Foolish Notion..........by PHILIP BARRY
Carousel..........by RICHARD RODGERS and
OSCAR HAMMERSTEIN II
Based on Ferenc Molnar's "Liliom"
(As Adapted by Benjamin F. Glazer)

TWENTY-EIGHTH SEASON 1945-1946

Dunnigan's Daughter..........by S. N. BEHRMAN
The Winter's Tale..........by WILLIAM SHAKESPEARE
O Mistress Mine..........by TERRENCE RATTIGAN
(In Association with John C. Wilson)
He Who Gets Slapped..........by LEONID ANDREYEV
(A New Adaptation by Judith Guthrie)
(Note: During this season "The Merry Wives of Windsor" by William Shakespeare was presented by The Theatre Guild on Tour)

TWENTY-NINTH SEASON 1946-1947

The Iceman Cometh..........by EUGENE O'NEILL
The Fatal Weakness..........by GEORGE KELLY
The Importance of Being Earnest..........by OSCAR WILDE
(In Association with John C. Wilson)
Love For Love..........by WILLIAM CONGREVE
(In Association with John C. Wilson and H. M. Tennent, Ltd.))
(Note: During this season "A Moon for the Misbegotten" by Eugene O'Neill was presented by The Theatre Guild on Tour)

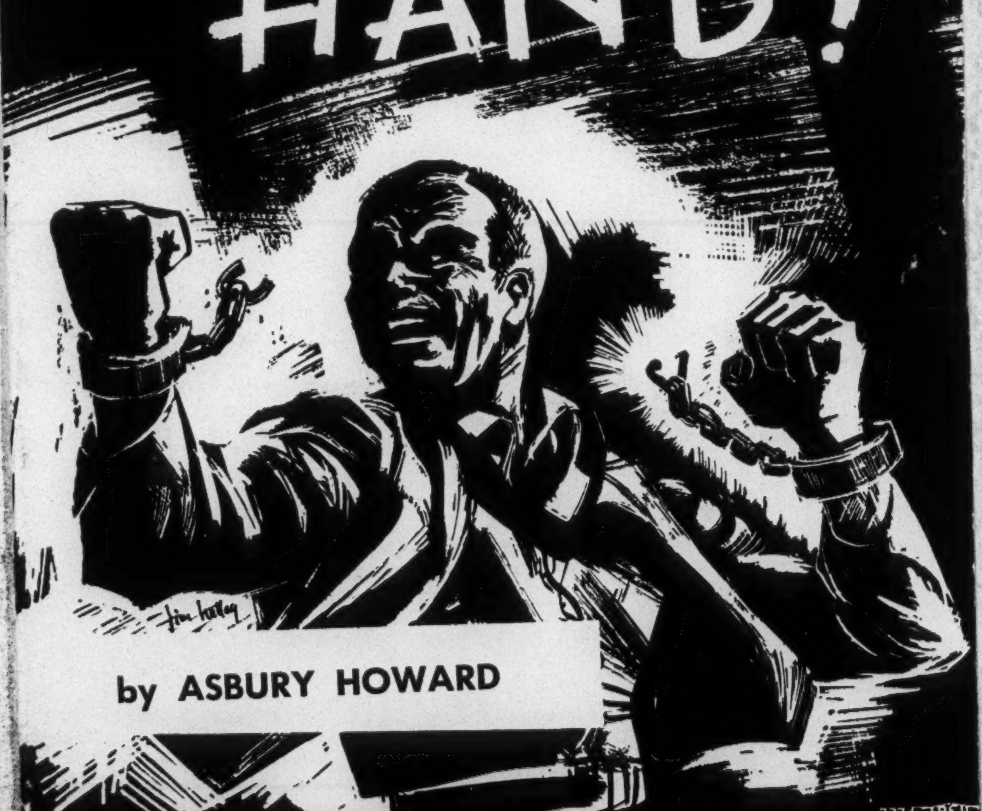
And in London

Jane..........by S. N. BEHRMAN
(Based on a story by Somerset Maugham)
(In Association with M. H. Tennent, Ltd.)
Oklahoma!..........by RICHARD RODGERS and
OSCAR HAMMERSTEIN II
(Based on the play "Green Grow the Lilacs" by Lynn Riggs)

Distinguished Actors who have appeared in Theatre Guild Plays

Walter Abel
Wesley Addy
Luther Adler
Sara Allgood
Judith Anderson
Annabella
Edward Arnold
Lionel Atwill
Jacob Ben Ami
Richard Bennett
Elisabeth Bergner
Humphrey Bogart
Mary Boland
Alice Brady
Pamela Brown
Romney Brent
Jean Cadell
Louis Calhern
Harry Carey
Leo Carrillo
Ilka Chase
Eduard Ciannelli
Ina Claire
Bobby Clark
Charles Coburn
George M. Cohan
Claudette Colbert
Gladys Cooper
Violet Kemble Cooper
Pedro de Cordoba
Ernest Cossart
Jane Cowl
Laura Hope Crews
Dudley Digges
Margaret Douglas
Alfred Drake
Doris Dudley
Douglas Dumbrille
Augustin Duncan
Claire Eames
Florence Eldridge
Stuart Erwin
Maurice Evans
Jose Ferrer
Lynn Fontanne
Pauline Frederick
Helen Gahagan
William Gargan
John Gielgud
Margalo Gillmore
Dorothy Gish
Lillian Gish
Ruth Gordon
Sydney Greenstreet
John Halliday
Walter Hampden
June Havoc
Helen Hayes
Violet Heming
Katharine Hepburn
Sterling Holloway
Celeste Holm
Libby Holman
Oscar Holmolka
Miriam Hopkins
Henry Hull
Frieda Innescort
Zita Johann
Whitford Kane
Oscar Karlweis
Gene Kelly
Walter C. Kelly
Dennis King
Edith King
Alexander Kirkland
Alexander Knox
Otto Kruger
Earle Larimore
Wilfrid Lawson
Eva LeGallienne
Beatrice Lillie
Gene Lockhart
Pauline Lord
Alfred Lunt
Fredric March
Armina Marshall
Beryl Mercer
Philip Merivale
Edna St. Vincent Millay
Douglas Montgomery
Claudia Morgan
Ralph Morgan
Paul Muni
Alla Nazimova
Elliott Nugent
Reginald Owen
Osgood Perkins
Tom Powers
Claude Rains
John Raitt
Alan Reed
Florence Reed
Paul Robeson
Edward G. Robinson
Joseph Schildkraut
Zachary Scott
Hugh Sinclair
Walter Slezak
Art Smith
Gale Sondergaard
Sophie Stewart
Franchot Tone
Henry Travers
Lenore Ulric
June Walker
Lucile Watson
Clifton Webb
Margaret Webster
Helen Westley
Ruth Weston
Richard Whorf
Hope Williams
Alexander Woollcott
Margaret Wycherly
Roland Young
Blanche Yurka

FREE OUR HAND!



by ASBURY HOWARD

737 IPEU

An address by Asbury Howard
Regional Director at Bessemer, Alabama
for the
International Union of Mine, Mill and Smelter Workers

— — — —

Delivered at IUMM&SW Convention
Nogales, Arizona, September 13, 1951

— — — —

Reprinted at the request of many convention
delegates
by the Press and Education Department
International Union of Mine, Mill and Smelter Workers

Brother Chairman; delegates, brothers and sisters; guests—to this great and important convention:

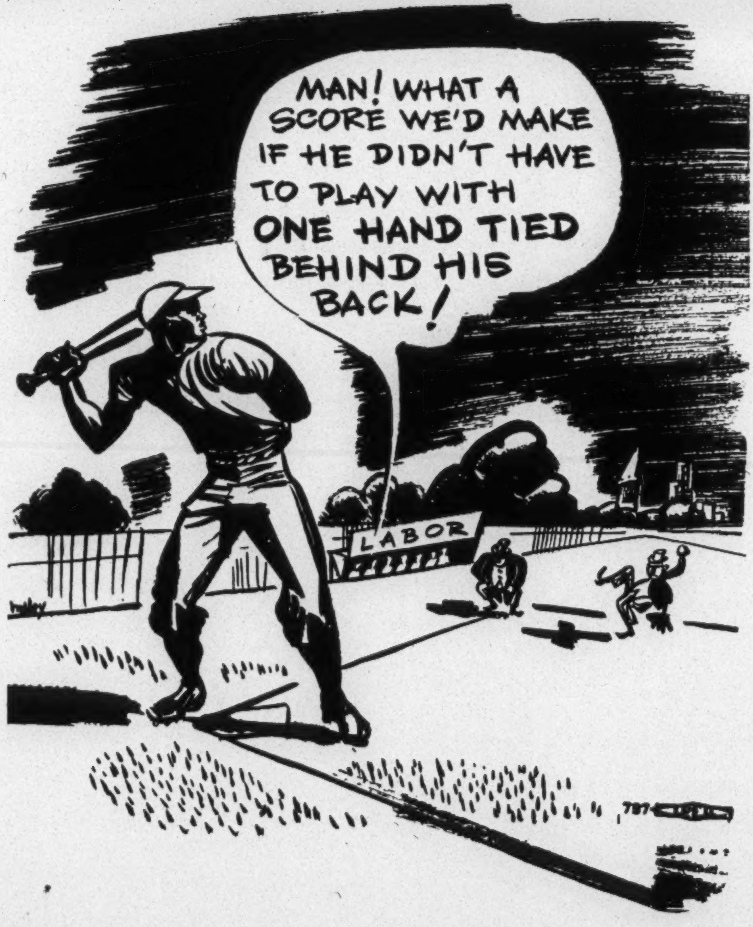
My name is Asbury Howard, and as you see, my skin is black; and as a black man, a Negro, I am here at this convention to speak about minorities.

I used to think that all my troubles in this life came from being black. I traced my troubles to the color of my skin. Now—my skin has always been black and it's going to stay black until I die. So if I thought **that** was my trouble, there could be no help for me, and no help for others like me.

But I have learned different, and I started learning different when we started to build Mine-Mill in the South.

STARTED IN '33

I come from Muscoda Red Ore Local 123 and we started to build our union back there in 1933—18 years ago—along with other TCI miners and workers. We had a fight, a real fight. We had strikes,—hard, bitter strikes. In 1934 we fought and gave of our blood to get just a letter of recognition from the Company.


MAN! WHAT A SCORE WE'D MAKE IF HE DIDN'T HAVE TO PLAY WITH ONE HAND TIED BEHIND HIS BACK!
LABOR

In those days, most of the workers were Negroes; that was before the company began putting in machines to get more and more ore out of less and less men, and began to hire white workers for the machine jobs. But we built our union and it was a stronghold in the South. Life began to change for me and for other black workers. It changed for all workers—white or black. We made the company bargain with us: we raised our wages and cut our hours, got paid for overtime and extra pay for night shifts. Every year we hammered away to change life some more and we did change it. I took part in my local's work and was elected to office by the workers. I became a recording secretary and then vice president.

VOTERS LEAGUE

In 1942 I became a member of the District 5 staff and went out to help other workers to organize and change their life. I joined the NAACP, the National Association for the Advancement of Colored People. I am vice president of the Besemer branch of the NAACP.

It was about this time that I began to help organize the workers' vote and became President of the Bessemer Voters' League. Nowadays it's almost an accepted fact in most areas of the South that the

Negro is not only going to vote, but that he is entitled to vote.

Even in those sections where the whites intimidate Negroes and keep them from registering and voting, they know that this intimidation can't last much longer. They know that Negroes are bound to vote. And they know that day is just around the corner. In several cities of the South white politicians literally beg for the Negro vote and make promises of what they will do in return for that vote.

WE CHANGED OUR LIVES

During this period—back in the early 1940s, I went to Conventions of this great union, and saw workers of all races and creeds working together to make a better life.

The union has been an education to me. With our organized power, we changed life a lot since 1933; yet my skin has not changed: it was black then and it's black now.

What has changed? Our **power** has changed. We workers, white and black, have found that by sticking together as workers, we can make the company play a different tune.

Maybe I can make this point better if I let Mr. J. P. Morgan tell it. You know J. P. Morgan once was called in to testify before a committee of Congress. Morgan was so rich he couldn't tell the committee just how many workers were sweating to produce his pile of profits. That was before Harry Bridges and the longshore workers had built their great union, and raised wages. So one of the members of the committee asked J. P. Morgan this question:

"Do you think $10 a week is enough for a longshoreman to earn?"

And what answer did this big boss give? He said:

"I do not know, sir. If that is all he can get and he takes it, I should think it was enough."

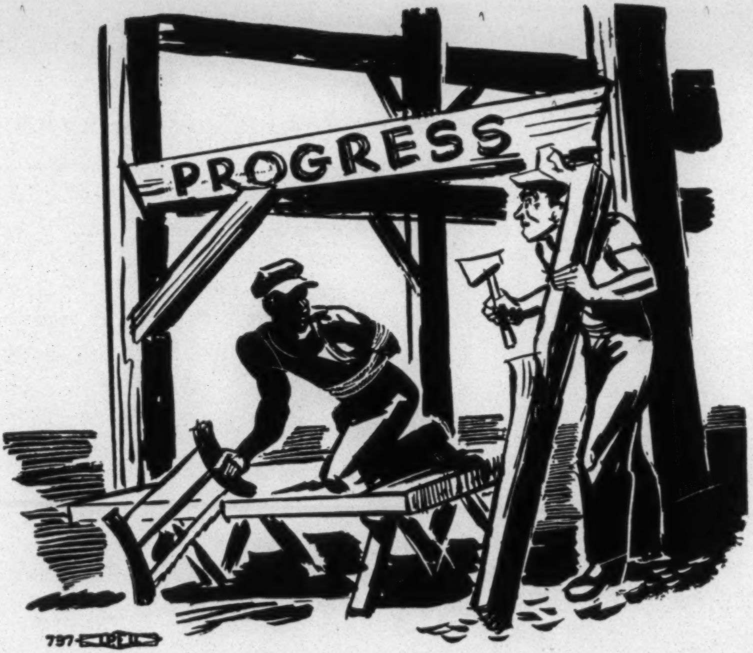
How do you like that?

What was he saying and admitting? He was admitting that we workers get as much as we have the **power** to get.

He was admitting that as long as the bosses are **organized** and the workers **divided,** profits will be high and wages will be low.

MORGAN WANTED TCI

It was just about at that time when J. P. Morgan bought the Tennessee Coal and Iron Company. Why did he want that company? He wanted it because he knew he could make bigger profits in the South by paying lower wages. He knew he could sweat



"I could get a lot more done if you'd untie my other hand."

the workers longer and harder. **He wanted TCI because the workers in the South had less power than anywhere else in the country.**

Why did the workers have less power? **Because they were divided, divided into whites and blacks.**

And who was dividing the workers? Who was keeping them apart? **The same J. P. Morgan and his Wall Street pals.**

When Morgan and his pals count their profits, they don't have two piles; they don't have one pile of white dollars and another pile of black dollars.

No, profits are just one big pile that comes out of the workers' backs; and the more the bosses can divide us and hold us down, the bigger the profit pile is.

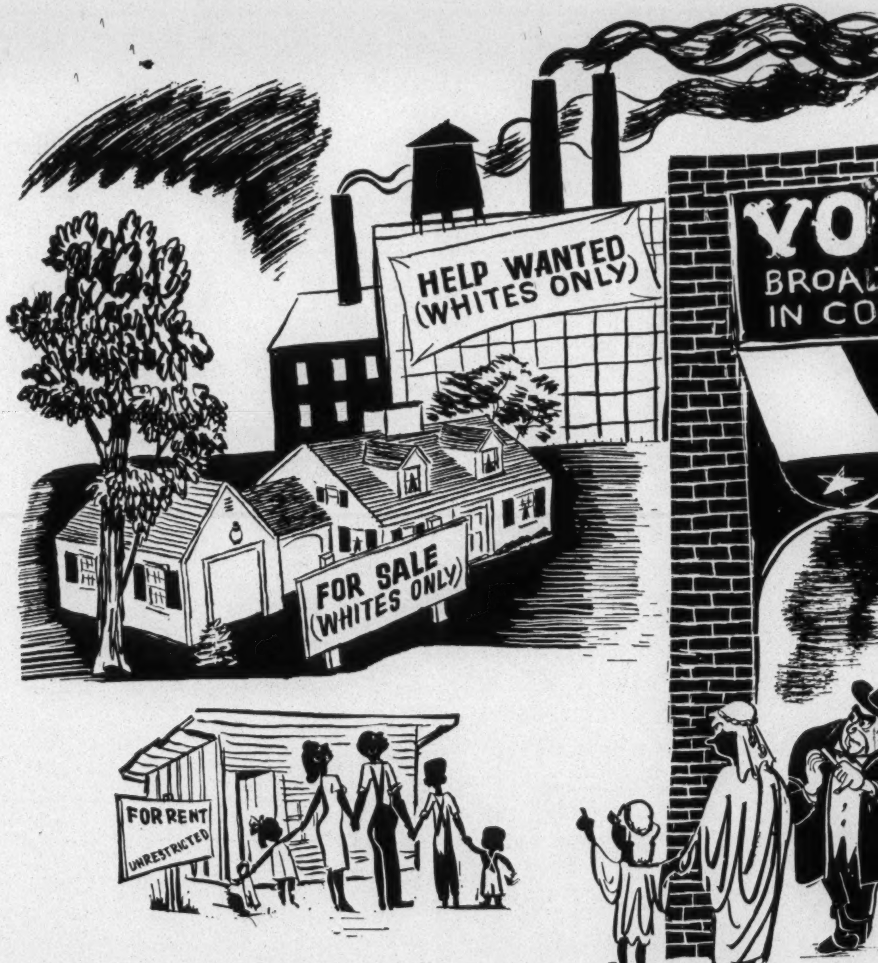
What we workers get depends on our organized power; and brothers and sisters, it's just plain common sense that the workers as a **whole** are going to have less power to deal with the bosses if Negro workers and Mexican-American workers are held down.

You just can't deny a Negro worker or a Mexican-American worker **his** rights without cutting down the rights of **all** workers.

When J. P. Morgan was telling that committee that $10 a week was enough for a worker, a man by the name of Woodrow Wilson, who was President of the United States, was writing this:

"The masters of the Government of the United States are the combined capitalists and manufacturers of the United States."

That's the **minority** I want to talk about. That's the minority, the handful of **bosses**, who run the country. How does this **minority** get what they want


HELP WANTED (WHITES ONLY)
FOR SALE (WHITES ONLY)
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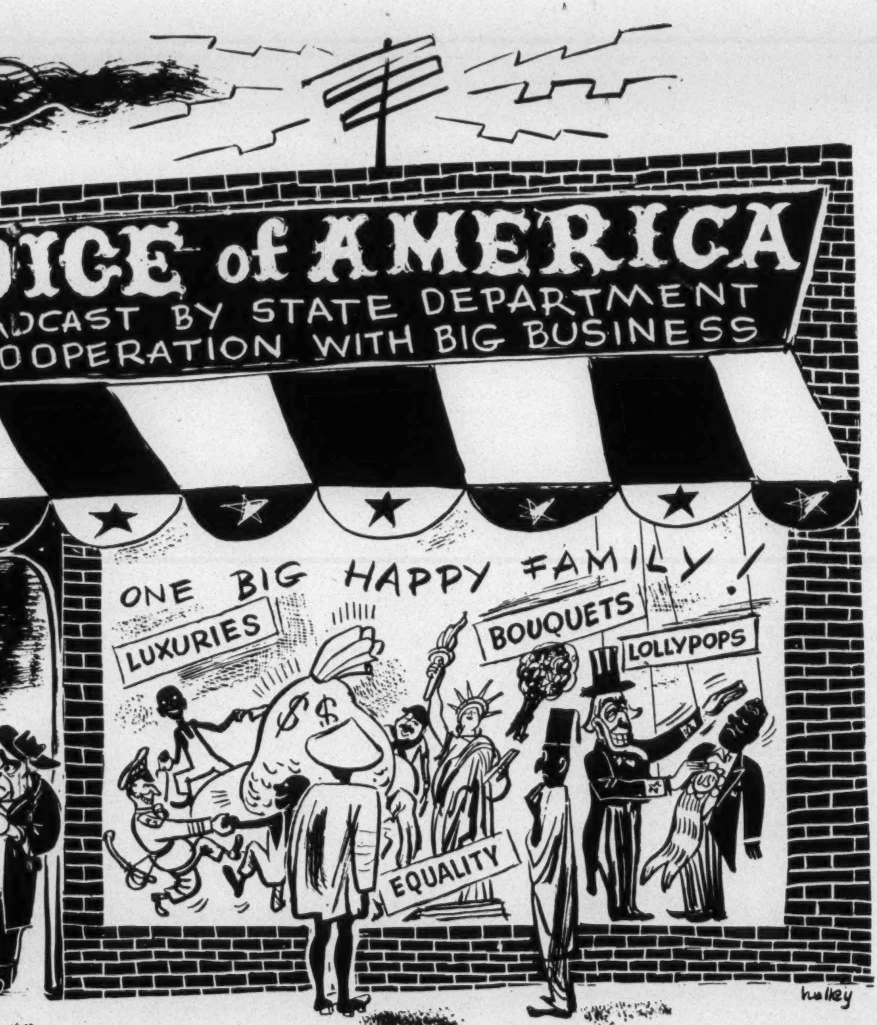

ICE of AMERICA
DCAST BY STATE DEPARTMENT
OOPERATION WITH BIG BUSINESS
ONE BIG HAPPY FAMILY!
LUXURIES
BOUQUETS
LOLLYPOPS
$ $
EQUALITY
halkey

nerica over there, too?"

against the will of the great majority of Americans? They get it by dividing the workers; they get it by denying equal rights to Negroes and to Mexican-Americans. They hold down **all** the workers by denying rights to **some.**

BOSSES ARE MINORITY

And what I say we must do in this country is to put an end to this policy whereby the great majority of the people are run by a handful, a minority. We must prove to every white worker in this land that his own power and rights as a worker are cut down so long as he agrees to denying equal rights to another worker because that workers happens to have, as I have, a black skin.

We must show that every step of progress we have made as workers, we made by organizing the power of all workers; and every weakness we still have comes from our failure to fight for equal rights.

Brothers and sisters, this is an old game of a handful of men running the lives of the great majority. It's an old, old game.

Let me take you back to a convention held in the city of Philadelphia in the year 1787. Today, the writers of history must admit that was a **secret** convention, a convention where owners and bosses got together to decide how they were to control the majority.

At that convention were slaveowners, a handful of men who owned other men and land, and who had great power. They wanted to protect their power, and here's how they did it. Look at Article I, Section 2 of the Constitution. It says there that each state was to have one representative in the House for every 30,000 people; and it says that this "shall be determined by adding the whole number of free persons . . . and three-fifths of all **other** persons."

SLAVE OWNERS HAD PLANS

What did that mean? It meant that eight thousand owners of land and slaves had the **vote,** the **poltical power** firmly in their hands. If there were five million slaves, three million of these could be used to entitle their owners to elect slave men to Congress. Eight thousand slaveowners could elect 100 Congressmen without even taking off their hats.

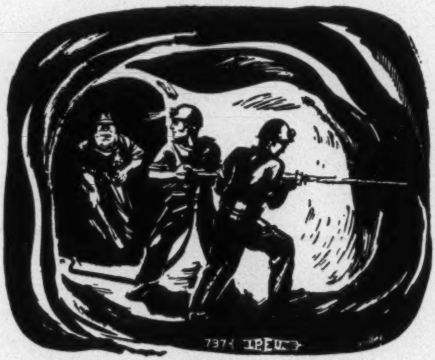
With such power, a minority, a handful of slaveowners, could run this country against the majority.

And they did.

They tried to spread their power over the whole West and, yes, all over South and Central America. They made war on the people of Mexico in 1846 and had plans to make the whole land a country of slaves.

PROFITS FROM SLAVERY

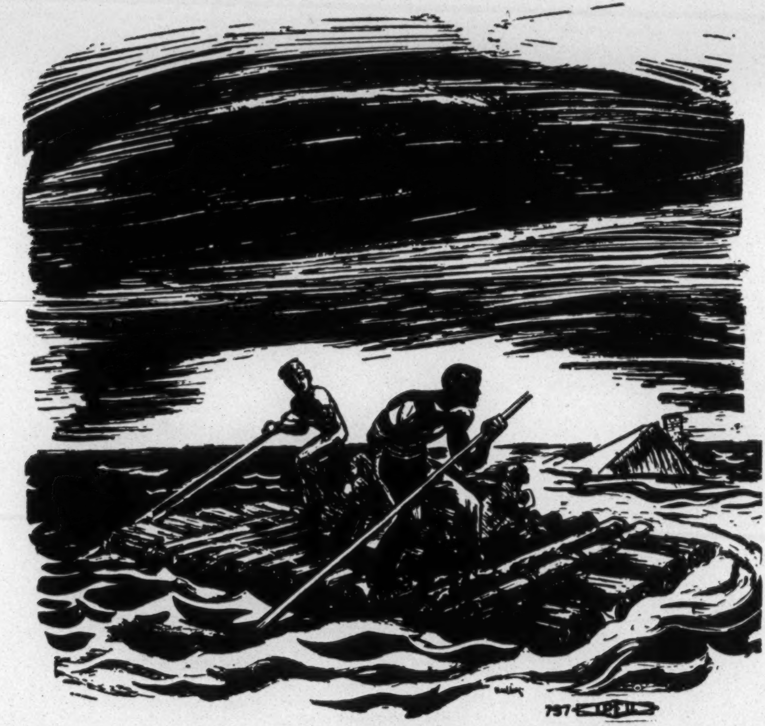
If you look in the Congressional Record of February 23, 1849, you'll see this note by a Senator Foote of Mississippi:



"No one, acquainted with the vast mineral resources of California and New Mexico, and who is aware of the peculiar adaptness of slave labor to mining, can doubt for a moment, that were slaves introduced into California and New Mexico, for the purpose of being employed in the mining operations, their labor would result in . . . profits not heretofore realized by the most successful sugar planters of the country."

You see, this handful of slaveowners were planning to have slavery in the whole West, and if they had won, **we would all have been working as slaves —white and black, Mexicans—all of us.**

So you see, the color of a man's skin or his nationality is just an easy and handy excuse to live off his back.



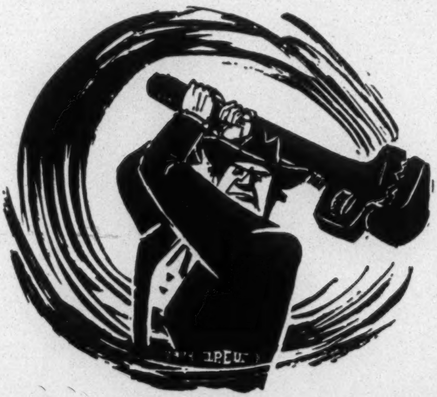
"We'd all have a better chance if you'd untie my other hand."

And that was just what one of the old slaveholders—John Calhoun—meant when he said this: *"There has never yet existed a wealthy and civilized society in which one portion of the community did not live on the labor of others."*

There have been white slaves and brown slaves, yellow and black, and those who lived off of their backs used whatever excuse they found useful. The President of the slave system, Jefferson Davis, himself admitted that **they were the first to use the color of a man's skin as the excuse to rob him of the fruit of his labor.**

"This, our new government (he said), *is the FIRST in the history of the world based on this great . . . moral truth. Its cornerstone rests upon the great truth that the Negro is not equal to the white man and subordination to the superior race is his natural and normal condition."*

When the slave system was no more, the lords of Wall Street kept that lie alive, as an excuse to hold down all the workers. And every time there is a dirty deed to do in this country against the workers and the majority, we find a coalition of Southern poll tax Congressmen and Senators lined up with labor haters in the Republican Party to throw a wrench in the path of progress.



LACK OF POWER

We can be as strong as we want in the rest of the country; we always have to come face to face with lack of power of the workers in the South.

We have heard a lot about the differential in Southern wages. But not only our wages are lower. **In every way, we have less.** We have less paid holidays, shorter vacations, watered down seniority, smaller shift differentials, weaker overtime pay provisions, and so on, and so on.

That differential comes from holding down the power of the Negro workers. Every white worker in the South pays for our lack of equal rights. And every worker in this land pays for it, too, because if we have less power in this land, capital has more.

SPEAK FOR MAJORITY

I have learned, Brothers and Sister, that my rights can't be cut without cutting yours. I have learned to be bold about this matter and to warn that to fight for Negro rights or the rights of Mexican-Americans is not fighting for special consideration. We are demanding that if American labor wants to exercise its majority, democratic right in this land, we will have to put an end to laws and practices which enable the bosses to hold down **all** by sitting specially hard on **some.**

I am not here to speak **for** a minority. I am here to speak **against** that minority of big business who run this land by dividing the power of the many.

Often when a man speaks as I am speaking, someone shouts and says—"Go back where you came from." Well, I am going back. I'm going back home to the South, and I'm going to work there and fight there and organize there until my people can walk that land in dignity.

A QUESTION

Let me recall one thing to your minds before I close. Back in the days after the Civil War, when for a time the power of the big landowners was broken, my people were for a few short years—free. They worked and built unions and united with white workers for a common program. But then Big Business got together with the former slave owners and made a deal. They made a deal to sell the people down the river again. And speaking of that time, the great Negro writer of history, Dr. W. E. B. DuBois, asked this question:

"Suppose for a moment that Northern labor had stopped the bargain of 1876 and maintained the power of the labor vote in the South?"

Yes, just suppose that labor in America had stopped that sellout. Suppose all the unions had thrown their power into making Northern capital keep its promises to give the former slaves some land to work. Suppose labor had demanded that white and black in the South should have land to work and that the big plantations should be broken up. What would have happened?

The whole history of labor since that time would have been different. We would not be fighting for our lives today against a well-organized and powerful gang of bosses. We would have had no Taft-Hartley injunctions. The power of a united workers' movement would show itself in every side of our lives.

Well, it didn't happen. **But it pays to ask that question, because what we failed to do before, we can and must do now.**

ALL OVER THE WORLD . . .

Labor now has the organization , the understanding and the experience to put an end to the discrimination against Negroes and Mexican-Americans and other sections of labor. All over the world, Wall Street is finding it can no longer split and divide. All over the world, the people are aroused and fighting for peace, for security, and for independence. And no union is more prepared and ready and schooled to lead that fight than our great Mine-Mill.

Speaking for the Negro workers, I say we ask no special privilege. Just help us to get our hand free that's tied behind our back—and you'll find there'll be no power in this land that can hold back the American workers.

OCT. 17, 1916

Press and Education Department

International Union
of Mine, Mill and Smelter Workers

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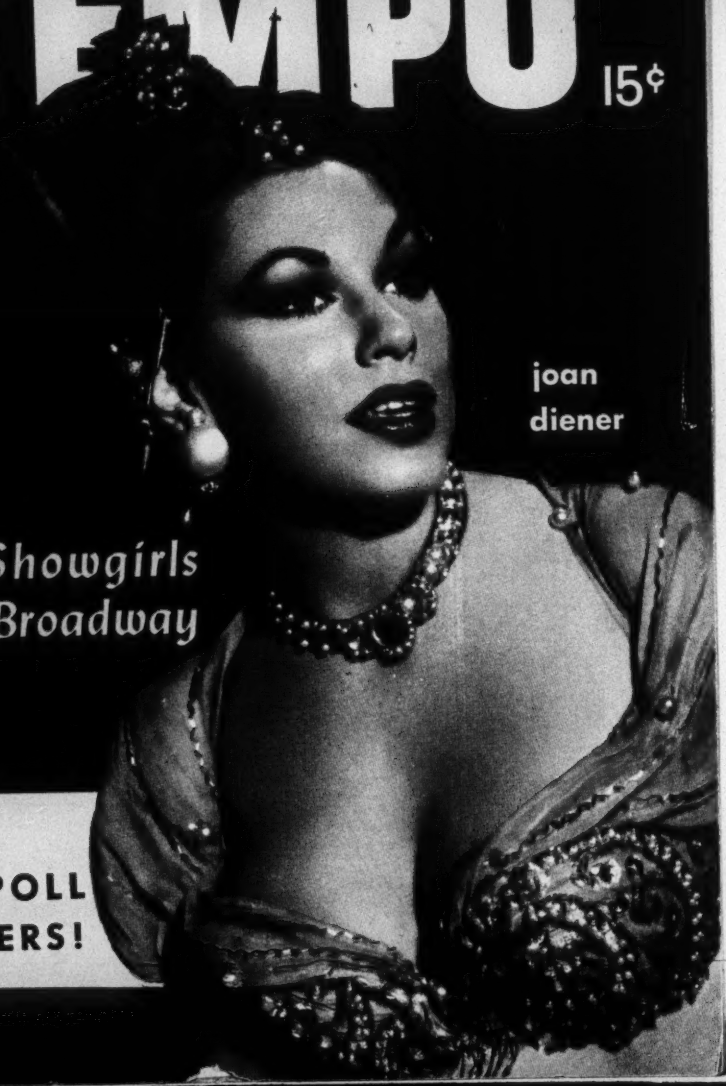

joan diener

How Showgirls Save Broadway

TV POLL WINNERS!

New Name, New Team? Three keys in the new Baltimore Orioles (the old St. Louis Browns) are manager Jimmy Dykes (top), scrappy catcher Clint Courtney (below) and (left) outfielder Vic Wertz (see "Sports")

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● ON CAMERA IN WASHINGTON

Dishes went unwashed, meals untouched, and business slowed to a halt as Washington's TV drama of the year—the Senate Investigations Subcommittee hearing of the Army-McCarthy dispute—went on the air. Before a thicket of mikes and cameras in the columned Senate caucus room, the leading characters (*p. 2*) unwound the big mystery: Did Sen. McCarthy and his aides use improper pressure to get a soft Army berth for drafted, ex-aide G. David Schine? Or did the Army try blackmail to block a probe into alleged mishandling of Reds in the military?

But McCarthy added still another mystery: that "clever Pentagon politicians" feared he'd uncover their own misdemeanors. He charged Asst. Defense Sec. H. Struve Hensel had plotted the whole fracas, to block a probe of his "war profits." "A barefaced lie," Hensel charged, threatening to sue if McCarthy repeated it without Senate immunity. (McCarthy didn't.)

As the public started making up its mind, a Gallup poll showed a 2-to-1 vote for the Army.

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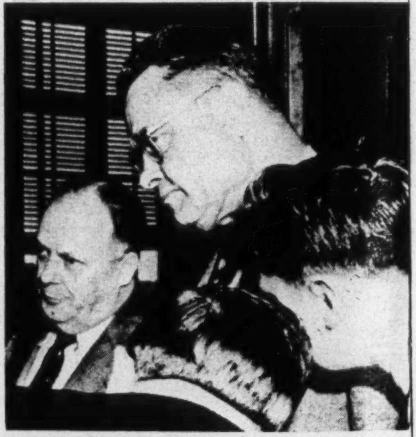
the lineup JOE vs. ARMY

Sen. McCarthy

Army Sec. Stevens

Asst. Defense Sec. Hensel



Chairman Mundt, Counsel Jenkins

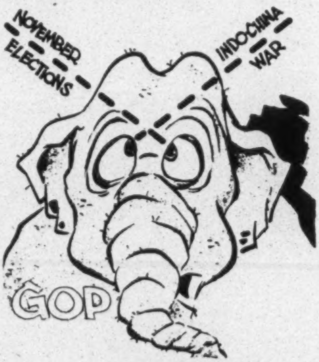
Ex-McCarthy aide Pvt. Schine

McCarthy aide Roy Cohn

Damned If He Does . . .

Republicans paced as State Sec. Dulles faced the Reds at Geneva (*p. 15*). GOP Congressional leaders opposed agreements as "Munichs," but feared no Indo-China solution might mean sending GIs there, and political disaster.

The Split: More Democrats than Republicans were backing Dulles. Leading obstacle was, ironically, GOP Senate Majority Leader Sen. Knowland. His group's worries deepened after Vice-Pres. Nixon's "off-the-cuff" statement that GIs might be sent to Indo-China. They charged such efforts to "Acheson holdovers" in the State Dept. With elections looming, they remembered what Korea did to the Democrats in '52.



Dobbins in Boston Post

Crossed Up

Back to the Fold?

Paul (*Ol' Man River*) Robeson, the Red's showbusiness prize, chose Ed Murrow's CBS-TV *Person to Person* to renounce communism, blast its doctrines.

Tragedy of Errors

Camp Carson, Col., authorities announced they'd wrongly jailed Pfc. Richard Gillings, pending a court-martial for sleeping on guard duty. The Academy, S. D., soldier had been punished previously by reduction in rank, they said, thus was put in double jeopardy. But the discovery came too late. On Jan. 10 he had been shot dead trying to escape.

John

Allan Morrison, Eastern ed

statement from Paul on item appearing

has asked him to secure a statement fr

Tempo — Atlanta, —
1140 Broadway

Lo4-0776

editor of Ebony, will call you re

g in Tempo magazine. His national office

from Paul.

George

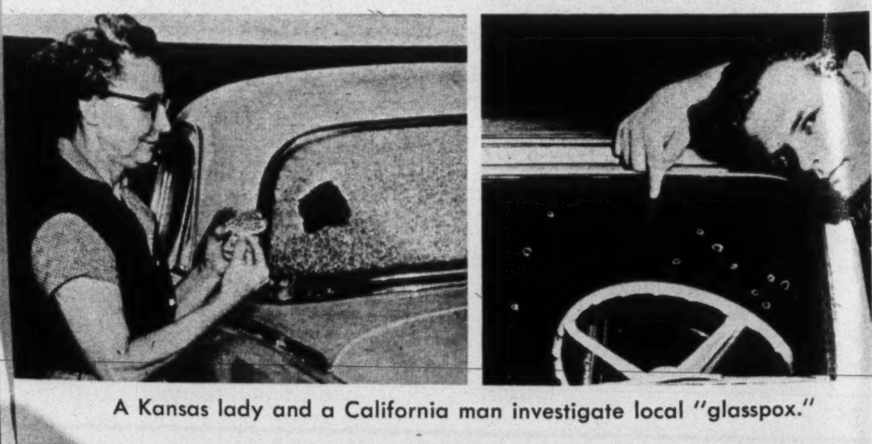
-Pg 3, "Back To The Fold."

Primary Surprises

In Ohio, the aides of Rep. George Bender (R) found a shocker among the 71,000 signatures of Ohioans urging him to run in the Senatorial primary. On the list: William Saxbe, who signed before deciding to run against Bender himself. . . . In New Jersey, GOP voters resoundingly ignored a Congressional bid by "100% pro-McCarthy" J. Parnell Thomas, ex-Congressman who served a prison term for payroll padding. Said pro-Ike victor, Rep. William Widnall: "You need more than McCarthy as a platform."

A Rash of Glasspox

From Washington State to Massachusetts came tales of "glasspox," a rash of pitted auto windshields (*below*), even shattered spectacles. The mystery, blamed first on B-B gunshot when it started in Seattle, was attributed by the public to radioactive H-bomb ash. But some scientists pooh-poohed the theory, blamed defective glass or normal wear and tear. As stories grew wilder (with tales of windshield "explosions"), some probers thought it looked more like another "flying saucer" scare.



A Kansas lady and a California man investigate local "glasspox."

the GIRL who crashed politics

Roz stands amid the campaign balloons that boosted her in politics.

LOS ANGELES – Here in the capital of film fantasy, a real Cinderella tale is rounding out its first year's run. It's the story of dark-haired, flashing-eyed Rosalind Wiener, 23, the nation's youngest legislator, who last June – a year after reaching voting age – handily trounced eight male contenders to win the job of councilwoman in the nation's third largest city. With only a minimum of law-making experience from college – but plenty of moxie – Roz Wiener has amazed her all-male colleagues. The 34 years since the last lady legislator, they admit, may have been too long.

Today, Roz Wiener looks back on the past 11 months as a mixture of education and fun. "Some of the courses I took in school have come in mighty handy," she recalled to TEMPO as she leaned back in an out-sized, leather-covered swivel chair at the L. A. City Hall. "I was lousy in statistics. But when I started dealing with actual budget problems, the whole mystery of facts and figures came to light. I was even able to clarify some puzzlers for my learned colleagues." Her work now keeps Roz hopping from daily hand-shaking sessions to probes of drainage, housing and smog. Add to that a heavy speaking schedule, for Miss Wiener is an oddity even in unconventional L. A.

But the oddity stage is about over in the council, although it's had its moments. As, for example, when it was discovered the council chambers lacked a ladies' room. "That problem was quickly rectified," she smiled, but not before much razzing. (A local paper cartooned a towering City Hall looking down on a tiny outhouse marked, "Private: R. W.")

Rosalind Wiener

Knighthood in Flower

Extremes of chivalry still emanate from her colleagues. "They give me the floor when I want to speak, laugh when I utter a politically naïve but pointed question, and, in general, treat me like one of their own children." This childlike feeling persisted, she says, until the council inspected a new bus. "My 'mature' colleagues tooted the horn, bounced on the seats, and acted like 3-year-olds," says Roz. "If I was immature, I decided I had plenty of company."

An active Democrat, young Miss Wiener was named to a committee in 1953 to pick a candidate from L. A.'s 5th District for the council. The group chose her. Her election chances were 100 to 1, but she and her youthful co-workers pushed hard for clean government, handed out thousands of bars of soap to dramatize the issue. Her opponents "were so busy slinging mud at one another that they forgot about me." In office until 1957, she's sure she'll beat the doubters' odds again.

Names Make News

The Clyde, Ohio, grave of Pvt. Roger Young, whose death in the Solomons in 1943 was recorded in a wartime ballad, received a monument. After 10 years' search for a fitting memorial, his parents marked the grave with a granite stone bearing his name and a replica of his Medal of Honor.

The names Isabelle, Gabrielle and Beatrice held special significance for Jacqueline, Comtesse de Castries, who waited, chainsmoking in Hanoi, for her husband, commander of beseiged Dien Bien Phu. Gen. Christian de Castries, internationally-known horseman, and a ladies' man with a Gallic sense of humor, gave these names to the beleaguered strong points he visited daily. (Gabrielle and Beatrice had to capitulate briefly to the enemy.) The beautiful Comtesse, 46, a noted horsewoman herself, married her daredevil husband four years ago in Paris, joined him in Indo-China last year.

The general's wife visits a wounded soldier in a Hanoi hospital.

Errors Rampant

Toronto discovered its 120-year-old coat of arms was inaccurate, and prepared to fork out $600 to have it redesigned by the Royal College of Arms. Purists complained that the crest—three lions, a shock of grain, a beaver and a steamship, flanked by Britannia, an Indian, another beaver and the Crown—had two lions and one beaver too many, and no right to the Crown without the Queen's permission.

Pitfall

An unidentified Ottawa motorist, arrested for weaving his car from one side of the road to another, denied in court that he had been drinking. He was merely trying to avoid the holes in the street.

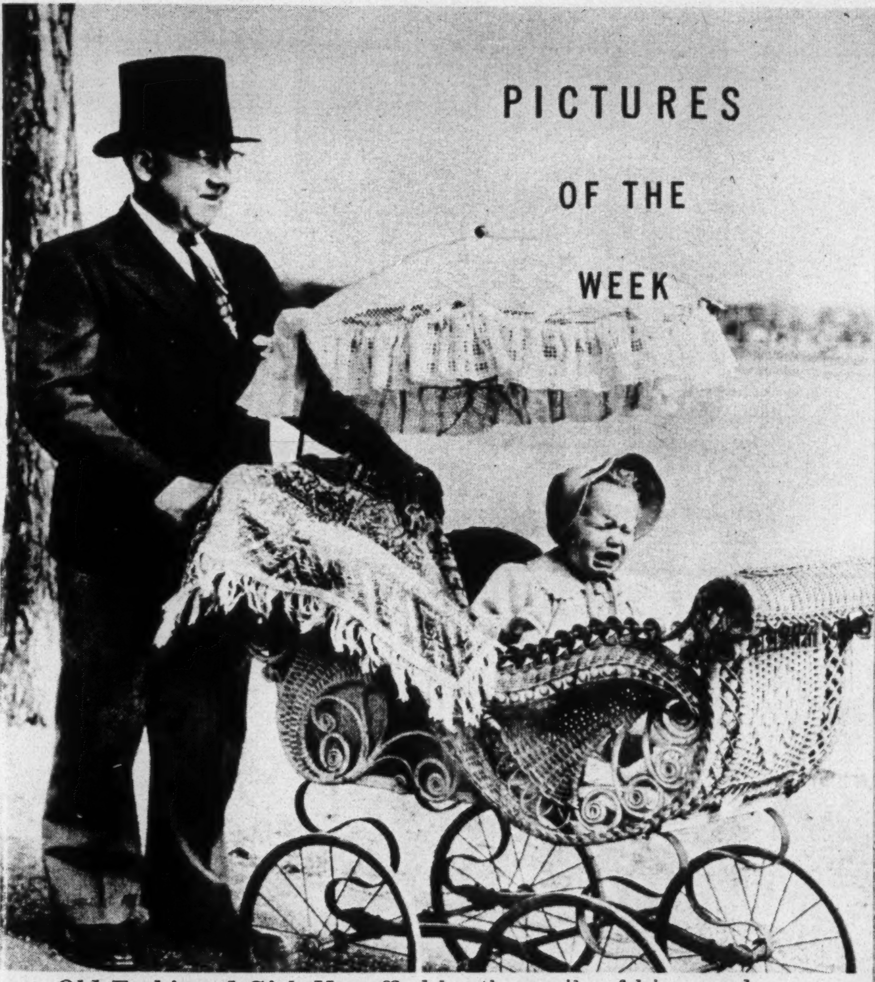
The Million-Dollar Mailman

The U. S. kept an eye on Canada's $1 million electronic mail sorter, to get its first official test in July. The gadget, custom-made to relieve Canadian mail clerks from memorizing all Canada's mushrooming villages, towns and cities, will route 150,000 letters an hour. Once installed, the only man-handling that outgoing mail will get will be from coders who will translate addresses into unseen fluorescent markings. After that, an electronic reader will flash the code to the central brain, which will "route" the letter. When similar machines, using the same code, are installed elsewhere in Canada, a letter can be routed to a city's individual delivery box without further human work. (Each piece of U. S. mail is handled 11 times, and sorting takes up half the total work hours of all U. S. postal employees.)

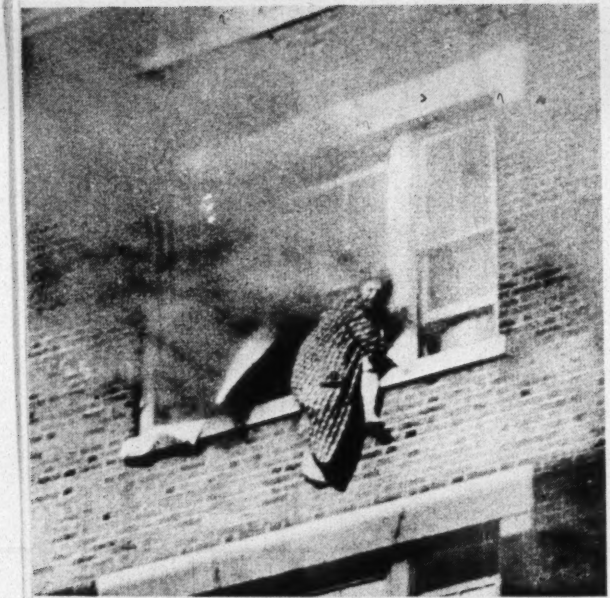
First Things First

The Windsor, Ont., area now has more TV sets than bathtubs—77,000 sets, only 76,000 homes with tubs.

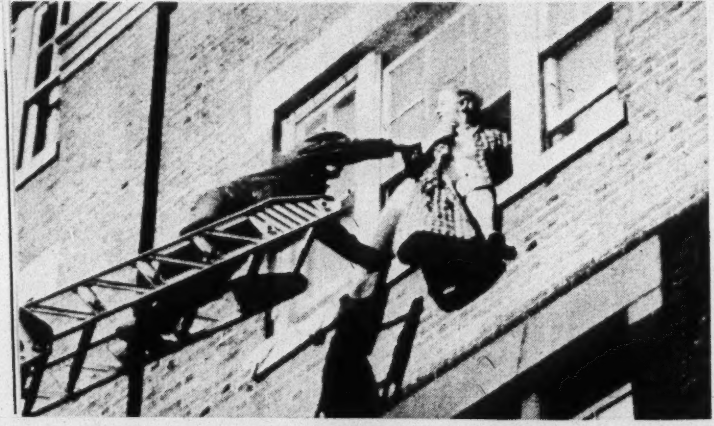
PICTURES OF THE WEEK



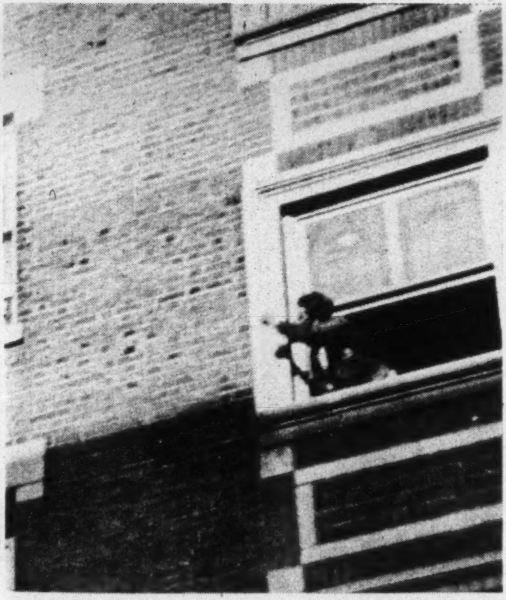
Old-Fashioned Girl: Unruffled by the wails of his granddaughter, John Hedberg of Minneapolis, Minn., takes her for a ride in the carriage in which his wife rode as a child.



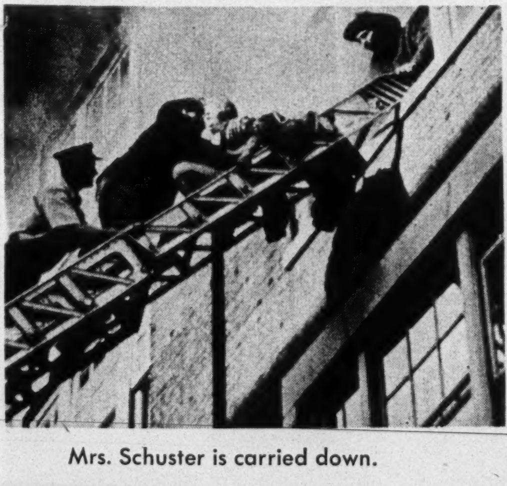
Mrs. Schuster cries for help.



A fireman reaches out to save her.



A neighbor begs her not to jump.



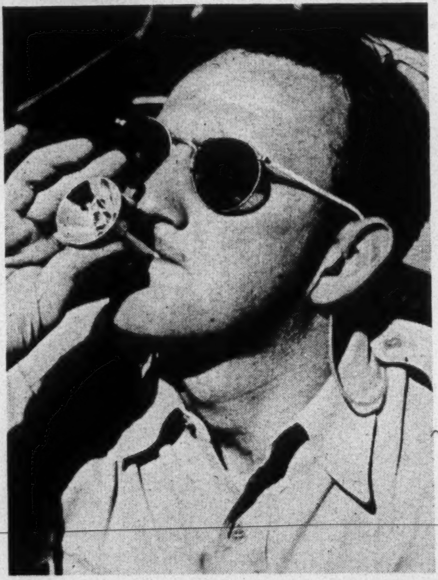
Mrs. Schuster is carried down.

FIRE!

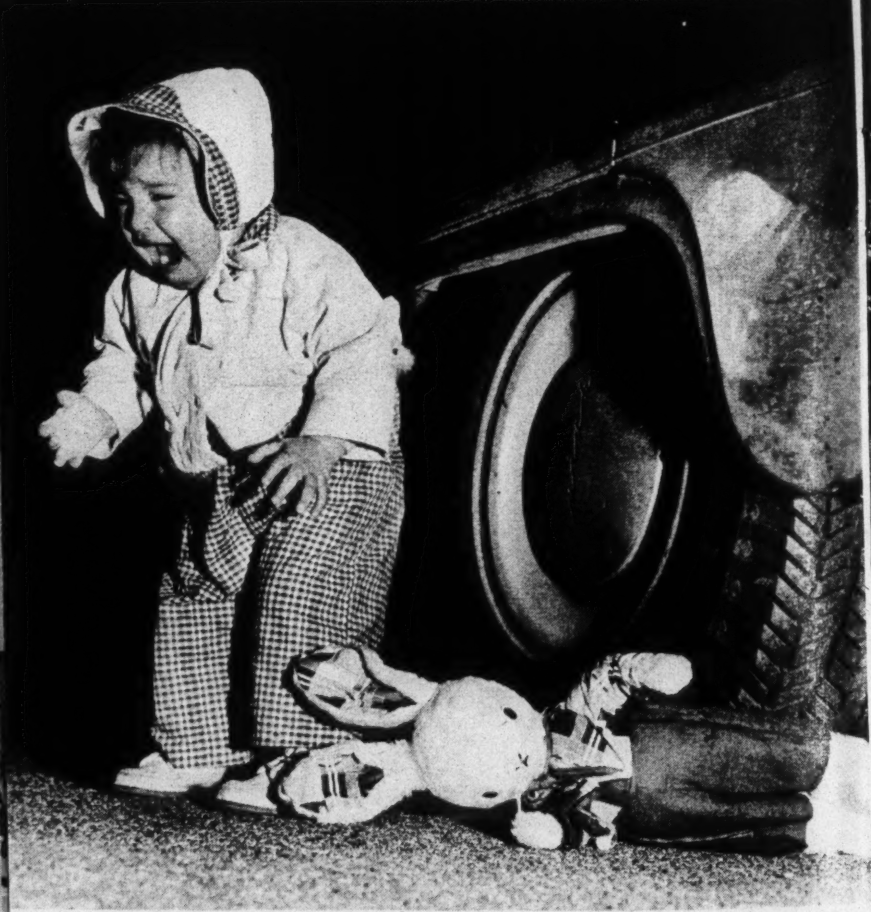
Responding to cries of "Fire," two 14-year-old boys, Marvin Kalfin and Robert Weinfeld, grabbed their cameras and ran to the scene of a fire in their Bronx, N. Y., neighborhood. They came up with some of the year's best spot news photos (*l.*), showing Mrs. Anna Schuster, 53, trapped on a ledge outside her burning apartment, where she cried for help, was begged not to jump by a neighbor, finally was carried down a ladder by firemen and rushed to a hospital in critical condition.

Sitting Pretty: A truck in Rome, Italy, lifts its nose toward the sky and sits down (above), after its heavy load shifted and threw it off balance. Below: Sitting in a Berlin, Germany, sidewalk cafe with some friends and calmly sipping coffee, a huge zebra (the kind with two little circus clowns crouched inside it) makes passers-by gape.

Two Cigarets: These smokers light their cigarets the hard way to demonstrate two new advances in science. L.: Sharon Lee Brumley lights up from General Electric's new infrared lamp. The new lamp – in the form of a quartz tube – will be used in scores of heating and cooking processes. . . .



. . . An assist from the sun ignites this cigaret, via a flashlight reflector which focuses solar rays to get the necessary heat. The principle is the same as that used in Convair's new 120-inch solar furnace, which will draw on the sun's energy for heating.



Happy Ending: Nancy Sarno, 1, of Scarsdale, N. Y., weeps for her stuffed rabbit after it was run over. Nancy's tears turned to laughter when she found the doll was unhurt.

From Panmunjom to Geneva

The Korean peace-talk marathon opened in Geneva with little prospect for success. Best hope: a way to prevent a new outbreak of war.

Formulas: The West's plan for Korean unification, based on all-Korea free elections, would ultimately liquidate the Reds. Peiping's formula, a government made up of North and South Korean officials, would liquidate ROK Pres. Syngman Rhee. Neither side was likely to give in. U. S. strategy: to block all Red attempts to gain big power status for China, get the U.N.'s Dag Hammerskjold named chairman.

How Ambassadors Get Ulcers

The MVD, Russia's terrorist secret police-spy network, was cracking up—due to purges in the wake of MVD Chief Beria's downfall. Two agents sent on a murder mission to West Germany asked for sanctuary. And Australian police rescued Mrs. Evokiya Petrov, whose agent-husband had already defected, from two burly Red guards trying to spirit her off to Moscow (*below*). Soviet envoy Generalov promptly collapsed from "nervous strain."

Red guards hustle Mrs. Petrov toward Moscow-bound plane.

The King's English: Due to a misprint in official documents, British Ambassador Sir Gladwyn Jebb, being greeted by French President René Coty, has become irrevocably known to the Paris public as "Sir Jeep."

←

Air Lift for Indo-China

As the U. S. debated sending GIs to Indo-China (*see p. 3*), a battalion of French paratroops was rushed from Paris, via a hastily organized American airlift, to bolster sagging defenses at Dien Bien Phu. An all-out Communist drive on the encircled fortress was expected before the monsoon rains bogged down supplies from China. A Formosa report said 50,000 Red Chinese troops, wearing Vietminh uniforms, were already in Indo-China, and 150,000 more were poised on the frontier for an invasion.

Big Blow for Freedom

TEMPO Exclusive – Sabotage by slave workers caused a chain of explosions in the Jachymov uranium mines in Czechoslovakia, underground sources told TEMPO's Berlin bureau, and production has been halted. Three blasts on April 7 killed 16 persons, injured 40, and wrecked buildings within an area of three square miles. The Russian mine director declared martial law and his two Czech assistants, Jan Vodicka and Josef Marek, were summarily executed, along with eight other Czech Communists. A corps of Soviet mining experts arrived from Russia to get production rolling again. Jachymov is the main source of raw material for Russian A-bombs.

Buddha on the Ball

Barefoot, Queen Elizabeth II climbed the stairway of the Dalada shrine in Ceylon to look at Buddha's tooth. Tradition says it will rain whenever the tooth is taken out of its seven gold caskets and, sure enough, as the Queen departed it began to rain.

Defiant Yoshida

Two top officials of Japanese Premier Yoshida's Liberal party faced arrest for allegedly taking bribes from shipbuilding firms, but Yoshida defied demands for his resignation. He told his cabinet he won't step down until anti-Communist bills urged by the U. S. are passed by parliament.

Back-Bench Revolt

Britain's Labor party headed into its worst crisis as Left-winger Aneurin Bevan challenged former Prime Minister Attlee's leadership. He quit the party's "shadow cabinet" in a huff when Attlee approved the Churchill government's decision to go along with U. S. policies in Asia, was expected to demand a party conference to repudiate Attlee.

→

Romance in Moscow: Americans in the Soviet capital take time out from the cold war to attend the first wedding of an American there in two years. Embassy clerk Dillard Duncan and his Danish bride, Ulla Schmidt, kneel at the altar in the chaplain's home.

SO THEY SAY...

"Author-critic **Louis Kronenberger:** "When two American couples are riding in a car, if they are working-class, the wives—one in front, one in back—sit next to their husbands. If the couples are middle-class, the men generally sit in front and the women in the back. It is only in the upper-class level that each husband sits next to the other man's wife."

Novelist **Ernest Hemingway:** "If my books didn't sell, I think I'd be a bear trainer. I like to wrestle with bears."

Keyport, N. J., Mayor **Herbert Rothenberg,** commenting on a fire department drill with smoke-pots in which three firemen were overcome with smoke-poisoning and a bystander got a black eye when a hose was accidentally turned on him: "Extremely realistic."

N. Y. C. wild-animal dealer **Henry Trefflich:** "Gosh, how I'd like to run across a dinosaur! I could peddle him in 10 minutes and retire for life."

Dominican playboy-diplomat **Porfirio Rubirosa:** "To stay young you have to do the things young people do. That's what I do. When I start playing it safe, I'll be old. Sportsmen are trained to give their all."

N. Y. City Opera's stage director, Dr. **Otto Erhardt,** to the orchestra as he lay inside a kettle drum into which he had fallen from the stage during a rehearsal: "Don't stop! Go on. I'm all right."

Moscow Radio: "Attempts are made to impress on American boys and girls that war is inevitable. Even in learning the alphabet, the first letters the American schoolchild reads are 'A' for atomic, and 'B' for bomb.""

Marilyn Monroe DiMaggio at her first studio press conference since her marriage, while taking off her belt to demonstrate her dress (*above, r.*) to reporters: "I'm not yet. But I want to be. Pregnant, I mean. Joe and I want a lot of little DiMaggios." Cracked NBC newscaster John Cameron Swazey: "So would the New York Yankees."

GOOD NEWS

Fresh relief for poison ivy victims was announced by two Cincinnati doctors. They found a hormone drug, hydrocortisone, 66-100% more effective in treating poison ivy and poison oak than other hormone drugs.

Wendell's plastic polyhedron

Foot-sore golfers cheered a report that 4,000 powered "Golfmobiles" would be on courses this summer.

A new career for the blind was pioneered by blind Donald Wendell (*l.*) of Decatur, Ill., a student at Southern Illinois U. Wendell is now developing the first workable Braille instruments to allow the blind to do mechanical drawing.

● EDUCATION

Training in Democracy

A new vote had to be taken when 546 ballots turned up in a Monmouth, Ill., College student election. Only 535 voters had registered.

The Arkansas Plan

Fifteen Arkansas colleges began a $10 million experiment, financed by the Ford Foundation, in teacher training. On the theory prospective teachers should get a well-rounded cultural background before starting their professional training, students will take a four-year liberal arts course, then be paid $125 a month as "teaching interns" during a fifth year.

Wesley (second from l.) gives a criminal faith, but doubts himself.

Faith and the Method

The Methodist Church has followed the Lutherans' great movie success with *Martin Luther* with a movie about its own founder, *John Wesley*. Made in Britain by Methodist movie magnate J. Arthur Rank (who produced it at cost—$200,000), the color film is set at Epworth Church, Oxford U. and London's St. Paul's Cathedral—the background for the 18th century Wesley brothers. The movie stresses John Wesley's struggle as a sober, disciplined clergyman to find the reality of faith.

Wesley finds faith at last.

The Girls That Men Prefer

A man once burned by a blonde may no longer prefer them, could even be impotent with them, said Prof. Alfred Kinsey. He explained: "Everyone is born with an anatomy capable of responding sexually. We don't know why one responds to a blonde or brunette—these are products of experience."

Faith Over Fear: Father Julius Busse, who three months ago awaited death from cancer without fear, sips a malted in a Parsons, Kan., hospital after showing sudden improvement. But, he says, the deadly disease is "just on vacation."

Holding Up Baby

A bizarre way to force parents to pay hospital bills for the delivery of their baby was uncovered by the N. Y. *World-Telegram and Sun.* Some N. Y. C. private hospitals, it found, kept the baby, even though the mother had been discharged, till the bill had been paid. Legal experts said the action was illegal, amounted to false imprisonment.

Don't Annoy the Animals

Ramu, the "wolf-boy" who was allegedly reared by the beasts near Lucknow, India, won't be taken to the zoo to find if he'll strike up a friendship with the wolves there. A skeptical scientist suggested such a test, but Ramu's doctors said the experience might be too much of an ordeal for him.

War for the Mind

Pres. Eisenhower has proclaimed May 2-8 as Mental Health Week. In this TEMPO *interview, Theodore Granik, founder and producer of* American Forum of the Air *and* Youth Wants to Know *(NBC-TV, and NBC-Radio, Sundays), discusses mental health with Sen. Alexander Wiley (R-Wis.).*

Granik: Senator, what is mental health?

Wiley: The National Assn. for Mental Health defines it "as the ability to get along with people; to accept and discharge one's responsibilities, to do a good job and get satisfaction out of it."

Granik: Apparently, quite a few Americans aren't doing so well along these lines, are they, Senator?

Wiley: The Association estimates as many as 9 million Americans. One out of every two patients going to a medical doctor is suffering from an illness which is tied up with mental or emotional disorder.

The cost of all this illness is staggering. The taxpayer alone pays out more than $1 billion a year for treatment of the mentally ill. There are more patients in mental hospitals than in all other hospitals combined.

Granik: What can we do about this?

Wiley: Dig into your pockets and give to the Mental Health Fund. Dig also into your minds and get rid of any "little foxes"–of fear, jealousy, hate, bigotry, lust. The foundations of mental health are established in our daily lives, by a sound family relationship. This means love and understanding between parents and children, and between brothers and sisters. It means faith, like that of the Apostle Paul who told us that "God hath not given us the spirit of fear, but of power and of love and of a sound mind." It means ethical conduct and clean living. Out of these fundamentals, a healthy mind and a healthy body are assured.

● SCIENCE

Atoms for Peace

In the midst of the turmoil in scientific circles over the Robert ("Mr. Atom") Oppenheimer "security risk" case, Pres. Eisenhower planned a world scientific powwow this year to study peaceful use of the atom.

What Bombsh?

Alcohol-injected mice in Japan were shown to live longer under atomic radiation than sober ones.

Astral Ash-Heap

A place to dump radioactive ash from atomic reactors will have to be found before A-power is made available to industry on a large scale, a Rutgers U. professor warned. His solution: Seal the stuff in tanker rockets and shoot it to Mars.

● AUTOS

Cheap and Useful

A $1 kit (paint, paste, brushes) for retouching auto nicks and scratches was put out by Color-Pak, Summit, N. J. . . . To take guesswork out of parallel parking, Whitehill & Co., Cleveland, unveiled the Autoparker, a $1 dashboard device that indicates the moment to turn the wheel. . . . For travelers, a German firm marketed a $4 gadget for pumping mattresses (*above*).

Exhaust for the exhausted

For tips on motoring safety, listen to Bill Cullen's *Road Show* every Saturday afternoon on the NBC radio network (2 p.m., EST).

J'Accuse! A gendarme's finger tabs Alexander Soubottine, 93, as the ex-Czarist general goes on trial for embezzlement in Paris. →

● CRIME

By the Numbers

Crime in the U. S. was growing by leaps and bounds. The FBI reported that since 1950, the U. S. population increased 5%, while major crimes jumped 20%. Compared to 1952, last year showed these upward swings: Rape was up 3.8%; robberies up 8.5%; auto thefts up 5.2%. Murder was down 1.2%.

Unkindest Cut of All

Detectives who arrested pickpocket Audrey Dryer, 31, at N. Y. C.'s St. Patrick's Cathedral, asked her about her recent activities, were told she had just left a hospital after an operation. When they checked, they found she had arranged for the operation with a stolen Blue Cross card.

● VITAL STATISTICS

Married: Susan Zanuck, 20, daughter of movie producer Darryl Zanuck, to TV film producer Andre Hakim, 38; in Las Vegas . . . Danna Lou Denning, of Elkhart, Kans., to Wes Santee, 21, fastest U. S. miler; in Lawrence, Kans. . . . Martha Raye, 37, TV star, to Ed Begley 30, a dancer; in Arlington, Va.

Died: Russell Davenport, 55, former *Fortune-Life-Time* editor, manager of Wendell Willkie's 1940 Presidential campaign; in N. Y. C.; of a heart attack . . . Daniel Kay and Donald Ray Hartley, 4 mos., 8 days, Indiana's two-headed baby; in Washington, Ind.

● MALE AND FEMALE

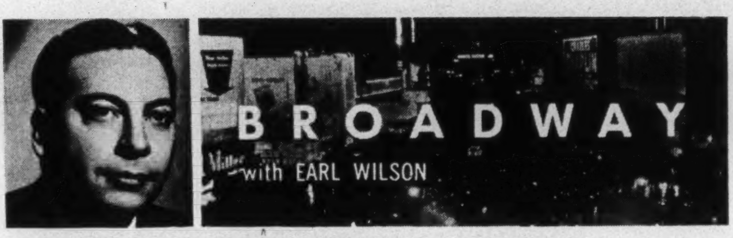
Stiff Upper Lip, Old Boy

A Birmingham, England, court awarded $9,096 in auto accident damages to William Jones, 45, when he testified he couldn't enjoy his wife's kisses after the loss of sensation in his lower lip.

Repeat Performance

As strip-teaser Barbara Atkins, 27, dropped her $25,000 suit, charging him with biting her on the left thigh (TEMPO, April 12), actor Sonny Tufts was slapped with a second suit in Hollywood. Asking $26,000, another strip-teaser, Margorie Von, 22, claimed that while on a yachting trip off California, Tufts pushed her on to a cabin bunk and "viciously" bit her on the right thigh.

Debuts: Both men-turned-women through surgery, Charlotte McLeod (l.) shies from N. Y. C. photographers and ex-RAF pilot Roberta Cowell buys gowns in Rome.



BROADWAY

with EARL WILSON

Talk about hard times! Tommy Manville, just turned 60, came into another $1 million of his inheritance—but said that isn't enough nowadays to get a new wife. . . . Washington calls piano-playing Vice-Pres. Nixon "the politicians' Liberace." . . . Marguerite Piazza, the wife of Bill Condon, "the Snuff King," took some snuff with her to El Morocco and a woman in her party took some on her lip. An accommodating waiter brought over an ice bucket and set it on the floor—to serve as a cuspidor. . . . **Herbert Hoover got off a funny.** When editor Basil L. Walters of Chicago and Detroit was introducing Chief Justice Earl Warren, he said that besides the three daughters, Warren also has three sons who fish and hunt. Spoke up Hoover: "The daughters hunt, too!" . . . **Dagmar complained about a room she got in a Washington hotel.** "Why, this isn't big enough to hold my brassieres!" she said. . . . Irony: Bobo Rockefeller told friends that she's again pawning things pending the completion of that $5,500,000 settlement. . . . **Suggested title for Rubirosa's Book:** Money Grows on Shes. . . . With Ava Gardner reported likely to do the Ruth Etting story in the movies, some people are complaining that Ava doesn't sing like Ruth. Henny Youngman retorted, "When Ava sings, who listens?" . . . **And didja know that there's now such a thing as bra jewelry**—to cover up the cleavage? . . . Railroad tycoon Robert R. Young, now in a bitter battle with the House of Morgan over the New York Central RR, was asked whether he had any idol as a boy. "Yes," he replied, "J. P. Morgan!". . . Maj. Art Frank feels the public is just waiting to find the results of the Army-McCarthy feud . . . "to find out whether the Army'll reign, or Schine."

WASHINGTON TEMPO

by JACK ANDERSON and FRED BLUMENTHAL

A top Federal Housing Administration official is "in the hands of the Chicago racketeers," according to an FBI report. A Chicago mortgage banker has sworn the official tried to shake down builders there for $10,000 to pay off a gambling debt to the mobsters. He allegedly approved shady deals in return for a "line of credit" with bookies.

• • • •

If your phone is tapped, it isn't the Secret Service. Despite a 98.3% record of convictions, the Service is the only Federal police agency that never taps wires.

• • • •

The racket-ridden International Longshoremen's Assn., struggling for survival on the East Coast, has made a secret deal with Harry Bridges' Communist-tainted waterfront union, still powerful on the West Coast. The ILA offered to let Bridges run two Eastern piers —one in Brooklyn, the other in Jersey City—in return for a financial transfusion. The ILA had first turned to Mine Workers' boss John L. Lewis, who wrote out one check for $275,000, then soured on the scandal-rocked union and cut off further payments.

• • • •

Sen. McCarthy's choice for "cleaning up" the State Dept., security chief Scott McLeod, wound up with a security risk on his own payroll. McLeod hired a New Hampshire restaurant owner—a political pal from back home—to help check on the security of incoming refugees. The FBI quietly tipped off McLeod that his pal had a brother who was a card-carrying Communist. McLeod promptly found that his friend was "medically unfit" and shipped him back to the Granite State.

JOHN HENRY FAULK'S U. S. A.

Diplomats are right handy these days at sending ultimatums. One hazard about delivering ultimatums to your neighbor is that he is liable to go ahead and do as he pleases and leave you standing there all dressed up in your ultimatums with no place to go. Diplomats might take a hint from ol' Joe Miner, a peace officer down in Texas. A couple of rough, tough characters were swaggering around town one time, and Joe, a rather timid guy, startled everybody by delivering an ultimatum to the characters that they had better be out of town within the next two hours or else. Just before the deadline, they left. Somebody asked Joe Miner what he would have done if they hadn't. Joe answered, "Well, I reckon I'd extended their time!"

Those dust storms they've been having in the Southwest are misery enough in themselves, but now the folks are having to put up with another problem—the everlasting, furious wind. A friend of mine in the Texas Panhandle wrote me that the winds have been blowing so hard that a drive-in movie had to stop a Western. The wind kept blowing Gene Autry off his horse!

Papers in Austin, Texas, my home town, have been carrying tales of a mountain lion scare in Travis County, Tex. It's the first time any panthers have been seen in those parts in over 25 years. They're contemplating sending for a professional mountain lion hunter to get rid of them. They don't have to go to that much trouble. Just let a mountain lion hear one newscast or read one newspaper on the present state of civilization, **and I don't care how ferocious he is, he'll tuck-tail and run for the wilderness.**

John Henry Faulk is heard over WCBS, Mon.-Fri., at 5:05 p.m.

HOLLYWOOD

with MIKE CONNOLLY

When she returned to work at 20th-Fox after her walkout, Marilyn Monroe was asked by a reporter if she's pregnant. She hesitated a moment, then replied, "I don't know how to answer that one but—no." . . . His pals are worried over Mario Lanza's new at-home theme song: *Life Is Just a Bowl of Sherry*. . . . Love the name of the song just recorded by Pearl Bailey: *What Happened to the Hair on the Head of the Man I Love?* . . . Did you hear about the crazy be-bopster who thought his girl was the sanest? . . . Oh, my, if only the people to whom John J. Anthony gives advice on that TV show could hear his conversations with his manager, Ben Pearson. Real gone, man! . . . **Did you know that sexy starlet Susan Cabot was once captain of her high school girls' baseball team in New Jersey?** . . . Even his old pals are surprised at the change in Mickey Rooney these days—for the better. . . . Gives us a wonderful feeling to know that two of TV's new leading ladies are Fay Wray and Rochelle Hudson! . . . A certain femme star is at least honest. She cancelled a TV interview with Maggie Whiting with this explanation: **"I'm not at ease yet with my new false teeth!"** . . . In his next movie, *Success Story*, Keefe (*The Eddie Cantor Story*) Brasselle will play a GI who is snagged to play the film biography of a famous song-&-dance star. . . . When Jean Simmons has circles under her eyes she looks even more provocative. . . . **Terry Moore believes in showing off More Terry.** . . . Constance Smith denies she's the deeply-cleavaged cutie posing on those Coke billboards. . . . A committee is being organized to promote a Los Angeles Film Festival, similar to the Cannes and Venice Festivals.

● ENTERTAINMENT

Natural Phenomenon

A government ban against "beauty dancers" (which is what German strip-teasers call themselves) was sought by West Germany's Stage Artists Assn. Reason: Their popularity is keeping less exotic performers from employment. The government refused to ban the strippers, calling them: "a phenomenon of our times—nothing to be regarded seriously."

Mission Accomplished

British starlet Simone Silva, who bared her all at Cannes (TEMPO, April 19) in hopes of catching Hollywood's eye, got her heart's desire. Flying to Hollywood, Simone stopped off in New York long enough to shuck down to black panties and a mink jacket (*r.*) for U. S. photographers, deliver a few happy words on her Cannes strip: "If I had known what those pictures would do for me, I would have done it much earlier. I caught a chest cold, but it was worth it."

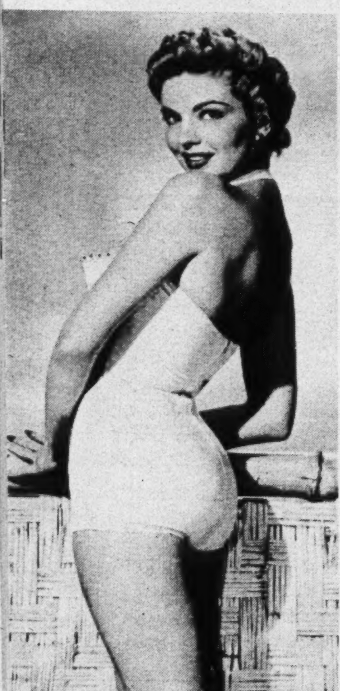
Simone begins her career.

Ounce of Prevention

When 86 beautiful starlets descended on the town of Long Pine, Cal., to take part in location scenes for a movie, the town's constable, Oscar Burkhardt, immediately imposed a 9 p.m. curfew and declared a "state of limited emergency." Burkhardt explained that he took these steps because he wanted "to avoid unduly arousing the local citizenry."

32

DOES IT PAY TO BE A BLONDE?



The current crop of Hollywood blondes was growing at a rate that was sweet music to beauty parlors and hair-tint manufacturers. Reason: Marilyn Monroe has brought back a craze for blondes unparalleled since Jean Harlow first dazzled movie-goers' eyes.

When Marilyn became a blonde and explained her aversion to sunbaths with, "I like to feel blonde all over," she caught the public's fancy and blazed a path for hundreds of would-be imitators. Does this mass switch to gilded tresses pay off? "It sure does," says one movie studio executive. "Unless a gal's a terrific actress she cannot become a star unless she goes blonde." Starlets Kathleen Hughes (*l.*),

Mamie Van Doren (*l., back cover*), Peggie Castle (*r.*) and Dolores Donlon (*below*) are currently the No. 1 contenders for Monroe's champion-blonde crown. But dozens of newly blondined beauties are hot on their heels.

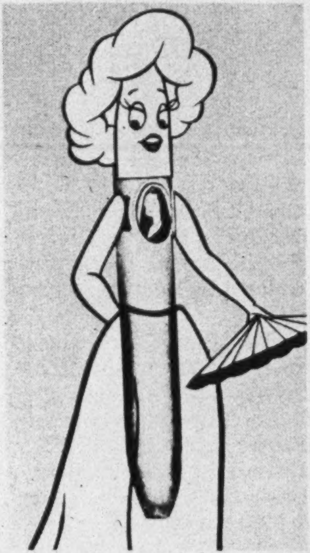
"This blonde fad," says a Hollywood philosopher, "grows out of the revived vogue for girls who are cute and cuddly on the outside, downright dangerous on the inside. From Helen of Troy to Loreli Lee, blondes have traditionally filled this odd bill."

The trend towards a nation of flaxen-haired females will soon get added impetus from color television. The networks have discovered that blondes look better over color TV than girls with any other color hair. Result: Whole chorus lines on today's few color programs are going blonde.

TEMPO'S TV POLL WINNERS

America's favorite television personalities and programs were selected by votes sent in by TEMPO readers for TEMPO's first annual TV poll. The top award winners chosen are shown here and on the following pages.

Most Entertaining Commercial: Muriel Cigars' television cartoons (see below)



Favorite Master of Ceremonies and **Variety Show:** Ed Sullivan (r., with Emmet Kelly) and his CBS-TV *Toast of the Town*

Favorite Dramatic Show: CBS' *Studio One.* (R.: Its version of Orwell's *1984*)

Favorite Situation Comedy Show: CBS-TV's *I Love Lucy,* starring Lucille Ball and Desi Arnaz. Above: TEMPO and *Hollywood Reporter* columnist Mike Connolly presents the TEMPO TV Poll Award to Lucy and Desi during a rehearsal of *I Love Lucy* in Hollywood.

Favorite Crime Show: NBC's *Dragnet,* which stars Jack Webb (l.) as the program's soft-spoken Los Angeles detective, Joe Friday

Favorite Quiz Show: NBC's *You Bet Your Life,* on which quiz-master Groucho Marx (r.) questions, needles, and enriches the contestants

Favorite Sports Program: NBC's *Cavalcade of Sports,* with Jimmy Powers (r.) at the mike to announce the Friday-night fights

Favorite Comedian: Jackie Gleason (l.), the star of CBS-TV's *Jackie Gleason Show,* who also made his mark as a musician and actor

Favorite Comedienne: Martha Raye (r.), the rubber-faced star of NBC's 1½-hour-long *Martha Raye Show*

Favorite Children's Show: NBC's *Kukla, Fran and Ollie.* (L.: The program's creator, Burr Tillstrom, with Fran Allison and the little Kukapolitan Players)

Favorite Daytime Program: CBS-TV's *Garry Moore Show,* with Garry (r.) and his "anything goes" gang

• • •

Favorite News Commentator: NBC's newsman John Cameron Swayze (r.)

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Favorite Sports Announcer: ABC's top sports veteran, Bill Stern (r.)

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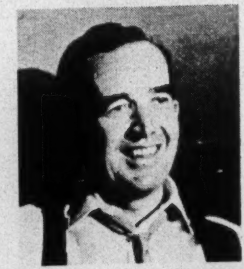
Most Informative Program: CBS's *See It Now,* with Ed Murrow (r.)



HOW SHOWGIRLS SAVE

One hundred and sixty solid performances after critics tabbed it a flop, Broadway's musical extravaganza, *Kismet*, continued to play to theater-packing audiences that forked over almost $60,000 each week to see it. The reason for this unexpected success: *Kismet's* stageful of pretty, curvaceous girls in flashy, scanty costumes—including the current theater season's biggest eyeful, Joan Diener (*front cover*).

In a Broadway season notable for a record low in the number of musicals, the successes of *Kismet, Almanac* and *Can-Can* pointed to a return of the old-fashioned Broadway show next season.

All three of these successful musicals lean heavily on the gaudily adorned, lavishly exposed charms of their bevies of showgirl beauties—a breath of the past. The tide had turned.

Ten years ago, Broadway musicals began to go

The Peak: Amply-endowed Joan Diener (l.) stands upon the peak that Broadway's shapely showgirls dream of reaching. Her audience appeal in *Kismet*

BROADWAY

arty, shucked showgirls in favor of storylines and ballet dancers. For a while, theater-goers seemed to like the change. But during the past five years, Broadway grosses have dwindled disastrously.

Even the critics liked what they saw less and less. What the critics didn't like, failed.

Discouraged backers saw the Broadway musical headed for oblivion. Then, this season, the showgirls came back, bowling over critics and bringing success with them. Broadway drew from this a moral for future musicals: Less art, more epidermis.

(r.), has earned her star-billing and a big salary boost, got her elected Queen of the annual Publicists' Ballyhoo Ball in N. Y. C.

MOVIE of the week

CARNIVAL STORY

Actors' passions and the audience's nerves are torn to shreds in RKO's white-hot story of carnal carnival doings. Things start when Anne Baxter joins an American carnival in Germany, soon finds herself panting in the toils of Steve Cochran's brutal virility.

Even when she weds her cleaner-cut, high-diving partner (Lyle Bettger), she can't keep Cochran out of her mind or her boudoir. Through much suspense, the triangle twists its way to a climax of violent deaths.

Anne Baxter readies for dive.

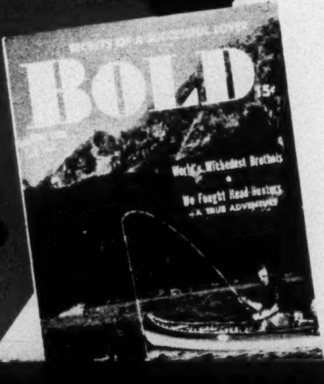
Carnival crowd gasps with horror as high-diver plunges to death.

Casey Stengel Wins with Cleveland!

If the ol' Perfessor managed the Indians, would they beat the Yankees? **BOLD** looks at the record and comes up with a surprising answer.

Cheesecake Crazy

The poses that made Hollywood photographers world-famous


BOLD
15¢
World's Wickedest Brothels
We Fought Head-Hunters
—A TRUE ADVENTURE

in the new issue of **BOLD**

now on sale

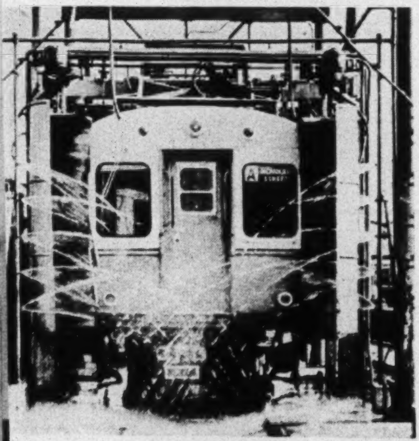
BUSINESS AND LABOR

R.I.P.

A Los Angeles undertaker, reported the *Wall Street Journal,* advertises that keeping his card in your pocket "can be immeasurably helpful to your family in time of emergency."

Savings: Two-Fifths of a Nation

Although savings are at a record high, 41% of U. S. families have no savings accounts, a Savings & Loan League survey showed. Other data: Half the savers have under $1,000; although savings & loan associations pay higher interest, 79% of savers keep their money in banks (big reason: convenience).



Quick shower and rubdown

March of Progress

A talking oil can was unveiled by Standard Oil (Indiana); the attendant snaps a button on top, hands it to the driver, who hears a recorded spiel on the oil's merits. . . . Chicago subway cars got a bath (*l.*) with a spray-and-revolving-brush affair that washes 20 cars an hour.

Umbrella for Vacationers

A big business in insuring vacations against rain was reported by Allianz Insurance Co., Munich, Germany. In its first year, it insured 750,000 vacation days, paid out for 100,000, netted little, but will continue the business for good will.

The vacationer pays 5% of expenses as a premium. On a two-week holiday, he gets back his entire expense if rain tops 2½", half if it tops 2¼". For 1¼" he gets back his premium.

IT'S YOUR BUSINESS...

The home repair racket on Federal Housing Administration-insured loans, now making headlines, can be foiled if a home owner takes four precautions: 1) Know your contractor; 2) seek competent advice on what type contract to sign; 3) get at least three bids; 4) don't sign an FHA completion certificate until the job is finished and you're satisfied.

A visit to Mexico is a top tourist bargain right now. Last week Mexico devalued the peso, so Americans now get 12.50 instead of 8.65 pesos for a dollar—a 30% saving. If you fly, look into the possibility of buying a return plane ticket in pesos.

If getting a loan or mortgage is still giving you trouble, despite a bigger supply of lending money (TEMPO, March 15), don't despair. Washington is revising its banking policies to make credit still easier. Even now, some homes are going for nothing down, 30 years to pay.

Trading in your car? Spring isn't the best time, but if a dealer is overloaded (and many are), you can get a good deal. Here's what experts advise: 1) Watch newspaper used car ads; like stock market prices, used car prices vary day by day; 2) appearance is everything, particularly the inside—so clean up the car, use the electric sweeper (and don't forget the trunk); 3) Don't waste money repainting or having small dents removed; experts can spot such work, and suspect you're hiding a bad crash.

More black news for coffee drinkers: A 4-million-lb. harvest in Peru's Convención Valley is expected to be halved by the dreaded "black spot" disease.

—Lowell Blankfort

TEMPO OF LIVING

AMERICA REMEMBERS MAMA

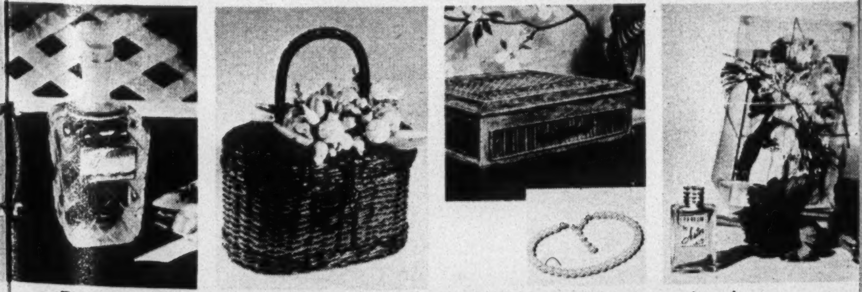
The cynical as usual decried the fuss made over Mother's Day, dubbed it commercial exploitation and alluded darkly to "Momism" and its effect on American youth. Yet–whether from social pressure or sentiment – stores found Mother's Day gift-buying booming, these frivolities leading.

Reynard's wonderful summer stole of Norwegian blue fox from Gruskin & Feldman, $195.

TIPS l: Spring flowers, gold-clasped leather shorties by Superb. R.: New hat by Emme; hairdo by James Caesar.

Mothers, new and old style: Zsa Zsa, Jolie Gabor; Whistler's

FAMILIES SHORT ON MONEY but long on love might take TEMPO's off-beat Mother's Day gift tips to last the year through: IOU's committing members to relieving mother of chores like repairs around the house; keeping the family car serviced with gas, oil and water; running errands; compiling a list of oft-needed phone numbers; balancing household accounts, her checkbook.



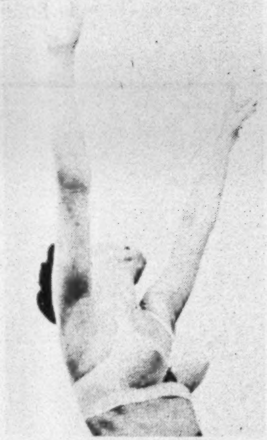
TIPS II (l. to r.): Lancome's Lavande, French scent in Lalique bottle. Vegetables on lid of Charles Darnell straw basket-bag. La Tausca pearls in fake jade chest. $5. Carnation corsage, perfume, Aster. $2.

SPRING SHAPE-UP

Playtex Panty Brief swims, slims, dries fast under Cabana suit.

Travelers want cool, comfortable tricot zebra peignoir, pajamas.

Minimum figures go wild for Vanity Fair's new zebra-striped nylon undies.



For spring bosom-shape-up, Flexee Futurama

New freedom spring takes strain from Peter Pan bra.

Maidenform Etude for evening comfort

WOMEN BUYING new spring fashions found waistlines climbing, necklines dropping, needed and found new girdles and bras whose understructures bolstered curves about the waist, restrained them just enough below.

Sacony Figurine molds high waist, long torso.

New Paris Scandale belittles U. S. figures.

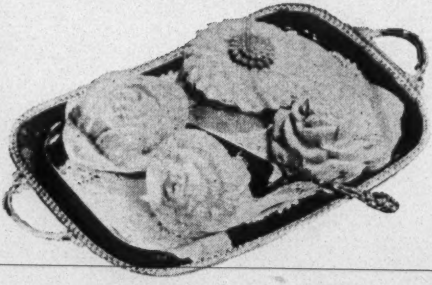
Poirette 2½ oz. Dacron Empire-waist girdle

AT HOME

Mother's Day breakfast-treat

TURNABOUT IS FAIR PLAY, so, as a tribute to mother, families who enjoy her care all year planned a small but loving return beginning with breakfast in bed – May 9 – juice, coffee and waffles, with a new savory orange sauce (*l.*) made by blending Minute Maid orange juice, two tablespoons butter, ½ cup sugar, a tablespoon of corn starch, a cup boiling water.

MOTHER'S BEST gift was to be a no-chore day–her cleaning, meal-planning and cooking done for her; dinner a gala affair of many courses, the little woman seated in the queen's place, toasted with vintage wine served in one of her gifts–a new wicker wine basket decorated with jewel-studded grapes (*below r.*). For a fancy dessert, the family planned to wind up with mother's favorite flowers in ice cream form – Breyer's spring bouquet of roses, carnations, yellow daisies (*below l.*).



Mother's favorite flowers in Breyer ice cream forms, four for 78¢

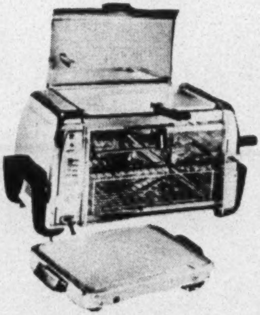
Charles Darnell's wicker wine basket grows jeweled grapes. $8

Marlene Dietrich and daughter, Maria Riva

Liz Taylor and son, Michael Wilding, Junior

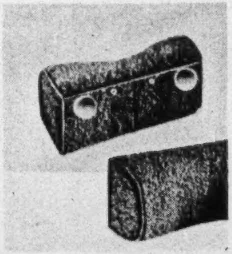
Rita Hayworth and daughters

WHILE FABULOUS EARNINGS freed stage, screen and TV mothers like Marlene Dietrich, Maria Riva, Elizabeth Taylor and Rita Hayworth (*above, l. to r.*) from doing their own household chores by providing them with servants, industry became maid to the rest of America's mothers. Homemakers found they could avail themselves of all sorts of new products like appliances for lightening the cooking load; devices for brightening the kitchen, protecting working hands, cushioning work-weary necks.



Roto-Broil's new Custom 400 can bake too.

Protective gloves by International Latex



Seely Relaxa-Pillows fit under neck. $2

Charvin spicebox brightens kitchen. $10

INSIDE HOLLYWOOD BEDROOMS

Jane Russell is own decorator, loves purple, sleeps in oversized bed, made her own gilt driftwood tree to hang jewelry.

Though Hollywood bedrooms are not so very different from anyone else's in looks, in function they are another story. They represent a retreat in which stars eat, rest in private, lead telephone lives, read fan mail, magazines, and papers, watch TV and rehearse before full-length mirrors. Some bedrooms have special advantages. Jean Simmons can step from hers into a swimming pool, leaving husband Stewart Granger peacefully asleep. To avoid arguments, these two even maintain two TV sets. Jane Russell (*above*) surrounds herself with mauve and purple, loves a plushy room and a giant

Ursula Theiss gives up bedroom corner to house her pet poodle.

Bedroom fireplace is British Margaret Sheridan's reading nook.

Harried Audrey Hepburn lives by phone.

bed with a silver, leaf-encrusted, tufted headboard and velvet spread. Yet she'll pick up a piece of old driftwood, gild and convert it into a jewelry tree for her dressing table (*see insert*). Or she will have her huge bed hauled out of doors so she and spouse Bob Waterfield can sleep under a tree.

Joan Crawford, who had her TV set installed at the foot of her bed so she could watch programs in complete comfort, has as simple a breakfast as a glass of orange juice in bed, served by her butler on a silver tray. Joan goes through color periods

Mitzi Gaynor sleeps in four-poster bed in prim white room.

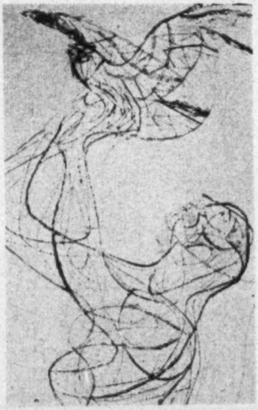
once had everything in the house painted white, from piano to her own oak bed.

Janet Leigh loves neatness, picks up after husband Tony Curtis who strews clothes everywhere and eats crumbly midnight snacks in bed. Elizabeth Taylor and Michael Wilding spend Sunday morning romping with Junior (*see p. 49*), in their bedroom. To protect home from three children, Esther Williams and Ben Gage made theirs baby-proof: stain-concealing braided rugs, tinker-proof electrical wiring Proving stars make practical rooms a big part of their lives.

In Terry Moore's dizzy life, there's no time to hang clothes.

REPORT TO WOMEN

▶ Art honored Mother's Day as N. Y. C.'s Metropolitan showed Whistler's Mother (*p. 45*), and the John Meyers Gallery prepared to exhibit Herschel Levit's semi-abstract *Mother and Child* (*r.*) among the paintings and drawings of his first one-man show (May 1-20).



Drawing in Levit show at John Meyers Gallery

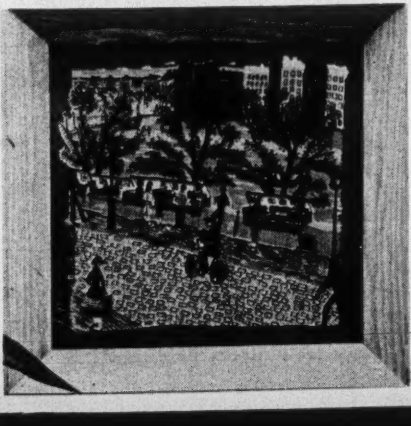
▶ Handkerchiefs figured in a new art form as Mother's Day shoppers bought, for framing, charming scenes (sample, *below, r.*) printed on Irish linen in the style of Paris painter Raoul Dufy.

▶ Hildegarde fans planned to tune in on Ed Murrow's CBS-TV visit to her N. Y. C. apartment (May 7, 10:30 p.m.) to see her at home among her art masterpieces, fabulous antiques.

—***Francie Hughes***

Hildegarde expects a visitor: CBS' Ed Murrow

Paris on hanky, framed as Mother's Day gift



TEMPO of the TIMES

★ COUNTRY BOY OF THE WEEK

When his family moved from stone-and-steel N. Y. C. two years ago and bought a farm in Randall, N. Y., 12-year-old Robert Hansen found a new world. He joined the Future Farmers of America, and had a few heifers of his own. He studied all he could about farming and dreamed of going to an agricultural college. But his mother, to earn money, still had to live during the week in the Big City, commuting week ends. Last week, over the dinner table, the family talked it over and pondered moving back to the city. Robert cried. Next morning, he was gone. Shortly before 10 a.m. his father found him, his lifeless body hanging from a tree.

★ SQUEALER OF THE WEEK

Washington, D. C., police were almost convinced James Morgan didn't know anything about a robbery when the tea kettle on his stove began to sing. A cop lifted the lid, found $650 floating in the boiling water.

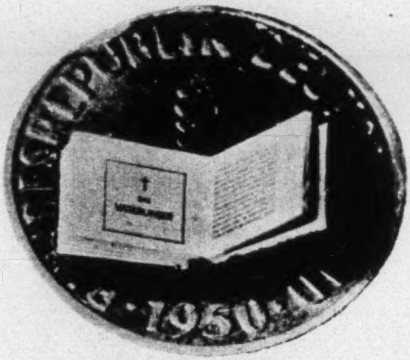
★ ARMY EFFICIENCY OF THE WEEK

A draft of a Pentagon press release, sent to censors for security clearance, came back with only one change. In a phrase "there are about 18,000 men in a division," censors scratched out "about," put in "approximately."

★ MOVING JOB OF THE WEEK

Four years ago, while builders were planning a toll bridge over the Missouri River from Decatur, Neb., to Iowa, the stream changed course during a flood and wouldn't come back. Hoping Army engineers would nudge it back, the builders put up the bridge anyway. Last week, their bridge was due to be useful—Congressmen voted $2 million so engineers could put the river back again.

Change of Pace of the Week: Costumed to ride in a horse-drawn coach, four French movie starlets working on the film *Mme. du Barry*, evince interest in a modern Paris motorcycle.



World's Tiniest Book – which fits easily on a German one-pfennig coin—contains the Lord's Prayer in seven languages. Made in Holland, the volume is now in a German library.

● BOOKS

All About Me

A flood of memoirs and biographies of currently famous people was scheduled for publication. Among them: Rudy Vallée, Lily Pons, violinist Mischa Elman, Judy Garland, Eleanor Holm, the Marquis de Cuevas, columnist Hy Gardner.

Gadzooks!

Five hundred and thirty-five interjections—from "Ach!" to "Wumme!" and "Zounds!"— are provided for irritated persons lost for words, in the *Master List and Classification of Interjections.* The book, by Tennessee U.'s Dr. Clyde Crobaugh, also lists 42 different moods one can be in, and catalogs the words with which one can express them.

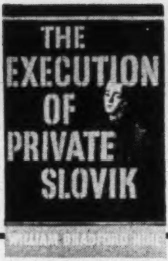
The Best in Paper-Backs

1919, by John Dos Passos (Pocket Books, 35¢). The famous—and sexy—novel of U. S. life in War I.

Thunder in the Sun, by Frank O'Rourke (Ballantine, 35¢). A Yank joins Villa's rebels in Mexico.

Fever Heat, by Angus Vicker (Dell, 25¢). What makes the men who race stock cars keep on doing it.

Lives of Destiny, by Donald Culross Peattie (Signet Key, 25¢). Two dozen inspiring biographies of the world's great men, from the *Reader's Digest.*



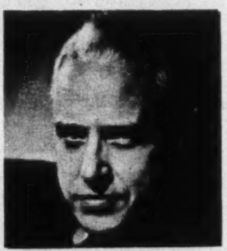
THE WEEK'S BOOK

"THE EXECUTION OF PRIVATE SLOVIK"

By WILLIAM BRADFORD HUIE

(Duell, Sloan & Pearce and Signet,
$3.50 and 25¢)

On January 21, 1945, in the little French town of St. Marie aux Mines, near the Battle of the Bulge, the U. S. Army shot U. S. Pvt. Eddie Slovik. MP Sgt. Frank J. McKendrick tied Slovik's hands with nylon rope, strapped him to a post with an officer's web belting. Father Cummings, a Catholic padre present, lifted the hood over Slovik's face and said something to him. "O.K., Father," were Slovik's last words. "I'll pray you don't follow me too soon." Then 12 U. S. bullets hit their mark.


W. B. Huie

One out of 2,864

Pvt. Slovik was the first U. S. soldier shot for desertion since the Civil War. Of 2,864 men tried and convicted on such a charge during World War II, 49 were sentenced to death. But only Slovik died. When writer Huie learned this, he set out to find why.

Slovik, whose story is movingly reconstructed here, was a child of the Detroit slums and the Depression; and he had a talent for getting into trouble. A reform school boy in his teens, he was passed over by the Army as unfit during the early part of the War. He got married, and knew the only happy days of his life. Then the Army took him. Why? asked Eddie. He was no fighter. He wanted to go home to his wife. Under fire, he deserted. He didn't want to be killed.

Huie admits Eddie was in the wrong. But was it fair, he asks, to execute only the pathetic Slovik? He lays down the facts, leaves the decision to U. S. citizenry.

SPORTS
Orioles

Gen. Mgr. Art Ehlers and Jimmy Dykes ride through Baltimore.

HAIL THE CONQUERING HEROES

Baltimore went mad. After a lapse of more than 50 years, a major league team was back in the Maryland city. The fans already have rallied around their Orioles (*above, inside front cover*), despite experts' opinion that the club, a perennial also-ran as the St. Louis Browns, has little or no chance to better itself this season. Except for one condition: The magic that gripped the Boston Braves when they became the Milwaukee Braves and zoomed them from seventh place to second in one season, could take hold of the heretofore hapless Browns-Orioles.

The setting for the new Orioles is just as good as the one in which the Braves found themselves. The opening-day game at the new Memorial Stadium was a sellout. And already club president Clarence Miles is predicting a season gate of over 2 million fans, which would top the spectacular draw at Milwaukee last year by some 300,000 tickets. The team too, seems to have dropped the defeatist air that plagued it during its final days at St. Louis. It is too early to predict a rise from the cellar depths, but neither can the club's spring exhibition showing be dismissed lightly. Around the "cactus circuit" of Arizona, against the major league opposition of the N. Y. Giants, Cleveland Indians and Chicago Cubs, the Orioles came off best.

Even manager Jimmy Dykes admits it's a long way home from exhibition games to the windup of the regular season. Dykes refuses to go as all out as the fans and predict a first-place finish. The rotund manager won't even predict the first division. But he does say "This is a team that won't quit. It won't beat itself this year the way it did regularly in the past.

"We can hit with any team in the American League in the middle of our lineup with sluggers like Vic Wertz, Vern Stephens, Don Lenhardt, and Sam Mele. With Bobby Young at second and Billy Hunter at short I have a pair of top glovemen. With Clint Courtney and

Three stars: Vern Stephens, pitcher Bob Turley, catcher Clint Courtney

Les Morse, my catching is adequate. Naturally, my biggest problem is pitching. But what manager doesn't have that problem?" Dykes enthusiastically concludes: "I haven't felt this way about a team in years. We really have something here."

Baltimore fans hope so, too. As for the players themselves, to them it is a new city, and a new team.

Love Me, Love My Horse

Top U. S. Olympic official Avery Brundage warned Australian officials they were in danger of losing the 1956 games unless they lifted their quarantine rule on horses. Brundage explained that the Olympic Committee will meet next month in Athens, Greece, to decide the issue. He added that the Aussie rule calling for confinement of horses for a six-month period before being permitted into the country is contrary to Olympic rules.

Headwork: Heavyweight champion Rocky Marciano playfully tries a soft felt, a sport cap, and a formal topper.

SECOND THOUGHTS ON SPORTS

By Mickey Greenman

A new breed of do-gooder is developing in sports, and his mission seems to be to save boxing from a fate worse than death, namely television. For some reason these bleeding hearts blame the lack of talent on the number of fight programs shown on TV. The general line of their reasoning seems to be that young talent is being fed mercilessly to established, seasoned fighters, just to attract more viewers. Unfortunately, too often these days youngsters are rushed out of their class by unscrupulous managers to collect some of that TV money. But the fault is not with the number of bouts being televised. It is with the seedy managers who push their boys too fast. The answer lies with the managers and boxers themselves. The TV fan would much rather watch two evenly matched youngsters such as they saw recently when Moses Ward met Willie Troy, than suffer through a travesty like the Jake LaMotta-Billy Kilgore waltz in Florida. Let's stop worrying about what TV may do to boxing, and pay more attention to what the people in boxing are doing to it.

• • • • •

Big 10 schools are still stewing over the NCAA rejection of their sectional TV plan, to replace the one now in effect. Under the present set-up, one game each week is televised, the games chosen at random with little regard as to their national interest. The Big 10 plan would split that conference off from the rest of the nation, and televise one of its games each week throughout the Midwest. That way, the public would get a true picture of Big 10 football. Each member of the conference would be televised twice, once at home and once away. Conference officials feel that attendance will increase, rather than suffer, as fan interest is built through television. Basically, that is the real reason Big 10 officials are miffed at the NCAA . . . they think the current plan is actually hurting college football attendance figures.

Abu Markub, Esq.: Last of the Washington, D. C., Zoo shoebills, Abu Markub has been a bachelor for 17 years, ever since the National Geographic Society persuaded him and three friends to leave the White Nile district in the Sudan and come to the U. S. Long popular in the Capital, dignified Abu is senior member of the bird house.

● ANIMALS

Henrietta Marches On

Henrietta, the British White Leghorn who became the first hen to lay a radioactive egg, died at a British research institute, a martyr to the high cost of Carbon 14. She was, however, assured immortality —radioactive albumen from her egg was used in anti-germ experiments, and the $840 worth of Carbon 14, which she had digested from a meal of specially grown greens, was conserved for future use.

A Dog's Best Friend . . .

A Melbourne, Australia, collie was credited with saving the lives of two other collies when they were trapped in an abandoned mine shaft. He stole meat and dropped it down the shaft to them until his owner, Mrs. Irene Hughes, followed him, rescued them.

Rehabilitation

Miss Monk, a problem monkey who was sent to a farm after her neighbors in Memphis, Tenn., reported her as a delinquent, made good. She now herds the farmer's cows, and rounds up stray calves.

NEXT in the NEWS...

The really critical area in the Indo-China war will be the Red River delta and its bustling city, Hanoi. This area is the Vietminh rebels' goal; their leader, Ho Chi Minh, wants Hanoi—where his rebellion began in 1946—as his capital.

More top Administration aides are expected to leave soon. Reason: Their wives find Washington too taxing on their husbands, and the official pace too wearying on themselves.

Pope Pius will not resume the grueling schedule he followed before his illness. The number of audiences will be greatly curtailed.

A Congressional inquiry into the Federal Communications Commission is on the way. Legislators hear that the FCC has stalled on granting TV station licenses. Result: The original applicant loses interest; then big-time operators step in, grab up the license.

Princess Margaret's engagement to RAF Group Capt. Peter Townsend will be announced when Queen Elizabeth returns from her world tour. Margaret's public role will be taken over by 17-year-old cousin Princess Alexandra.

Communist East Germany has started building an atomic pile, West German sources report. It's close to Czechoslovakia, source of uranium.

The "mystery of Mayerling," where Austrian Archduke Rudolf was found dead with his mis-

tress in 1889, will be finally unraveled when an Austrian criminologist releases a letter written by the Archduke to his wife before his death.

Candles for lighting, heating—and eating—are the latest emergency aid for explorers and sportsmen. British polar fliers include them in their survival kits.

India's Prime Minister Nehru has handpicked his successor. He will be anti-Communist, pro-American Morarji Desai, capable boss of Bombay state. An ascetic who, like Gandhi, spins cloth and prays much of the day, Desai is believed opposed to Nehru's neutralist foreign policy.

A non-embarrassing way to test mattresses in stores may be tried here. Furniture shops in England now have a customer try out mattresses in a model bedroom, communicate with the salesman by bedside phone.

Tennessee Valley Authority chairman Gordon Clapp will not be reappointed by the White House. Named by a Democratic Administration, Clapp is considered capable but too close to Democratic public power policies. Influential Sen. Cooper (R-Ky.), the only Republican senator from the TVA area, has vetoed him.

A flick of a switch may soon do everything but drive your car. You'll be able to open and close—automatically—auto doors, hood, trunk and even parts of the metal roof.

Front cover: William Kahn. Inside front cover: United Press. International photos: pp. 2, 4 (San Francisco Examiner, r.), 8, 10, 11, 14 and 26 (l.) (N. Y. Mirror), 59 (Baltimore News-Post). United Press photos: pp. 9, 12, 15, 19, 60. Wide World photos: pp. 55, 58.

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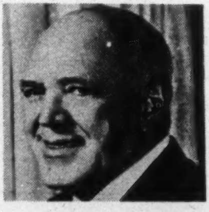

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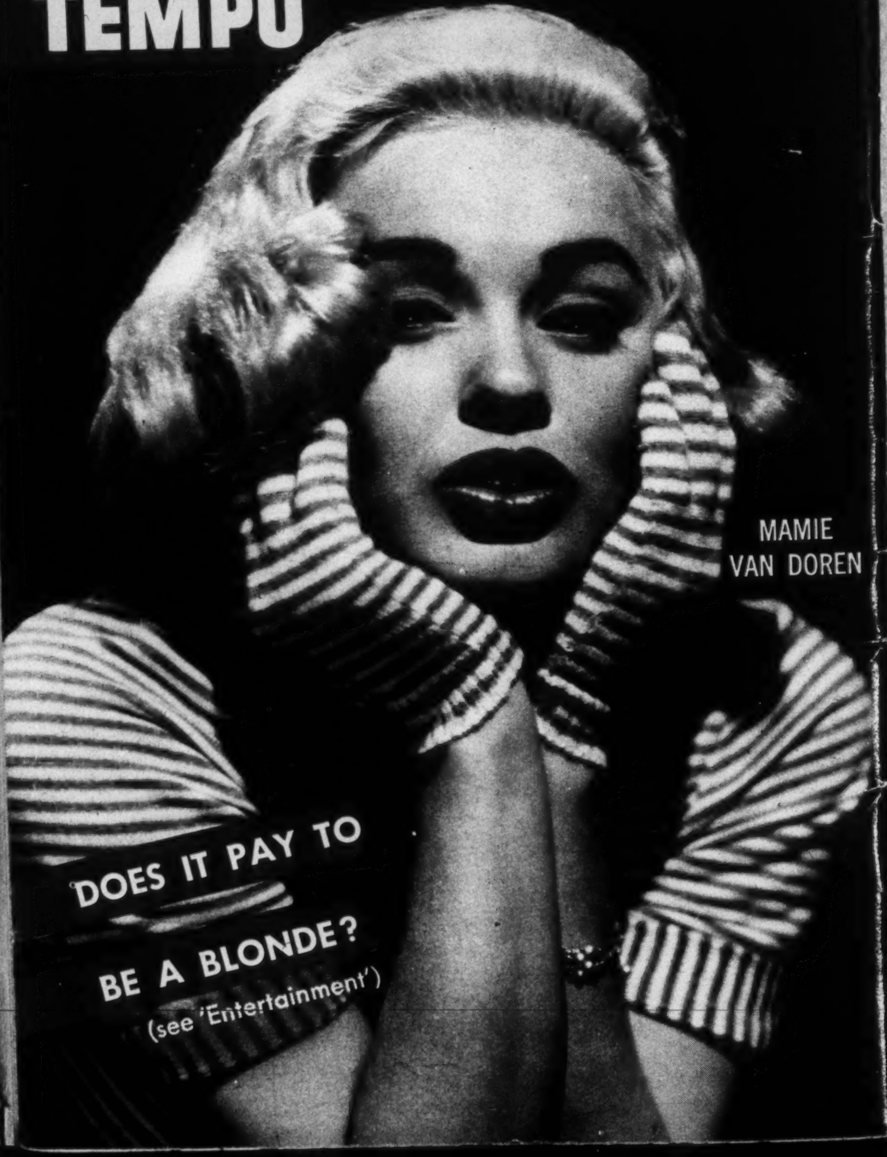
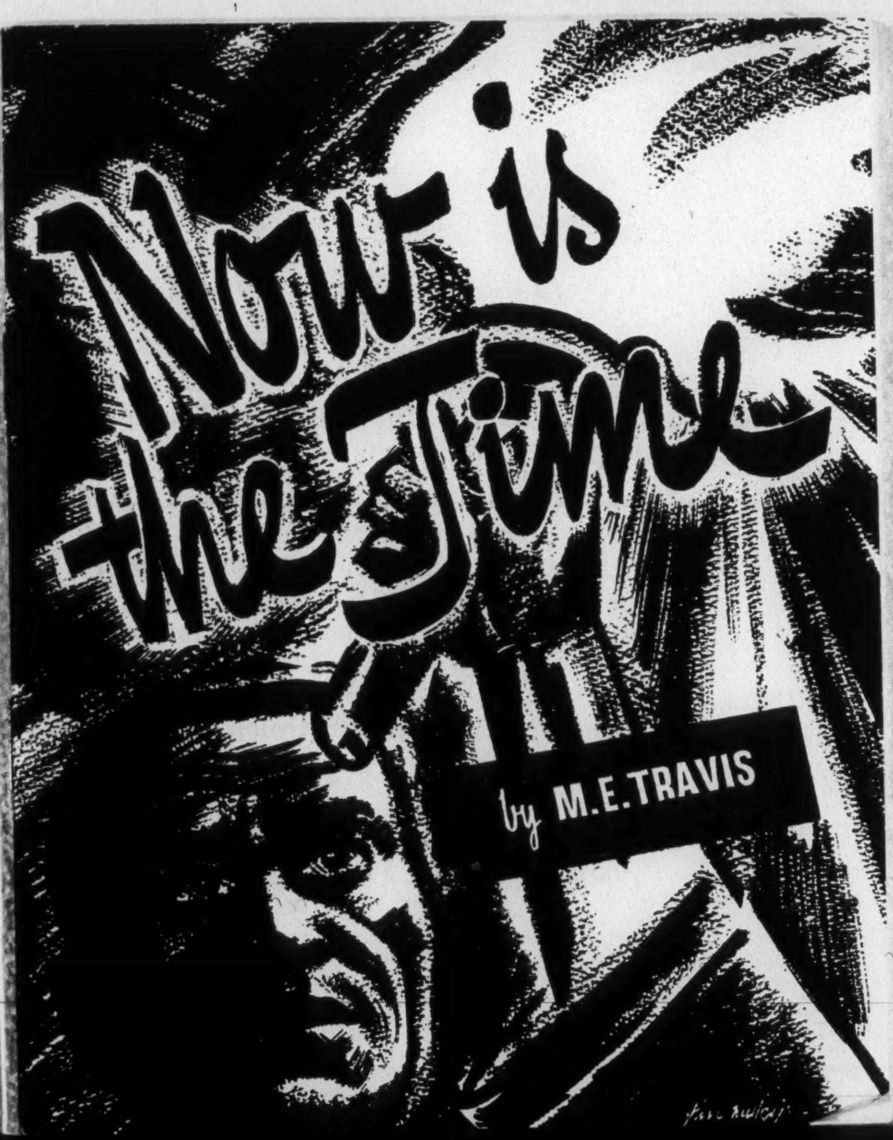


MAMIE
VAN DOREN

DOES IT PAY TO
BE A BLONDE?
(see 'Entertainment')



Now is the Time

by M.E. TRAVIS

This pamphlet contains the text of an address by Maurice E. Travis, international secretary-treasurer of the International Union of Mine, Mill and Smelter Workers, at the founding convention of the National Negro Labor Council on October 28, 1951, in Cincinnati, Ohio. Brother Travis' address has been unanimously endorsed by the Mine-Mill International Executive Board.

JOHN CLARK, President
International Union of Mine,
Mill and Smelter Workers.

Let me give you a word of the philosophy of reforms. The whole history of the progress of human liberty shows that all concessions, yet made to her august claims, have been born of earnest struggle. The conflict has been exciting, agitating, and all-absorbing, and for the time being putting all other tumults to silence. It must do this or it does nothing. If there is no struggle, there is no progress. Those who profess to favor freedom, and yet depreciate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightning. They want the ocean without the awful roar of its many waters. This struggle may be both moral and physical; but it must be a struggle. Power concedes nothing without a demand. It never did, and it never will.

FREDERICK DOUGLASS

MAURICE E. TRAVIS

International Secretary-Treasurer
International Union of Mine, Mill and Smelter Workers

Maurice E. Travis was born April 24, 1910 at Spokane, Wash. He was educated at St. Mary's College prep school, then in Oakland, Calif., and at the State Teacher's College San Jose, Calif. It was while attending school that he made his first contact with the labor movement.

In subsequent years, "Trav" worked in harvest fields, orchards, logging camps, steel mills, and factories. He has been an actor, a truck driver, and a printer.

From 1939 to 1941, Brother Travis was secretary of the Contra Costa CIO Council in California. He served for several years as a member of the executive board of the California Industrial Council, CIO.

He has held more positions and offices with the International Union of Mine Mill and Smelter Workers than any other member. He has been international representative, regional director, international executive board member, international president, international vice-president, and was recently re-elected in an

international referendum to another term as international secretary-treasurer.

Brother Travis has a well-earned reputation as a fighter for Negro rights. He is a member of the executive board of the National Negro Labor Council. His participation in the crusade for Negro liberation received international publicity in 1949 when he was beaten almost to death by a gang of white supremacists in an Alabama radio station during a raid on his union by the CIO officialdom. He lost an eye in that encounter. The patch he has worn since then is his badge of honor.

Raymond Dennis,
Intl. Exec. Board Member,
District Three.

Asbury Howard,
Regional Director,
Bessemer, Ala.
International Union of Mine
Mill and Smelter Workers.

Now Is the Time!

Brothers and Sisters: I was deeply moved when I received the invitation to appear here. This conference was called by — and is devoted to — Negro workers, who came here to discuss the crucial issues which grow out of their life-and-death struggle against white man's justice. Because you have asked me to speak here as a white trade unionist, I feel a grave sense of responsibility.

The first thing I want to say is that if I am able to speak here today as a leader of a union which has in the past year had some taste of victory over formidable enemies, it is in large measure because of the courage, understanding and militance of thousands of Negro and Mexican-American members in my union. However, we still have a big job to do in my union.

What I have to say here today flows directly from the deeper understanding of my responsibilities as a white labor leader as a result of what the Negro and Mexican-American members of my union have taught me.

I didn't come here to tell the Negro workers of America, or their leaders, what to do. I didn't come to orate about the problems of the

Negro people and hand out a fancy custom-built set of answers designed to wash away all these problems — like Tide, the Washday Wonder.

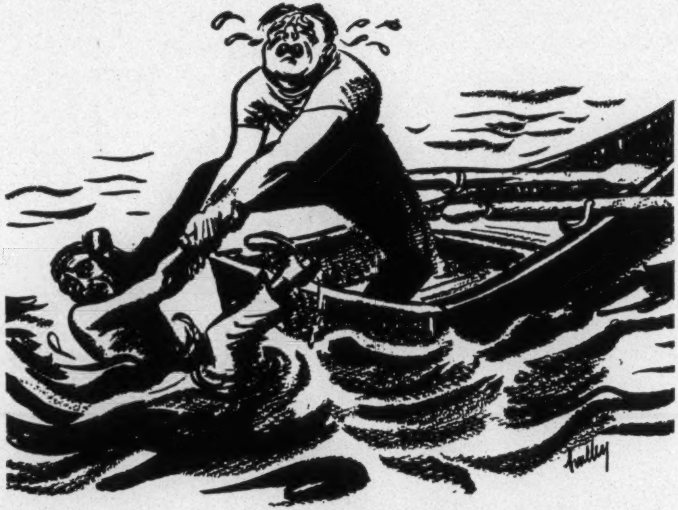
Here on the stage, and out there, is a great abundance of genuine Negro leadership. Here are the real leaders of the Negro workers in America. They know what must be done, and they are ready, willing and very, very able to do it.

★ TO WHITE UNIONISTS

What I've got to say is aimed at the white trade unionists — rank-and-file white workers and their leaders—here and around the country.

How have we always talked about Negro-white unity in the past? We've talked about it on the basis of white joining to help the Negroes win their just rights. The big white brothers, holding out a generous, fatherly hand, to lift up the Negroes. And, of course, as long as that approach was used, the Negroes somehow never got lifted up.

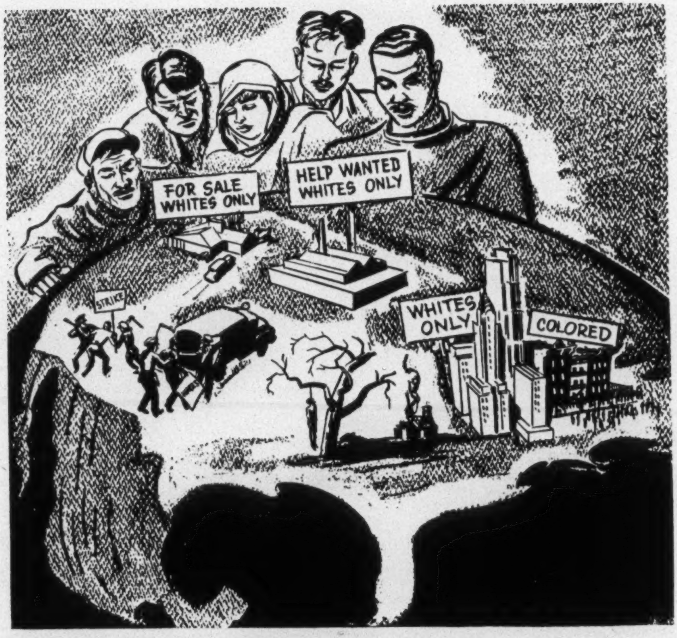
I think it's about time that white workers and their leaders registered a fact of life. It's time for them to agree that a change has taken place in the world. It's time for them to understand that all over the world, the white man is being tested. Millions of people in Asia, Africa, South America, the Pacific, are taking a very



close look to see if the white man means what he says when he talks about democracy and equality.

Here in the United States that world-wide test is being made in a very pointed way. Millions of people all over the world and right here in America — are taking a close look to see how the Negro worker gets along in this country where there is so much talk of democracy.

It's no secret to anyone in this hall that the United States is flunking the test miserably, in spite of the super-salesmen who clog the airways with protestations.


FOR SALE WHITES ONLY
HELP WANTED WHITES ONLY
STRIKE
WHITES ONLY
COLORED

★ THE SAME ANVIL

And the Negro workers of Georgia and Detroit and Harlem and Mississippi know that the chains which enslave the darker peoples of other lands are forged on the same anvil of bigotry and economic exploitation which fashions the chains of American Jim Crow.

The very fact that this conference is being held demonstrates that the Negro workers are

not waiting. They have waited too long for their inalienable right of life, liberty, and the pursuit of happiness. No, they are not waiting, They are impatiently demanding.

Yes, the temper and position of the Negro people has changed . . . and it is continuing to change. And I say to the white trade unionists — we had better change, too.

Whenever and wherever there has been genuine unity of Negro and white workers, unity of the kind we are talking about here — unity around a program of action — whenever there has been that kind of unity, the whole country has moved ahead.

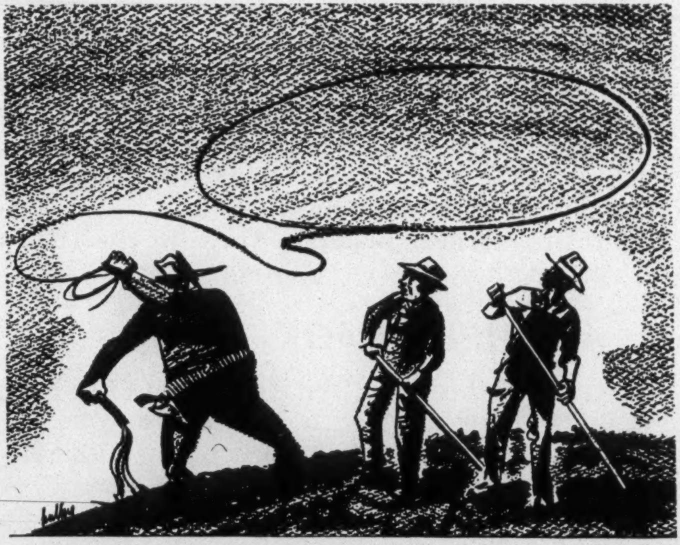
There was that kind of unity in the period just after the Emancipation Proclamation. And both the white AND Negro workers of this country made great strides forward. There was also that kind of genuine unity between Negro and white workers under F. D. R. in the 1930's — and brother, how we did move then!

★ ALL HELD BACK

On the other hand, wherever there has been no unity between Negro and white workers, there the Negroes have been kept back and the white workers have been pulled back, too!

Now this is a big and important idea, an idea which white workers must be made to understand clearly — and quickly. What this means is that the fight for Negro rights is not a matter of big brotherhood, or paternalism, or generosity on the part of white workers. It's a matter of life or death for the white workers themselves.

The white supremacists and their political stooges do not intend that the trigger, the lash and the noose shall be reserved for Negroes only. They intend that ALL workers shall feel the lash of reaction — if they do not comply.



They intend to divide us on any grounds they can.

Now as far as the white leaders of the trade unions are concerned, there is a record. And if we look at the record of most of the big and important unions, what do we find?

We find that there is a great deal of **talk** about the need to fight for the rights of Negro workers. We find that committees are set up, civil rights directors are appointed, speeches are made, resolutions are passed.

Oh, there are a goodly number of labor leaders who capture the headlines with statements that the Negro must be given more equality as an answer to "communist propaganda." In one breath these labor leaders are making two damaging admissions.

★ AN ADMISSION

First, they're admitting that there is discrimination against the Negro people and that they have done nothing, as labor leaders, to stop it. And second. they're admitting they have no desire to do anything in order to strengthen the Negro as an ally in the fight for better living standards for ALL Americans.

In effect, they're saying that they want desperately to hold on to the handle of red-baiting which becomes more and more feeble every time they use it.

But nothing happens.

The white labor leaders — and some of them head very big unions — somehow find it possible to make a lot of noise about how we have got to overcome discrimination in this country. But the jim crow locals are still there. The policy of "last hired and first fired" is still there. The segregated toilets are still in the back of the shop. The dual wage scale still prevails. The lily-white international executive boards are still in business.

But these same white labor leaders will tell you, and they will be very loud and surprised when they say it: "What do you mean, I'm not delivering on the question of Negro rights? Why, we hired a Negro stenographer just the other day. We had a big article about discrimination and equilty in our union paper. Why, we eliminated discrimination in the bowling alleys all over the country — not in our unions — but in the bowling alleys. Surely, we're doing everything we can!"

The fact is that these white labor leaders have done nothing in the real fight for the rights of Negro workers — and they don't intend to do anything. They will concoct a hundred window-dressing campaigns to make a noise intended to fool some people into believing they are doing something.

★ IGNORE REAL JOB

But they ignore the real job — the fight for Negro rights in the shop and in the community around the shop. When it comes to providing leadership for the in-fighting against employers, these hypocrites are missing.

Now I want to make it clear that I think white workers have a great responsibility in the larger campaigns — the struggles that are conducted on a national or regional basis. They can do a great deal in the fight for the right of Negro families to live in white communities. They can do a great deal when it comes to sending petitions and telegrams and mobilizing protest delegations in cases like those of the Martinsville Seven, Willie McGee, the Trenton Six, and the fight against fascist terrorism in Cicero, Illinois.

These campaigns are important. They contribute to the overall fight for full freedom for the Negro people. And many thousands of progressive white trade unionists have engraved an honorable record of the part they have played in them.

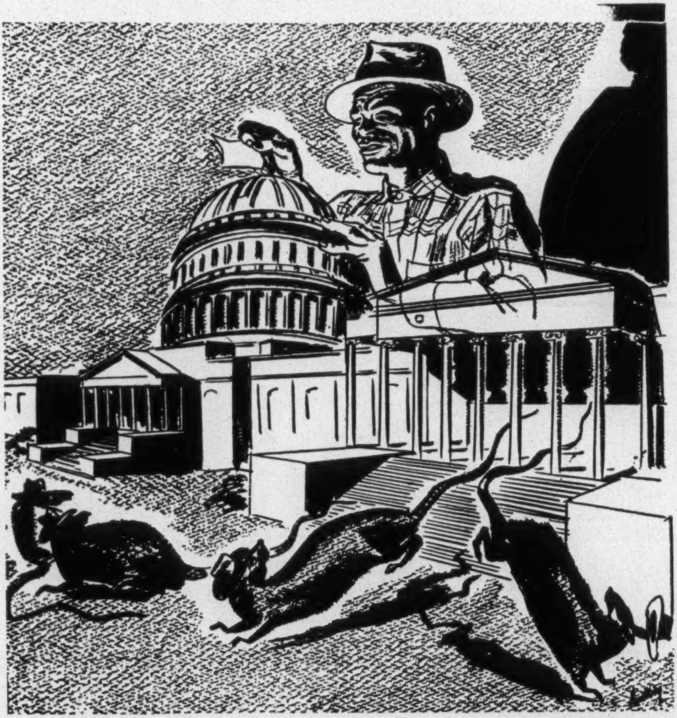
But these campaigns are no substitute for the day-to-day fight for Negro workers in our own back yard. They don't excuse the white worker from taking on a fight to see to it that his Negro brothers and sisters can eat in the same restaurant he uses right next to the shop where they work together. They don't take the place of job action to guarantee that a Negro is up-graded. They don't mean we can duck the fight for FEP clauses in our contracts.

★ TRADE UNION DUTY

What I'm saying is that the white union leaders have a responsibility to fight **as trade unionists** for the rights of Negro workers **as trade unionists.** More than that, it's a matter of cold self-interest, self-preservation of themselves and their unions for them to press that fight just as hard as they can.

I have been trying to say that when white workers join in campaigns for the liberation of their fellow freedom-fighters, the white workers are helping themselves. Nowhere is this better illustrated than in the deep South . . . and for two very important reasons.

One reason is that when the fight for the elementary right of Negro workers to vote in the South is won — and it will be won — there will be an immediate change in the political balance of power, not just in the South but all over the nation. Because when the poll tax goes, the strangle-hold of the poll-tax Congressmen on our government will be broken. That will open the doors for a whole series of changes in the political complexion of this land.



The second reason is that the economic balance of power is changing in the South. More and more northern corporations are "decentralizing their operations — which means moving them to the South where they hope to exploit cheap labor, caused by the division between Negro and white workers. That means unemployment in the North, and vicious exploitation of Negro and white worker in the South. The answer, so far as the white worker — both North and South — is concerned, is to guarantee that the Southern wage differential is wiped out. That means a joint fight — with Negro and white worker campaigning together in the same union — to bust the Southern differential.

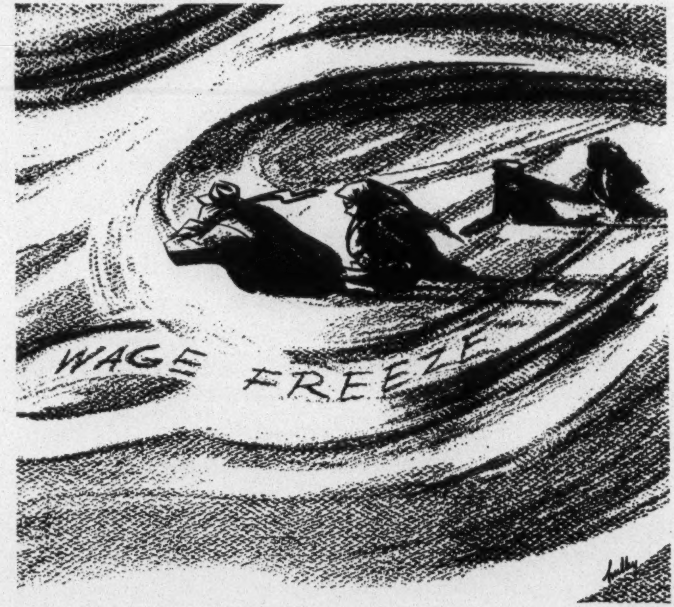
★ *A FOOLISH NOTION*

There are not very many white workers left by now who harbor the illusion, the foolish notion that they have an identity of interest with employers. Every step that's been taken since the war drive began has made it clearer and clearer that the employers are out to destroy our living standards, wipe out even the most elementary of our civil rights, put our sons in uniform and send them to some foreign soil to kill and be killed.

The employers — and the men who speak for them in government — have made it clear that they are determined to have those profits,

no matter what it costs in terms of sacrifice by American workers.

And when the employers — acting through their agent in Government, Charles E. Wilson — impose a wage freeze, the freeze does not distinguish between white workers and Negroes. It does not say: we will hold down the wages of one group and raise the wages of the other. No, it says this wage freeze is democratic — everybody is frozen stiff as a mackerel.



How do you fight that kind of business? You fight it by uniting with every ally you can find to smash the wage freeze. A white worker would be an awful dumb-bell if he rejected the willingness of the Negro worker to join him in a drive to smash the wage freeze.

And how does one do his part to help make sure that the Negro is in a position to fight the wage freeze — and all the other devices that are used to keep down the worker, Negro and white alike? How does the white worker and labor leader do his part to help mow down the barriers that stand in the path of the Negro worker?

★ SOME NECESSARY TOOLS

First of all, white workers have a responsibility to join the fight for placing the same tools in the hands of his Negro brother that he himself has. One of those tools is a job. Another of those tools is membership in a trade union — full membership. Still another tool is the right to advance into positions of leadership in the union.

These are three elementary tools which the Negro worker must have if he's going to fight effectively against those enemies he has in common with the white worker. So you see what I mean when I say that it's a matter of

cold self-interest for the white worker to jump off his pinnacle of paternalism and join his Negro brother in a genuine brand of unity.

Now, most of the white labor leaders give at least lip-service to the notion that the Negro worker has a right to a job. And a few of them are willing to admit that the Negro ought to have membership in a local union that is not jim crow. But it is on the issue of permitting Negroes to advance into positions of leadership that so many white leaders begin to burrow under the rug, and find excuses, and reasons why not, and let's not be in too big a hurry.

★ *THE TIME IS NOW!*

I say the time is now. Not tomorrow, or next month, or after the next five-year contract expires. But now. If anybody wants to argue with me that Negro workers aren't ready to assume positions of union leadership, I'll tell him he's a plain damned fool.

Who is better qualified as a labor leader than Asbury Howard, our Mine-Mill regional director in the deep South. Who is better qualified than Raymond Dennis, our International Executive Board Member in the middle west? Who is better qualified than anyone of dozens of Negro workers in this hall?

Any white worker or white labor leader who says he believes in equality for Negro workers, and then says there doesn't happen to be any Negro in his union "ready for leadership" is just trying to duck a fight. In effect, he's saying, there may be a few white members in the union who might object — so why make a fuss?

It doesn't seem to occur to those white leaders that nothing can mobilize and rally the Negro worker so much as the sure knowledge that there are Negroes among the leaders in his union — from top to bottom.

There are also the white labor leaders who advance the stupid and malicious argument that any attempt to advance Negroes into union leadership is "Jim Crow in reverse." You only have to take a brief glance behind that notion to see just one more example of white supremacy.

★ A SIMPLE PROBLEM

There is only one approach to the question of Negro leadership in trade unions. It is the approach that insists on advancement of Negroes into positions of leadership — at every level — in the interests of both white and Negro workers. It's that simple.

Once the Negro worker begins to develop

stature as a leader in the labor movement, his union — and that includes the white leaders in his union — have a special obligation that goes beyond the union. That's the obligation to make sure that the Negro labor leader is given time and opportunity to develop as a leader in the Negro community — as a leader in the fight for Negro liberation on ALL fronts.

The hour is late. The corporations are becoming more and more arrogant, getting tougher and tougher. As they see it, they're in the saddle, and they intend to wring out everything they can get, even if it means war.

Now, I don't know whether or not the big shots in the corporations welcome the idea of another war. But I do know that they welcome — and insist on — the idea of an ever-increasing program of armaments and overseas bases. And it's very clear why they insist on such a gigantic and costly arms program — paid out of the pockets and the sweat of American workers. First, they look upon it as the only alternative to a depression. And second, they are convinced that a huge arms program is the only effective way to win control of every market in the world.

★ JOBS AT STAKE

What that means — to the white and

Negro worker alike — is easy to see. Workers in one of the plants covered by my union are losing their jobs because the plant cannot compete with cheaply-made products imported from occupied Japan. And it goes without saying that a MacArthur-trained police force and army of occupation make sure the workers of Japan have been stripped of the right to strike for decent wages.

No matter how you look at it, neither the workers of the American-controlled colonial areas, nor those here at home gain anything in this game. They only lose.

We've got to get moving, if we're going to bust up this plot. We've got to leave the planning and talking stage, and get into action — fast.

Now is the time for the white worker to make it clear — once and for all — that they welcome the idea of unity with Negro workers. Now is the time for them to make clear that they look upon Negro-white unity as a matter of mutual responsibility. After all, any alliance, by its very nature, means responsibility on both sides.

The white workers who are here at this conference have a special responsibility. They have the job of going back to their homes, to their unions, and campaigning for Negro-white unity — not among the Negro workers — but among the white workers.

★ NEGROES

There has never been any doubt in my mind that Negro workers welcome the idea of unity with white workers. And if there was any doubt anywhere, the very fact of this conference should end it, for good and all. The job that needs to be done is among the white workers — and that's our job.

The National Negro Labor Council which is being founded here is primarily a movement of Negro workers — Negro freedom-fighters. It is being led, and will be led, by Negroes. They will unite the Negro workers around a program of action, which is the way it should be done.

But the responsibility of white workers here is to guarantee that white workers be brought into the united struggle with Negro workers for Negro rights. Unless they do that, the white labor leaders will have forfeited the right to speak of Negro-white unity.

There are — fortunately not at this meeting — some white labor leaders who have already tried to smear this movement by calling it dual unionism. Now dual unionism is a catchword which is usually used by labor phonies *when they see something done which they should have done themselves. But I don't see any new labor federation being organized here. I don't see any new international or national union being founded here.*

All I see is the beginning of a movement that should have been sparked and initiated long ago. The cry of dual unionism is no more than a feeble attempt to find a closet in which to hide the skeletons of past failures.

★ NEVER TRIED BEFORE

It seems to me there is something very special about this convention. This is an historic meeting. We are here at the birth of a movement that has no parallel in the whole history of our country. What is being done here has never been tried before.

I don't need to tell you that this meeting is taking place in an historic city — the site of an important way-station in the Underground Railroad during the long struggle against slavery.

One of the men who made his very special contribution to the struggle against slavery was John Brown. Now John Brown was not a diplomat. And he certainly was not a talker or speech-maker. As a matter of fact we are told

by the history books that John Brown was not the kind of man who would use two words where one would do.

But John Brown was a man of courage, of conscience, and above all, a man of action. He was a man of principle. If a thing was right, it was right — there could be no compromise. He hated slavery, so he took himself to the very heart-land of slavery and made a dramatic attempt to smash slavery at one blow — by taking away the weapons that were required to uphold it.

★ JOHN BROWN'S HERITAGE

There are some who say that John Brown failed in his glorious attempt to smash slavery. But what John Brown did gave heart and spirit to the Negroes all over the South. When they heard the story of John Brown — they knew they had white allies, they knew that slavery could and would be destroyed. And what John Brown said at the last shines through even today — in the temper and spirit of this conference. He said:

"If it is deemed necessary that I should forfeit my life for the furtherance of the ends of justice, and mingle my blood with the blood of my children and with the blood of millions

in this slave country whose rights are disregarded by wicked, cruel and unjust enactments, I say, let it be done."

This is a time for new John Browns to arise, up and down the land. And I am convinced that out of this conference will come a whole army of—John Browns, men who are dedicated not to talk and double-talk, but to action. Men of principle and of conscience who are convinced that jim crow can be licked, and that the time has come to lick it, so that the Negro can take his full and rightful place as a first class citizen of this land — with full social, economic, political, and civil rights.

The time is ripe. Let's go!

THE END

STATEMENT OF PRINCIPLES

CONSTITUTION

Preamble

We, the members of the Negro Labor Councils, believe that the struggle of the Negro people for first-class citizenship based on economic, political and social equality is in vain unless we as Negro workers, along with our white allies, are united to protect our people (Negro) against those forces who continue to deny us full citizenship.

Realizing that the old forms of organizations which were dedicated to the fight for first-class citizenship for Negro people have been unable to bring full economic opportunity for the Negro worker in the factory, the mine, the mill, the office, in government; to stop wanton police killings of Negroes throughout the land; to stop mob violence against us; to bring the franchise to our brothers and our country with proper representation in government on all levels; sisters, in the South, and gain our full say in the political life of to buy and rent homes everywhere unrestricted; to use public facilities, restaurants, hotels, and the recreational facilities in town and country, we form the National Negro Labor Council (N.N.L.C.), an organization which unites all Negro workers with other suffering minorities and our allies among the white workers, and base ourselves on rank and file control regardless of age, sex, creed, political beliefs, or union affiliation, and pursuie at all times a policy of militant struggle to improve our conditions.

We pledge ourselves to labor unitedly for the principles herein set forth, to perpetuate our councils and work concertedly with other organizations that seek improvement for Negro and other oppressed minorities.

We further pledge ourselves to work unitedly with the trade unions to bring about greater cooperation between all sections of the Negro people and the trade union movement; to bring the principles of trade unionism to the Negro workers everywhere; to aid the trade unions in the great unfinished task of organizing the South on the basis of fraternity, equality and unity; and to further unity between black and white workers everywhere.

PROGRAM OF ACTION

1. THE FIGHT FOR 100,000 JOBS

The Convention goes on record as immediately launching a national fight for 100,000 new jobs by May 15th for Negro workers in areas of employment now barred to Negroes.

2. THE FIGHT FOR JOBS FOR NEGRO WOMEN

The special needs of Negro women must be the constant, and conscious concentration within the overall job campaign.

3. THE FIGHT FOR A NATIONAL FEBC (1,000,000 SIGNATURES)

As an integral part of a fight for jobs, a campaign to collect 1,000,000 signatures on a petition for a National FEPC, executive order shall be conducted.

4. THE FIGHT FOR A "MODEL FEPC CLAUSE" IN EACH UNION CONTRACT

The fight for a "model FEPC contract clause" in every union contract must be accelerated. Since the Chicago Conference for Negro Rights in June 1950, the UE International Union has adopted the model clause as part of its official union policy, with marked positive results in building unity of Negro and white workers.

5. THE FIGHT FOR FULL FREEDOM

While training our main guns on the economic front, the Negro Labor Council is aware of the necessity of joining in the great over all struggle for full freedom of the Negro people in many fields of action.

We stand ready to join hands with other organizations in the general fight for Negro Rights and to initiate campaigns in our own right where the need exists.

EQUAL RIGHTS FOR ALL

NEGRO LABOR COUNCIL

NLC

NATIONAL NEGRO LABOR COUNCIL
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NEGRO DIGEST

The Best Articles On The Negro In The Nation's Press

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1950

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8th Year Of
Publication

PAUL ROBESON:
Today's Most
Controversial Negro

PAUL ROBESON: RIGHT OR WRONG?

W. E. B. DuBois Versus Walter White

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> **Prejudices are rarely overcome by argument; not being founded in reason they cannot be destroyed by logic.**
>
> ***Tryon Edwards***

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NEGRO DIGEST

The Best Articles On The Negro In The Nation's Press

Famed U.N. mediator tells what he, as an individual Negro, sees as goal of his race in American life

WHAT THE NEGRO REALLY WANTS

BY RALPH BUNCHE

THERE ARE many versions of what the American Negro is supposed to want, and some of them make it sound pretty complicated. I am just one among 14,000,000 Negroes and far be it from me to assume any right to speak for my group. We already have literally millions of self-appointed Negro "leaders." But I know what I, as an individual Negro, want, and it is really quite simple and eminently fair. And I have an idea that what I aspire for comes rather close to the aspirations of most members of my group. All I want is this:

- That American society should cease requiring its Negro citizens to run the race of life over a special obstacle course while all other citizens compete on the flat;
- That American society lift the handicap of race from our shoulders;
- That it draw back the curtain of segregation;
- That the accusing finger of inferiority and scorn be no longer everywhere pointed at us as a group;
- That we be accepted as individuals for whatever we are worth and be given the unhampered opportunity to prove or disprove our worth;
- That we may walk in the society with our heads held high, in full respect and dignity.

That is all I ask of American society as a Negro citizen, except that I ask for quick delivery.

Not infrequently these days, I receive letters from white Americans,

RALPH BUNCHE is the world-famed United Nations mediator who settled the Palestine dispute between Jews and Arabs. He has been called by the New York Times "the world's outstanding Negro."

most of them quite sincere, who cannot understand why the Negro complains, and who intimate that these complaints flow from a desire by the Negro for "special treatment" in society. We complain, yes. We ask special attention for the Negro problem, yes. But we ask *no* special treatment or favor for the Negro, individually or collectively.

We complain because rank injustices against us persist and because it is in the interest of American democracy as well as the Negro that undemocratic racial practices in our society should be eliminated. We demand special attention to this problem because of its urgency, because of the shameful waste of human resources involved, and because every day, every hour that a Negro citizen is deprived of rights and opportunity, that much of his American birthright is irretrievably lost. One cannot enjoy a birthright posthumously.

* * *

Give and Take in India

ONE NIGHT on the radio I heard the voice of a woman who is making history, although she may not stop to think about it. She is Mrs. Edith Sampson of Chicago. Her voice came all the way from India. She had gone there on a special mission. She represents the National Council of Negro Women, and she had been trying to explain to the teeming millions of the East just how democracy works in the United States. Her speech, candid, sincere, made a good impression.

So much for the speech. It may find little notice in history. But what of a gesture she made while in Pakistan, when she was explaining the struggle against prejudice her race had to make? She had mentioned that she footed a bill of $5,000 for her trip to India, since she was convinced a dark-skinned woman ought to make the trip and show how democracy's faults were being corrected, and since her own organization could not afford to pay it.

The meeting listened intently to her story. Then the wife of Pakistan's Premier rose and said: "We, too, are poor, but the Pakistan Woman's Association is so grateful that we would like to pay for the trip." What was Mrs. Sampson to do? The offer was overwhelming. She graciously accepted. Then she said: "I want to make a gift in return, so I hereby contribute $5,000 to the great work of the Pakistan Woman's Association."

Christian Science Monitor

When white folks learned that India's Prime Minister represented some four million potential customers, they forgot all about his color

Nehru, We Love You

BY MILTON MAYER

THERE IS one thing you colored folks can't say about us white folks. You can't say we don't learn. We have just learned, for instance, that there are 400,000,000 colored folks in India.

That's a lot of folks, and a lot of folks, even colored ones, are a lot of customers. Black feet need shoes and black hides need pants and black sweat needs bathtubs and black hunger needs iceboxes. And we white folks have them to sell, and that is why we rolled out the rug and the barrel for Pandit Nehru on his recent visit and forgot all about his being black.

You talk about changing the color of your skin. It's a cinch. The more we look at the colored representative of 400,000,000 customers, the whiter he got. He didn't look white to himself, but he looked white, and tender, and juicy to us.

You can't lynch 400,000,000 customers. You can't even put them in jail. The English found that out in the '30's. They lynched and they lynched, and they jailed and they jailed, and all it did was cost them money. And the 400,000,000 kept coming. When the English got 300,000 in jail one day, there were no more jails in India, and the 400,000,000 kept coming.

So, after a century and a half of slavery, the 400,000,000 colored folks were free, and Gandhi's disciple, Nehru, who had spent a third of his life in jail, was Prime Minister of 400,000,000 customers who, because of their location, their background, and their spirit, were, in addition, the balance wheel of Asia. And Asia, with its billion and a half of colored folks, was up for grabs.

Now we white folks don't let pleasure interfere with business, and race prejudice is pure pleasure. So when Nehru came to see us, we let him come in the front way, called him Mister, and asked him to eat in the dining room with us.

And we surrounded him with such a breathless itinerary that all he saw was white folks. And not just plain, ordinary, tobacco-spitting, red-necked white folks, but white folks in white ties and top hats and tails. It was the biggest, fanciest, and best-attended jail he'd ever been in. When he arrived at the Chicago airport and asked to be driven downtown by way of the slums instead of the boulevard route, we couldn't say no. But we could tell the driver to step on it.

The best was none too good for the colored representative of 400,000,000 customers. He was mistered into hotels and ball rooms and country clubs where no colored man had ever set foot before or would ever set foot again. The yachting crowd tumbled off their yachts and elbowed each other like subway riders to get within a stone's throw of him and throw roses. The drool was torrential.

What was it all about? Why did we fall all over ourselves to touch the hem of his blue serge suit? Had we suddenly had a change of heart?

We certainly had. We white folks learn.

You should have seen us bang the glasses with the silverware when Nehru was introduced as "one of the greatest men alive" by a native white Protestant Jim Crow American who has spent his whole life fighting F.E.P.C. and repeal of the poll tax. If Nehru's name had been Jones, this same man would have had the white law on him for miscegenating the air.

We white folks learn. What we haven't learned yet—and what Nehru politely tried to tell us—is that we can't stop communism with racism, in Asia or anywhere else. But we're learning. It took us a hundred years to learn that there were 400,000,000 colored folks in India, customers all. In another hundred years, we will learn that we can't stop communism with racism, and then we may save the world from the bloody tyranny of Stalinism, in which all men, white and colored, are equally slaves.

Colored folks learn, too. Gandhi learned in British prisons, and Nehru learned from Gandhi. The colored hotheads used to accuse Gandhi of Uncle Tomming because he went to London to sit down with the British. They will accuse Nehru of the same thing because he came to America to sit down with the Chamber of Commerce. But Ghandi got what he wanted, and he got it from the white folks while the white folks were shooting each other's white heads off.

Don't worry about Nehru just because his contact with colored folks was confined to a hot-flash tour of Harlem and a fancy pants theater party. Twenty years in the white folks' prisons in India taught him a few things that aren't forgotten in twenty days of swilling the white folks' champagne.

Don't worry about Nehru. He knows it's a buyer's market, and he's shopping around. He knows some things about the white folks' pleasure as well as some things about their business. Last year he entertained a distinguished visitor from America, Bayard Rustin of the Fellowship of Reconciliation. He found out all about Bayard and what happens to a Bayard Rustin in America. So he didn't have to ask, when he came to America, "And what ever happened to Bayard Rustin?" He knew. He knew that when Bayard got back home he served his thirty days on a Carolina chain gang for sitting up in front in a bus.

Blind Art Tatum is acknowledged as most brilliant technical virtuoso of jazz piano

SOLO MAN

Reprinted from Time

THE HOUSE LIGHTS dimmed and the crowd hushed as a burly Negro was led to the piano. He seated himself, cocked his head to one side and played three smashing chords. Then he was off in a cascade of flashing arpeggios which resolved themselves into the haunting strains of Jerome Kern's *Yesterdays.* After a two-year absence, Art Tatum was back in Manhattan.

Almost totally blind, Tatum is generally acknowledged as the most brilliant technical virtuoso of the jazz piano. A musician's musician, he has been praised by such men as Paul Whiteman ("Tatum is a genius") and the late Thomas ("Fats") Waller ("That Tatum . . . is just too good"). He delights in swift changes in tempo and key, becomes so involved in complex contrapuntal rhythms that his listeners are certain he will never find his way out. But he always does.

Toledo-born Art Tatum played his first professional engagement at 16 as a dance-band pianist. Two years later he left the band to go on his own as a soloist. "The other boys used to razz me," he says. "They said I had no left hand, so I made up my mind to show 'em." Tatum is still sensitive about criticism of his bass, but can claim, with the enthusiastic approval of his fans, that he does more with his left hand than most pianists do with both.

Recently, after his 10 o'clock show at Café Society, 40-year-old Pianist Tatum sat at a corner table, his customary bottle of beer before him, and admitted he was tired of the grind of nightclub shows, sometimes thinks of retiring to his home in California with his wife and two Doberman pinschers. But as the intermission pianist swung into a chorus of *Basin Street,* he turned his head attentively. "He's got some good ideas," he said. "You can't create everything. You hafta listen to the other fella." His strong fingers flexed in an imaginary run. "I'm always tryin' new ideas. No matter how far you go with a tune, there's always something else you can do."

The fans at the table exchanged pleased glances. As long as Art Tatum talked of new things to do, no one had to worry about his going into retirement.

Copyright, Time (December 5, 1949)

PAUL ROBESON:

No issue affecting the Negro problem in the last quarter century has aroused as much controversy as famed singer Paul Robeson's political stand as regards the cold war between the U.S. and Russia. Although it is almost a year since Robeson declared in Paris that Negroes would not fight against the Soviets in any war,

RIGHT: says W. E. B. DuBOIS

IT WAS in Paris, on Wednesday, April 20, 1949. The Salle Pleyel was packed to the high, many-balconied ceiling with delegates from 60 countries representing practically all the world. Paul Robeson entered and the whole audience rose and cheered with 2500 voices and in all human tongues. I doubt if any other person on earth could have elicited such spontaneous tribute. It was a many-sided outburst to a magnificent voice; to a recent visitor in every country of Europe—England, Denmark, Sweden, the Soviet Union, Poland, Czechoslovakia and Austria, whence he had flown to Paris; to a son of black slaves, a co-worker not with wealthy and titled snobs but with laborers of all climes and colors. We had men of stature and renown at that gathering: Joliot-Curie and Aragon, Nenni and Picasso, Bernal, Zilliacus and Fadeev; none of these received so tumultuous a tribute. The program was interrupted and Robeson ascended the podium. His great voice rose in song—song of black slaves, song of white slaves, songs of Russia and France. Then among the few words of a short speech, Robeson said: "The black folk of America will never fight against the Soviet Union!" The applause swept up to the skies.

That was what happened. What was Robeson in reality saying? He knew better than most men, because he had long experience in both the Soviet Union and the United States, that of all countries, Russia alone has made race prejudice a crime; of all great imperialisms, Russia alone owns no colonies of dark serfs or white and what is more important has no investments in colonies and is lifting no blood-soaked profits from cheap labor in Asia and Africa. Robeson believed that facing the possibility of war with such a country, no black American of intelligence would for a moment take up arms. In a rare case a Britisher might fight Britain; an Italian war against Italy or a German against the Fatherland; but this would be because of principle and not

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RIGHT OR WRONG

the verbal battle over his statement continues. To present the views on both sides, NEGRO DIGEST has asked two outstanding Negro leaders—W. E. V. DuBois and Walter White—to state the case for and against Robeson. Their views are presented in the articles on these pages.

WRONG: says WALTER WHITE

TOWARDS the beginning of the Scottsboro case in the early '30's, a then-recent Negro convert to Communism sat at my desk in New York. (That was before the Communist Party abandoned hope of winning me over to their cause as a means of capturing the NAACP.)

"How can the Communists ever hope to win the confidence of people," I asked him, "by circulating inaccurate statements which are demonstrably false? How can any society whether it be capitalist, communist, socialist or any other variety achieve stability unless its members can rely on the integrity and truth telling of each other?"

His eyes flashed as he replied heatedly, "In ideological warfare telling what you call the truth is a bourgeois virtue! We are in a fight to the death to overthrow capitalism and any means is justified."

I freely confess being an old-fashioned moralist in believing that, whatever the political system or systems this troubled and frightened world of ours adopts, there can be no worthwhile or lasting social structure which is founded on the theory and practice of "the big lie." Hitler perfected such a technique to the point where it almost conquered the world and which has become an integral ingredient of what we today call "psychological warfare." I believe Paul Robeson is wrong because he uncritically fails to see that the Soviet Union lustily and incessantly uses "the big lie" technique in proclaiming itself a champion of democracy when it is no more that than is the G.O.P. of 1950 the party of Abraham Lincoln and the idealistic abolitionists.

He is naive in refusing to recognize that the only freedom in the U.S.S.R. today is the freedom to obey uncritically and absolutely what the men in the Kremlin tell the people of Russia and Communists the world over to do, think and say. He correctly denounces the evils of the one-party Democratic South and at the same time fails to see that the one-party Communist regime in Russia which penal-

(*Continued on Page* 14)

RIGHT: says W. E. B. DuBOIS *Continued*

against fundamental conviction. For a man or a people to fight against his own conscience, against the very foundation of all he believed made life worth living, Robeson could not conceive that any people would do that and live and look men in the face. And so he declared that American Negro victims of color prejudice, serfdom, slavery and race hate, if in their right minds, would never fight a country which alone among nations opposes these crimes against civilization.

It was the natural conclusion of a clear-headed, straight-thinking artist and idealist which Robeson has always been. Robeson was wrong but wrong not in his logic, much less in his lofty ideals; he was wrong only in having too great faith in human beings. What then he really was saying was: *From my nature and beliefs, it is to me inconceivable that 15,000,000 descendants of Negro slaves who know from bitter and continuing experience what race prejudice and the enslavement of Africa and Asia has done not only to my people, but to civilization and Christianity and human decency for 500 years—it is inconceivable that these people would in any single case willingly join in war against the one great modern country which has opposed prejudice in a land once riddled by it, and the conquest and subjection of colonies in a world where colonial imperialism has murdered millions and which is suffering today in the eyes of Britain, France and America mainly for this stand.*

Immediately this word of Robeson's, so dangerous to those who make money out of war and get huge income out of the gold and diamonds of South Africa, the rubber of Indo-China and tin of Indonesia, was spoken, the bought press agencies lifted this out of all which this greatest of peace congresses was saying—and it was saying brave and indisputable things—and featured Paul Robeson's voice in America as treason; and treason in truth it was to all who want war at any price and who are more than willing to use "niggers" to gain their ends. Moreover, certain Negro leaders hastened to "beat the gun" in denouncing Robeson before they even knew with certainty what he said or meant. This was the old plantation technique which hastened to outdo "Ole Massa" himself in denouncing any slave who dared lift his head for a minute out of the dirt of slavery.

I wrote at that time, a short word to express my feeling and sent it to the New York Times, the Herald-Tribune and the colored press. I said:

"I agree with Paul Robeson absolutely, that Negroes should never willingly fight in an unjust war. I do not share his honest hope that all will not. A certain sheep-like disposition, inevitably born of slavery, will, I am afraid, lead many of them to join America in any enterprise, provided the whites will grant them equal right to do wrong."

The white press ignored this. Some Negro papers printed it. Why is all this important? Why should we worry if the white race is set on dragging down in one maelstrom the remnants of human culture and decency which two wars of unexampled cost, cruelty and destruction both physical and moral have begun? As people who now for two generations have been striving desperately to be recognized as American citizens, is it not only our duty but our strategy to agree with the United States in everything she wants or thinks she needs, going along eagerly with the current majority toward any goals they envision? This is a common belief of American Negroes. It is smart, they argue; it brings popularity and pays dividends in jobs and gifts to our schools and churches. Moreover, argue these statesmen out of the sides of their mouths, what business is it of ours if the White World is bent on suicide and the sabotage of all they have done to make this a decent world?

I submit that this selfish and self-centered philosophy is worse than idiotic; it spells self-destruction and the collapse of a civilization which is the property of black folk as well as white; and the ruin of a nation which our blood has fertilized and in whose future we have more than a stake. Are we trying to prove that those opponents of Negro suffrage were right when they declared that giving freedom votes would add nothing to our strength or wise judgment? That at best Negroes would herd like tame sheep with those who offered them the most food or bought their vote at the highest price? There were others, black and white who declared and still aver that democracy is a contribution and reservoir and not merely a privilege; that we Negroes are Americans, not simply to follow, but to lead in fields where our experience makes us experts. And on war we are expert. The American Civil War was not fought to free the slaves and if it accomplished this partially, a wiser nation could have done more by peace than by murder and destruction. We gained nothing in the First nor Second World War which was not neutralized by the plunging of this country into the grip of a Plutocracy ruled increasingly for the benefit of the rich and the ruthless, all over the world.

A Third World War would destroy the very culture which today we are beginning to share and enlarge. Our interest is not in destruction and revenge; not even in gloating over the disaster of the boastful white rulers of the universe; but far more in rescuing from imminent destruction that culture to which we have given song and rhythm, hard work and creative patience and a capacity for spiritual life unequalled by any similar group on earth. Peace on earth today is a must for us. We need it for survival, for accomplishment, for equality with the best of earth's peoples.

Instead of realizing this, we are being led like the Gadarene swine down to the depths of murder, destruction and hate; by spending our hard-earned dollars for atom bombs instead of houses and bread. And remember it is OUR money that is financing war: the nine hundred millions which today we are gaily sending to Europe does not come from the rich of America—they easily escape their just share of taxation; but from the poor, the laborers, the scrubwomen, the shop-girls, the small merchants and teachers who must pay on the nail or go to jail.

What would $900,000,000 dollars do for Negro education? It would insure the utter disappearance of illiteracy in a generation; the college training of Negroes of ability; the professional training of enough Negro physicians to do away with preventable disease; the ridding of jails of Negro sick and insane, now classed with criminals; the building of decent Negro homes where marriage could flourish; all this and easily. Small wonder that so many Americans prefer to spend this fortune on murderous explosions and goose-stepping.

Moreover the case is so clear; the arguments for peace so overwhelming; the lie of the threat of Russia and Communism so phony, that every effort is taken to stop the public from hearing the truth or discussing it. The press is so monopolized that the truth is suppressed or half-told or deliberately lied about all over the land. The chief magazines are owned by banking syndicates. Any man who dares to talk peace or Russia is not only in danger of personal violence as at Peekskill, but what is frightening, may lose his job or find himself in jail, on accusations which often he cannot know because of "security."

Less than a year ago, a prominent member of the Negro College Fund, said openly that advocacy of the FEPC and civil rights was "subversive." Negro postal clerks have been threatened with dismissal for attending a NAACP meeting; and the effort of American Negroes to cooperate with the emancipation of Africa has been officially called dangerous by an Attorney-General of the United States, who now graces the Supreme Court to poison the sources of constitutional law from that high vantage ground.

I freely admit that in the present hysteria and witch-hunting, there are Negroes whose responsibility to home and family closes their mouths. But my dear friend, Henry Hunt used to say, "I can keep still in seven languages!" When he did talk he told the truth. I can understand the lockjaw which is affecting most of our college presidents, teachers and civil servants. The President of Morgan College invited me to deliver the Commencement Address last June. Then he begged me frantically not to come because I had "been present" when Robeson spoke in Paris! I commend his staunch courage to his students.

I am unable to understand why our professional men, our preachers, and business men; our artisans and housewives should join the hounds of American reaction to stop free speech; to hamper thought and the search for truth, just because this happens to be the popular sport today. Paul Robeson is a great American and an honest man. Every Negro should defend his right to think and speak whether he agrees with him or not. To sneer at him and help gag him is beneath contempt.

We are selling our birthright in a great nation not for a mess—and a pretty nasty mess—of pottage, but only for the promise of such a mess; when the pay-off is due, the happy President of the United States is fishing and the Republican Copperhead from Michigan does the dirty work in the Senate, feeling that he has the Negro vote of Michigan in his pious pockets.

Promises sweetened with appointments judiciously scattered are supposed to keep Negroes' mouths shut. State appropriations for Negro schools will close the mouths of many college presidents. But all this will not keep Paul Robeson quiet and it ought not to. What we want, what the world wants, is not agreement, not unanimity, but "Light, more Light"; argument, facts, persuasion, appeal. It does not answer Robeson's demand for opposition to war with Russia to call him "silly" or declare pontifically that Robeson does not speak for the American Negro. Neither for that matter does Phillip Randolph although at times one might think so. But Robeson does speak for Paul Robeson and more Negroes agree with his thought than with many other American Negroes; and many more would agree if they had a chance to hear the truth from his mouth or from others. That is the reason and none other that Robeson concerts are opposed by mobs of the American Legion.

This is the crisis of modern civilization. The Negroes of the United States more than any Negroid group in the world and as much as any underprivileged group have the legal right to influence and help to decide the issue in these perilous times. We can save civilization if we have the sense and courage. But today we, in common with the majority of our white fellow-citizens, are scared. We are deathly afraid to act or talk or even think in any way which is in opposition or can be interpreted as opposing the current hysteria. Those who have brains and use them, know perfectly well that propaganda about Russia and her threat of war is in part an elaborately concocted lie, and in part groundless fear.

All men know the Soviet Union has never started a war but has been the repeated victim of invasion, aggression, spying and betrayal; they know that her overtures for peace and comity with the West were spurned until her co-operation was absolutely indispensable for stopping Nazi conquest of the world; they know that Russia laid down fifteen million lives to save Europe and America, while we and Britain fiddled about to await her destruction; we know when, to our astonishment, she conquered Hitler, we have been trying to welch on our bargain until finally we have made Russia our enemy and Nazi Germany our future ally.

All intelligent men know that Socialism is growing in every civilized country on earth; that our New Deal was socialism pure and simple, and must be restored or continued war expenditure will end in worse disaster than the Great Depression. We ought to know that Communism is Socialism with more extreme methods and more immediate goals, but that the Russia of the Czars could have been rescued from utter collapse by no other method. If America and other lands can reform their industry and social ills by methods other than Communism, Russia has never tried to force them to do otherwise. The only area where Russia has actively supported Communism is in the countries on her border where western Europe repeatedly and by elaborate spying and intrigue, tried to make Poland, Esthonia, Latvia, Lithuania, Czechoslovakia, Finland and the Balkans, jumping off places to re-conquer Russia and East Europe, for the cause of high profits based on ignorance and cheap labor. This is the reason that certain powerful elements in America do not want Socialism or Communism even discussed, and will call any Progressive Party or movement "subversive." Paul Robeson stands for Peace and Free Speech to fight War and Poverty.

WRONG: says WALTER WHITE *Continued*

izes dissent with Siberian exile or death is more rigid in its discipline and as destructive of freedom as Talmadge's dictatorship of Georgia. Actually the Negro in Georgia can and does denounce Talmadge and white supremacy in a manner unthinkable for any Soviet citizen to attack Stalin and communism.

What makes Paul Robeson's wrongness more inexplicable is the surrender of his excellent and honest Phi Beta Kappa mind to the vagaries, reversals, contradictions and plain downright dishonesties of the Communist Party line.

This puzzles me and has done so for a long time. It may not seem pertinent to this attempt at an analysis of what has happened to his mental and emotional processes but I have loved him as a friend and admired him as a great artist for more than twenty-five years. I cherished for many years a phonograph he and Mrs. Robeson gave me during the early part of his career as a too generous token of appreciation for a small favor I was able to do him in making his first phonograph records and singing his first concerts.

I miss the gaiety and intellectual stimulation of the conversations we used to have before Paul's trips to Russia and our growing divergence of political views. I have been nauseated and saddened at seeing him fawned upon and shamelessly used by the lunatic fringe of party liners whose mental and moral characters were such as to make them unworthy to shine the shoes of so decent and courageous a man as he. It is because I have known him so long and well that, sharing as I do his criticism of white hypocrisy and the glaring weaknesses of democracy as they are manifested in bigotry and colonialism, I believe him in grievous error in his thinking that the Communism of today's Soviet Russia offers the way out for Negroes and other exploited minorities.

I believe him wrong for accepting the specious argument of the Soviet Union that today's concentration of power in the hands of Josef Stalin and whatever members of the Politburo who at the moment bask in Stalin's good graces is only a temporary expedient. Paul Robeson should know that power is a drug whose corrosive and incurable effect upon the human mind and spirit is so potent that only supermen will surrender power voluntarily. There aren't many, if any, supermen—in Russia or the United States.

As a Negro I don't want to live under any system which permits such dictatorship. We have known far too much of that all our lives. However noble and eloquent the motives pronounced by those who seek and attain the power which Stalin possesses today, no sane man believes a dictator will hold to those principles or that any human being is wise and good enough to hold the power of life and death over his fellow human beings. With all its obvious and grievous faults I prefer a democracy where we, the little folks, can " kick the rascals out" when they fail us. Try and do that in Soviet Russia today!

Paul Robeson is wrong in giving consent by silence to a political way of life whose strategy is amoral and subject to reversal whenever it suits the whims or fears of a tiny group of men in the Kremlin. Minorities like the Negro are mere pawns in the global chess game being played by Russia as was demonstrated so clearly when Stalin and Hitler signed their inexplicable and infamous pact on August 22, 1939. The amorality of the U.S.S.R. was made even more clear when Hitler's armies invaded Russia in 1941.

The American Communist Party as will be remembered by all intelligent Negroes, wooed or shunned American Negroes in exact conformity with what Moscow believed would suit its own interests of the moment best. During the period when the Daily Worker was denouncing Roosevelt as a "warmonger" for fighting Hitler, the Communists had been capitalizing on the Scottsboro and other Negro cases; as soon as the Nazis opened war on Russia they dropped the Negro with celerity and began demanding that every issue be subordinated to "defending the Soviet Union."

Paul Robeson may believe it is justifiable to practice consistency and integrity only on alternate Thursdays. I don't agree. Russia's eloquent and perfervid denunciation of colonialism and race prejudice has been singularly meaningless to me ever since she sold oil to Italy to crush Ethiopia and her shameless switch of policy on the Negro question when the Stalin-Hitler honeymoon ended abruptly.

Paul Robeson knows that the most fundamental duty of decent government is to protect its workers who create the goods for the people. He has the moral obligation in recommending the Soviet Union to his fellow Negroes and other peoples to tell them the truth, especially since American Negroes are predominantly members of the working class. He most certainly knows the life-and-death importance to workers of trade unions. He is far less wise and observant than I believe him to be if he does not know what is happening today to workers and trade unions in Russia.

What is happening there as far as a suspiciously rigid censorship permits to be known? Let us ignore the extremes of both sides as voiced by the Daily Worker and the un-American Activities Committee. Let us take instead the testimony of a sound newspaper reporter who is neither pro- nor anti-Communist which is the latest and most objective report out of Russia. I refer to the series of articles by Joseph Newman who was chief for more than two years of the Moscow Bureau of the New York Herald Tribune until he was refused re-entry to Russia last September. Not even the Soviet Union's press chief ever accused Newman of being anything but a fair-minded reporter—that is, they did not make any charges until his articles were published.

Newman says that no Russian worker can change or leave the job to which he has been assigned. If he does he is fined and sentenced to a long prison term. They don't do that to Negroes even in Mississippi. If a peonage farm operator tries such tactics he is subject to federal prosecution. In Russia today peonage is practiced by the government itself.

In Russian factories, Newman reports, the production yardstick by which workers are measured is the productivity of the best and most energetic worker. Those who fail to match his productivity are fined and the penalties are deducted from already meager wages. If Paul Robeson has learned or been permitted to learn this on any of his trips to Russia, his espousal of the Soviet way of life loses pertinence and conviction.

One of the most scathingly denounced targets of the Communists has been, quite correctly, company unions. But Paul Robeson must know that in Russia today only one union is allowed to exist precisely as there is only one political party. Newman reports that this one union—the "company union of the Kremlin"—not only does not function as a trade union but even surrendered last spring, on orders from above, its sole surviving weapon, the right to strike, on the ridiculous grounds that "since the government belongs to the people, the people who belong to unions do not have the right to strike against themselves."

Paul Robeson is wrong in advocating and in failing to tell the whole truth about a system which in its present form enslaves its people almost if not as blatantly as did the American slave owners before the Civil War.

Paul Robeson is wrong for his failure to utilize methods and machinery available to him to aid in wiping out the flaws of our present system of government to which he objects before advocating another and unproved system. His recent course is analagous to a farmer burning down his barn to rid it of rats. He is wrong, in my opinion, for not having exhausted every possible medium and weapon of protest which is available under a democratic system of government. A member of a family is obligated to correct the faults of his family *within the family* before he calls in the neighbors or the police.

Finally, I believe Paul Robeson is in error in advocating communism as a cure-all because he cannot be ignorant of the abysmal failure of the American Communists to capitalize upon the most fertile soil for a change of government as has been given to a revolutionary movement in all of human history. Granting the full accuracy of each and all of the charges of economic injustice, political failure and racial discrimination he has levelled against democracy, what possible hope can he offer of correction of those manifest evils by a political organization as intellectually sterile, ethically bankrupt and tactically inept as the American Communist Party has proved itself to be? Or by a nation which because of nameless fear, geographic isolation, political chicanery and denial of nearly all of the freedoms it has pledged to its pathetic people as has Soviet Russia?

One could have more faith in Mr. Robeson's program were he capable of seeing and willing to recognize and publicly acknowledge the weaknesses of Russia and the strengths of America. An intelligent person cannot be deluded into acceptance of sweeping statements that all is perfect in one and all imperfect in the other society. American Negroes in particular are too informed to be ignorant of two basic and incontrovertible facts—first, as Jackie Robinson told a congressional committee so unequivocally, that no Negro will ever be satisfied nor will he stop fighting until every last vestige of racial prejudice is wiped out wherever it exists and that a lot of it exists; second, that much progress has been made and more will be made by minorities and by an increasing number of other people under democracy to make all men free.

Were the Soviet Union as it exists and functions today sincerely, efficiently and successfully putting into practice the basic principles as set forth in the 19th Century by Karl Marx and in the 20th by Lenin, with such amendments and improvements as the changes from the agrarian society of Marx's time to the intricately industrial society of today demands, one could listen with greater patience and attention to Mr. Robeson's advice. But informed people know—and Mr. Robeson should know—that Russia of 1950 is at the opposite pole of Marx's dictatorship of the proletariat. She has become instead a complete oligarchy, fanatically nationalistic, ruthlessly chauvinistic, ruled by an infinitesimally small band of men. As long as she continues that kind of government, however justified her distrust and hatred of capitalism may be, minorities like the Negro would be insane to cast their lot with the Communists.

Saying this in no wise denies the existence and the evil of capitalist exploitation of the have-nots of the world, of racial and religious discrimination and other sins of the so-called democracies. But I believe Paul Robeson to be wrong, naive and unrealistic in believing and advocating that communism can cure these ills any more speedily or effectively than can a society where individually and collectively we can fight against such diseases.

And one of the fundamental tenets of that free society for which we strive is to continue to assure to the Paul Robesons what Voltaire is reputed to have promised, "I disagree with everything you say but I will fight to the death for your right to say it."

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Behind the Green Curtain

FAMED U. N. MEDIATOR RALPH BUNCHE, who helped bring about peace in the Palestine War, has never attempted to wring favors by faking; he wants no front doors opened to him if his people have to go in by back doors. He won't go in anybody's back door, naturally, but he doesn't want his people to go into them either. Years ago he told me that he had never ridden in a Jim Crow coach and never would. Since then he has broken his rule once, in South Africa, where a "liberal" friend insisted that he do so to avoid trouble. On a recent trip South a dining car steward and Bunche tangled over the green curtain nonsense. Bunche said blandly that he had not reserved the table behind the curtain, and asked the steward point-blank if he refused to serve him with the rest of the passengers. Still the steward stuck to his guns. Bunche returned to his compartment; a short while later two waiters knocked on the door to congratulate him. They were happy. It was the first time they had seen a fellow Negro stand up to the steward. "Don't you worry about food, Doctor, we're going to take care of you." They did, with a vengeance.

He never expects insult and receives it seldom. The only discourtesy he remembers at the State Department was from a Negro messenger girl who threw his mail at him.

Sterling Brown, The Reporter

When Private Ellis came back from the dead, he found himself forever exiled from the ways of mortal men

The Soldier Who Wouldn't Die

By WILLIAM ALLEN WARD

Reprinted from Denver Post

THERE is an old army song that goes something like this: "Old soldiers never die . . . they just live on and on . . ."

The ballad could have been written about Dead Ellis, trooper of some seventy years ago who was stationed with a Negro regular army outfit at old Fort Concho on the crimson banks of the Concho river near where the west Texas city of San Angelo now stands.

Part of the legend of Dead Ellis is fiction, but most of it is true as a routine army report. George Washington Ellis arrived at Fort Concho with his unit when he was a young man and he served well until late one evening when he took suddenly ill.

Private Ellis may have been stricken with a fever, or he may have suffered heat stroke. Anyway, he immediately became unconscious and went to the morgue as a dead soldier after some time had been spent by army doctors trying to find traces of life. By dusk Ellis was on the hard slab in the army post morgue.

Attendants left the sheet-covered body pondering why Ellis had departed this world so suddenly. Then, out of the rear door of the small morgue appeared a ghostly figure. Wearing a white sheet draped about his shoulders, the ghostly figure walked slowly across the parade grounds.

"Dead Ellis," yelled a trooper. "He is alive . . . he's back . . . a ghost . . . a ghost!" Troopers fled in panic.

It was Ellis all right. He had not died at all, but for some unknown reason had lapsed into a deathlike coma that fooled the army doctors.

Officers sent Ellis to the infirmary, but soon the report spread and men who had served with Ellis for years were frightened within an inch of their lives. Finally, in an attempt to settle the trouble, Ellis was given a discharge from the army and requested "Please do not return to the post for the good of the regiment."

Ellis settled in the then frontier town of San Angelo, but the ghost story followed him. He entered a church and legend says five worshipers jumped through a window.

He would walk along a street and citizens fled in dismay. Ellis got a job as a janitor in a store, but other help ran away from their jobs. Finally Ellis got on a pension from the army and lived a quiet life. His income was sufficient to pay for his few needs and he had acquired a small home in a remote section of San Angelo.

There Ellis—Dead Ellis to Texas—lived in peace until he died some fifteen years ago. There were many Negroes and whites who feared him until his dying day. Even in death, Dead Ellis has not entirely departed. Many still wonder if he will not come back some time, walking along the narrow street wrapped in a white sheet humming his nameless tune.

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The Joe Who Was Detoured

EDDIE BORDEN and Eddie Walker, the fight managers, were sitting in Lindy's discussing lost opportunities. Their lamenting stopped as soon as they brought up the name of Joe Jacobs, who managed Max Schmeling and Tony Galento. For it was to Jacobs that a Detroit sports figure came with tales of a new young heavyweight who'd be sure to win the title. "Come with me to Detroit, and he's yours," the man proposed. "His name's Joe Louis, and he's about to turn pro. You can manage him."

The man had two railroad tickets to Detroit. On their way to the station Jacobs suddenly asked: "By the way, is he colored?" The man nodded. Jacobs went home, explaining: "A colored champ? Impossible."

Leonard Lyons, New York Post-Home News

PULPIT AND PEW

THE DAUGHTER of a Northern minister was sent down South to school. While attending, she met and fell hard for a handsome divinity student, but a typical backwoods type. The colored youth visited her family, who was bitterly disappointed in her choice of a husband. When her father asked the prospective bridegroom how he expected to support a wife, he said, "Our heavenly Father will provide." "Well," said the minister, "just be sure you don't get us confused."

Jack Atkins

* * *

A GROUP of colored men were discussing wives after a church gathering one night. They said to one of their number, "You got one of the best wives in the whole parish, Joe. You certainly are a lucky man."

"No, I ain't lucky!" Joe disagreed.

"What do you mean, you ain't lucky? Your wife is a wonderful woman, isn't she?"

"Yeah," admitted Joe, "I know I got the best wife a man could have. But I didn't get her by luck. I prayed for her!"

Joe Beckman, Victorian

* * *

AT A CHURCH supper not long ago several young mothers were discussing who should give the baby its bottle in the wee hours. Most agreed that the husband should share in this nightly chore.

Finally one turned to an elderly woman who had been listening attentively, and asked, "What kind of arrangement did you work out with your husband when your children were small?"

The woman thought for a moment, then answered, "My husband never got up to feed the children. You see, young lady, we didn't have bottles then."

Stanley J. Meyer, Coronet

* * *

A JEW and Christian were having an argument about the ways of their respective races.

"You people," declared the Jew, "have been taking things from us all your lives—the Ten Commandments, for instance."

"We took them from you, all right," admitted the Christian, "but you can't say we've kept them."

Good Business

* * *

A HARLEM PREACHER went to a convention in Chicago and was doubled up in the same hotel room with a total stranger. As the two were dressing for the formal dinner, the minister asked the other: "Say, can you make up a dress tie? My wife always does mine, but she isn't along on this trip."

"Sure can," was the reply. "Lie down flat on the bed," he added and proceeded to do a beautiful job on the tie.

"That's swell," said the cleric. "But tell me why did I have to lie down on the bed so you could fix my tie?"

"Well, you see," replied the obliging one, "I'm an undertaker and that's the only way I can do it."

Frank Charles

When fame and fortune finally were within his grasp, fate stepped in to dash the hopes of a talented African artist

HOW FATE HOUNDED AN AFRICAN ARTIST

BY HERBERT NIPSON

THE LIGHT from a small window fell in a square on the floor. Hunched over a piece of canvas spread out on the floor, a thin, little brown-skinned man painted scenes out of his memory. Gerard Sekoto was finding out that Paris, mecca for aspiring artists all over the world, could be as hard and trying as the Johannesburg he had left almost two years before.

Closed in by the confining wall in the cheap hotel, Gerard dreamed of his early life in the hill country of the Transvaal. His father had been a mission teacher and the boy Gerard had often been chastised for drawing when he should have been at his books. But the child continued his sketching, getting better all the time and eventually winning encouragement from those who had first criticized him for wasting his time.

In 1939 the young man left the Transvaal for Johannesburg determined to become an artist. For almost eight years be painted and studied in the South African metropolis. Money was scarce and he could not pay for instruction. He found it hard to get materials and paints. But the young Gerard progressed and in a few years had taught himself to produce strong, vivid canvases.

Two years ago the South African government decided to send the works of representative painters and sculptors on a tour to let the world know that the Dominion produced more than Jan Smuts, diamonds and racial hatred. Four of Gerard's paintings were included in the exhibit. The 35-year-old painter had the strange honor of being the only Negro among the 53 South African artists whose work was to be shown all over the world.

Sekoto was intensely interested in the problems of his people. His paintings were of fellow natives crowded into shanty-town locations or driving bullock carts across the rolling hill country. He wanted to learn how to portray even better the people he loved, those whose sorrow he shared. He felt a kinship to the French Impressionists and wanted to learn more about their works and techniques, for he felt that they had been able to express their feelings in paint.

In 1947 he packed his meager belongings and left for Paris. There he expected to continue his study and to win recognition. He wanted to see the works of Renoir, Degas, Lautrec and Van Gogh. He wanted to live in the art capital of the world and then return to his homeland better equipped to tell the world about his people.

But in Paris, Sekoto was just another struggling young artist among hundreds who come from all over the earth. The little South African could not even afford studio space and had to do his painting in his hotel room. He would haunt the museums and galleries teaching himself the techniques of the masters and would then retire to his dim cubicle and try to portray his strong feelings in paint. He seldom got enough to eat.

Finally the worry, the hunger and the strain became too much for him. His nerves began to crack and out of the dusk of his hot, close little room he began to hear voices. "You're no good, Gerard. Your paintings are no good!" Over and over the words would sound in his ears. "You're no good, Gerard. Your paintings are no good!"

Sekoto struggled to escape the voices, to silence the self-accusal. Finally, in desperation, the painter attempted suicide. Once he tried to take poison. Another time he tried to hang himself. But each time friends came to his aid. Finally, for his own protection, they had him sent to the asylum of Saint Anne.

By a queer quirk of fate, Sekoto was put into a hospital for the mentally ill just at the time his star was rising.

A friendly owner of an art gallery, Monsieur de Cardonne, had faith in the work of the little South African and had some of his paintings on display. An American woman vacationing in Paris wandered into the gallery and was struck by several paintings signed simply "G. Sekoto." The name meant nothing to the woman, Elizabeth Winston, but the paintings did. She bought two of them even though it meant sacrificing some of the dresses she had ordered.

Sometime later Miss Winston, a New York public relations agent on a holiday, picked up a copy of Time magazine and in the art section read about the hanging of the South African traveling exhibit in Washington's National Galleries. Particularly lauded was the brilliance of the work of one "Gerard Sekoto."

Miss Winston rushed to De Cardonne's gallery with the magazine eager to show the favorable review to the gallery owner. She did not know that just that morning Sekoto had been released from the asylum in the care of De Cardonne and at that very moment was in a room behind the gallery.

De Cardonne called Gerard and read the review to him. Sekoto took the magazine to read and re-read the article. Finally he spoke, "This is the most wonderful thing that has ever happened to me."

But the best was yet to come. Miss Winston returned to New York with a great respect for the work of the little South African. Shortly afterwards she learned that the Playwrights' Company was going to produce the Maxwell Anderson-Kurt Weill musical play *Lost in the Stars* and her nimble press agent mind began to click. The musical play is based on Alan Paton's novel, *Cry, the Beloved Country,* about racial conflict in South Africa. Miss Winston got in touch with the Playwrights' Company, showed them the paintings, talked to them about Sekoto.

Before she was through, the company had commissioned Sekoto to do a poster for the play and begun to make arrangements for a one-man show of Sekoto's paintings to be held in the lobby of the Music Box Theater on the opening night of the play.

Sekoto and his friend De Cardonne were overjoyed when they got word of the exhibit. This was the break Gerard had been looking for. His paintings would be seen by thousands of Americans. He was sure they would like them and, even more than this, would have money enough to buy what they liked. There would be money for a studio, money for food and paints, money for more study.

Carefully Sekoto and De Cardonne selected the pictures for the exhibit. All of his very best paintings were packaged and crated and finally taken to the air express office. Things had to move fast for the Playwrights' Company wanted to have the exhibit hung in time for opening night. Finally, early in the evening on October 27, a huge Air France Constellation took off into the dusk above Paris on the first leg of its flight to the United States. On the plane were Sekoto's paintings.

Sekoto and De Cardonne broke open a bottle of red wine in celebration that night. But again fate stepped in.

Theater-goers who hailed the premiere of *Lost in the Stars* did not see Sekoto's paintings in the lobby. There were no sales and no checks to take care of studio rent and paints and brushes.

The paintings never reached America.

At 2:50 a.m. on October 28 radio monitors picked up the routine message from the pilot of the Air France Constellation, "Having accomplished first part of flight normally, ready to land in five minutes at Santa Maria. Weather clear."

And then silence. Five minutes grew into ten, twenty, an hour. Planes left Santa Maria airport in the Azores in search. Eight hours later the charred wreckage of the giant Constellation was sighted on the side of Mount Redondo on San Miguel Island. A total of 48 passengers, including famed French boxer Marcel Cerdan, were dead. And in that same crash died Gerard Sekoto's hope for fame as an artist.

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HOSPITAL HYSTERICS

TWO WOMEN were sitting in a Chicago South Side doctor's office. One was obviously pregnant and the other said: "I'd give anything to have a baby. But I guess it's hopeless."

"I know just how you feel," sympathized the other. "My husband was that way, too. But everything's all right now, as you can see."

"What did you do?"

"I went to a faith healer."

"Oh, we tried that. My husband and I went there for six months.

"Don't be silly," advised the other. "Go there by yourself."

Frank Jones

* * *

A TOUGH OLD NEGRO FARMER was stricken in his home one day and taken to a hospital in the nearest city. He was given an operation for appendicitis. The following morning the doctor came to see him and was surprised to find him on his feet walking around. The physician said: "You shouldn't be out of bed. You'll tear your stitches out."

The farmer replied: "What's the matter, doc? Ain't your thread no good?"

John Fentriss

* * *

A NEGRO farmer's boy in the South was trying hard to do his school homework while his parents, seated in the living room, were loudly hashing over the village gossip. Finally, the talk drifted to the subject of their son's future. Turning to the boy, the father asked:

"Son, what do you intend doing when you graduate out of high school?"

"Why, Pa," said the boy, "guess I'm going to college to become a doctor. Think I'll study obstetrics."

"Son, I'd say you'd be awasting your time," replied the father, "because soon as you learn about obstetrics some smart guy'll come along with a cure for it."

James Davis

* * *

A HARLEM BOY had to be rushed to the hospital for an emergency operation. When the ambulance arrived, he was in tears and said to his mother: "I don't mind going to the hospital, Ma, but I'll be darned if they'll shove a baby in my arms like they did to you. I want a dog."

Freda Franklin

* * *

A SMALL colored boy was brought to a clinic for examination by his mother, an extremely talkative woman. During the preliminary quiz period, the doctor noticed that the boy didn't seem to be paying much attention to the questions.

"Do you have trouble hearing?" he asked. "No," replied the boy, "I have trouble listening."

Ralph Best

Star of 'Pinky' tells how she drew on personal experiences to project herself into character of Negro girl

SHE PASSED FOR NEGRO . . . IN THE MOVIES

BY JEANNE CRAIN

Reprinted from Chicago Sun-Times

I HAVE turned in my frat pins and quit campus life—at least temporarily—for sterner living. It's high time, too. For five years now, I've been going to college—on the screen, that is—and it's time that I graduated.

With my role as the Negro girl in *Pinky,* I feel that 20th Century-Fox has handed me my diploma. I'm now out in the world of acting on my own. I'm on my own in a picture that moved me deeply, and not alone as an actress but as a human being. Whatever feelings I may show on the screen are real and not simulated.

I want to mention, though, that while the story of *Pinky* touches on racial problems, it does not attempt to picture the Negro situation as a whole and neither does it offer any patent solution. It does not attack any section of the country; it merely assails a type of bigotry that should have been uprooted from the American scene a long time ago.

Cid Ricketts Sumner wrote the book from which it is taken. She called it, *Quality,* and it was the story of a smartly-dressed, intelligent colored girl who was so fair of complexion that she passed as a white person. In Boston she fell in love with a young white physician and, feeling that their love was hopeless, fled to the little town in the South where she was born and where her grandmother still lived. So, the film is basically a compassionate and penetrating study of one girl—a girl who had been treated most of her life as a human being and then suddenly, when she returned to the Negro settlement, found herself balked in the very act of living by old social customs and inherited prejudices. It's an exciting story, filled with that gripping, almost terrifying, kind of suspense that comes from dealing with naked realities.

People have suggested that I was risking my career by playing *Pinky.* I don't believe that, in the first place, because I know most Americans, in the South as well as in the North, are moved by a very real sense of justice and fair play. And then, in the second place, if I am a good enough actress, I will have played Pinky so well and so warmly that people will feel sympathy for the girl and will be on my side.

It's my hope that I have brought Pinky to the flesh and blood in such a manner because I want Pinky to have an effect for good—to move other people as she has moved me. Because, aside entirely from any consideration of my career, the role has given me a chance to express something I have felt strongly for a long time.

The stork almost cheated me out of the part. Darryl F. Zanuck, whose courage made possible this film, called me at the time my second boy, Michael, was about to put in his appearance. Thanks to Michael's promptness, I was on the test stage a week later and in the film, three weeks after his birth.

I was glad when Zanuck rejected suggestions that I should darken my skin or dye my hair. I feel that such artifices often have a "stagey" effect. I play Pinky with only street make-up and with my hair parted in the center and tied into a Psyche knot in the back. It was more important, as Elia Kazan, the director, often said during the filming, that our eyes rather than our outward physical looks should express what we were thinking and feeling.

It wasn't easy to try to fit myself into *Pinky.* Every actress, of course, has certain personal experiences which she draws on when she plays a role. I now drew on those times when I had been terribly hurt in my childhood. Because we are all "discriminated" against at times—treated unjustly by thoughtless or ruthless people—I could approach, somewhat slightly, it's true, Pinky's feelings when she found only contempt everywhere she turned. I had many a heart-to-heart talk, too, with Ethel Waters, who helped me to interpret Pinky.

While the picture offers no solution, I do have an idea of my own that I think would work. If parents would only keep their prejudices and intolerances to themselves for one generation—if the children could only grow up to think for themselves—I believe we would have a different world. As a mother, I feel this deeply. Children are democratic. They may have intense personal dislikes but that is always because of the other child as an individual and not because of his race or religion. They usually are not even conscious of another youngster's faith or his race. They accept their playmates for what they are as persons and like them or dislike them for that alone. I grew up without knowing anything about prejudices. My mother saw to that. And I want to give my two boys an opportunity to grow up the same way, accepting people for their individual worth.

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◎◎◎ CHARLEY

Folk Ways

■ Police found several snipped-off upper ends of women's stockings in the bureau drawer of a young colored man suspected of theft. They showed them to a psychiatrist, who promptly declared the youngster had abnormal sex tendencies and was a potential rapist.

Well, this shows how ignorant intelligent people can be. He didn't know from nothing. Those stocking pieces were merely the kid's spare supply of stocking caps.

To the average white citizen a stocking cap means a long loosely knit cap with a tassel or pompom, worn by Santa Claus or young ladies affecting the outdoor look. To most male colored citizens it means a beauty-aid, a friend-in-need and a necessity.

Now leave us explain to the Rhodes scholars and Harvard Ph.D.'s that you snip off a stocking at about one third its length and knot the raw end. You then have a perfect little cap which clings to your head like sticking plaster. The better quality the stocking, the more elastic and hence, the better the cap.

It is used, chum, to "press" or hold the hair down during sleeping or dressing hours. And if you had bushy, wooly, "harsh" or what is known quaintly as "bad" hair, you wouldn't have to be told. The usual procedure is to dampen the hair with water or some "dressing," smooth it with comb and brush and then slip on the stocking cap to press it in place. How long you have to wear it depends on results desired and on texture and length of hair.

This may sound inconvenient but remember that "bad" hair is inconvenient. A colored friend of ours who went to Michigan from a colored high school quit the freshman football squad. He told us he just couldn't take it. The white boys ran in from practice, showered from sole to crown, combed their wet hair and dashed to dinner. He had to hang around the shower room for an hour with his stocking cap on until his hair dried in place.

Cultured colored males are particular about not being seen in their stocking cap. It is worn in privacy of their chambers and mention of it in society is taboo. Actually they need not be ashamed because compared to the beauty aids employed by women they are nothing. We recall the German aristocracy of the Kaiser era wore somewhat similar contraptions to press their long pointed mustaches.

Point to bear in mind is that no adequate substitute has been found for

CHEROKEE ◎◎◎

stocking caps of silk or nylon women's stockings. Manufacturers have put out special net caps of various materials but they just won't do.

The other day we saw a white kid with a stocking cap on in the street and were amazed. Discreet inquiry revealed it was heavily medicated with a ring-worm cure.

Only danger involved in stocking caps is being caught with a size 10 when the little wife wears a size 12. Watch that.

Up And Atom

■ The atom bomb business is being used to scare the wits out of little folks like us. It comes in handy for taking the public's mind off something like high taxes or failure to keep campaign promises. When a newspaper depending on the sensational can't think of anything else, a good big head of "One Atom Bomb Could Wipe Out Washington" is sure-fire.

If you are Russian and want to get attention in the UN, you can claim you use atomic energy to blow away mountains, light cigarettes etc. Tragedy is that the atomic people are so all-fired secretive until they refuse to stoop to exploding myths.

Nobody is blowing up mountains with atomic energy. Nobody is doing anything with it except keeping the bomb supply fresh and adequate in case of emergencies and experimenting gingerly on how it can be used to cure illness, kill germs, promote growth, and furnish cheap power.

So far, experiments are in horse-and-buggy stage (except the bombs) but with several big universities lending their best scientific brains, new vistas are opening. But there won't be anything in general use (except the bombs) for at least two years. Meanwhile, peace, brother!

Wheel Within A Wheel

■ Apprenticeship has long been a sore spot with Negro skilled workers. Industry doesn't want you unless you are trained and experienced and prejudice keeps you from the training and experience. The 1940 Census showed in proportion, fewer Negro skilled workers than at any time since 1900.

Negro skilled workers get that way mostly through serving as "helper" to a white journeyman for a number of years, attending a good vocational school or serving as apprentice to a non-union skilled worker.

Although Negro skilled workers have declined in number proportionately, we are happy to note from Bureau of Labor statistics studies that as union discrimination lessens a trifle and demand for skilled workers in building

CHARLEY CHEROKEE *Continued*

trades increases, Negro apprentices are on increase.

One of the oldest barriers appears crumbling on the edges. (For info on this subject address Sam Danley, Bureau of Labor Standards, Washington.)

Civil Rights And Lefts

◘ However you stand politically, certain facts stand out in this civil-rights-in-Congress matter. Without attempting to editorialize, and leaving the conclusions to your own thinking, we suggest these:

First—1949 was not a Congressional or Presidential election year. This year, 1950, is and brother, so is 1952.

Second—The 1949 changes in Senate rules did not constitute any test of civil rights inasmuch as no action could be taken without a filibuster. Civil rights still faced a filibuster.

Third—Labor has given and is giving considerable assistance to those interested in establishing a FEPC, but labor's main interest is in repeal of Taft-Hartley Act. Witness fact this came up twice in 1949 when proper pressures were applied but civil rights came up for conclusive action not at all.

Fourth—Administration spokesmen who claim the coalition of Southern Democrats and Republicans has always prevented civil rights action had better qualify this statement before somebody reminds that there was one year in the 1930's when there were only 16 Republicans in Senate. Added to the 22 Southerners this made only 38, not enough to have stopped anything.

Fifth—The Congressional Quarterly, analyzing voting in the 81st Congress, shows that there was more party unity than suspected. Actually there wasn't much party rebellion in voting.

Beam In The Eye

■ State Department has reached a new high in concern over world opinion on racial discrimination within the United States. This is reflected in Voice of America broadcasts which so emphasize the achievements of individual U. S. Negro citizens as to take them out of context and make it appear to persons not familiar with American life, that all is lovey-dovey. State apparently doesn't know just what else to do about it.

Recent reports to the White House by Walter White and by the Howard University players who toured Europe made a deep impression. People in Europe wanted to know two things of colored Americans. One—How are you treated? Two—What do you think of Paul Robeson? State is concerned, with reason.

■ *BUY ANOTHER U. S. SAVINGS BOND, MISTER, but until color is a difference in hue instead of a difference in social status, KEEP 'EM SQUIRMING!*

Fighting founder of Chicago's Roosevelt College has proved that higher education can function without benefit of ceilings for Negro or Jewish students

ONE MAN VERSUS THE QUOTA SYSTEM

BY CLARENCE W. HALL

Reprinted from Christian Herald

LATE one afternoon in 1906, the mayor of Hollister, Calif., rounded a corner and ran smack into a miniature race riot. Some white youngsters, playing ball on the school yard, had interrupted their game to taunt a couple of Negro boys who had come up and asked to play. One of the youngsters was rolling his eyes, puffing out his lips and chanting "Nigger, nigger, never die, black face and shiny eye . . ."

Mayor Sparling's face reddened. The chanter was his own son. He ducked behind a convenient tree and watched his ten-year-old's performance mount in gusto until the Negro boys, at first baffled then furious at the insulting rebuff to their schoolyard rights, waded into their tormentors. The other ballplayers fled. But the mayor's son had nowhere to go; he was surrounded by black wrath.

When he finally wriggled loose and lit out for home, his father reached out a long arm and gathered him in. They marched home in monitory silence, bypassed the front of the house and wound up in the woodshed. On the wall hung a stout trace-strap. The mayor reached for the strap, then changed his mind.

"Jimmy," he said, "I've always told you I would whip any son of mine who picked a fight—or ran away from one. You did both today, I ought to lick you, but it looks like you've had enough for one day. But worse than the brawling you did was the kind of thinking that prompted it. No Sparling, if I can help it, is going to let his life be warped by so silly a thing as race prejudice. So, son, I just want to warn you: if I catch you ever again making fun of any person because he differs from you in color or religion, or, worse yet, denying him equal rights with yourself, you're going to get the worst licking of your life. Think you can remember that, Jimmy?"

Jimmy could—and did. At 53, he is still remembering it.

Today, as founder and president of Chicago's young and yeasty Roosevelt College, Edward James Sparling is regarded as a sort of battle-wise veteran among the growing squad of educators who without fanfare are trying to free their institutions from ivy-clad discriminations based on race and creed.

When Roosevelt College was started, just four years ago, it announced itself as that then almost completely unknown institution, a "non-quota college." Students would be admitted solely upon their ability to absorb and make use of a college education, with no reference whatever to the color of their skin, the shape of their nose or the slant of their eyes.

Sparling's fellow-educators shook their heads. The thing just wouldn't go. Much as they deplored the undemocratic practice of discriminating against students belonging to minority groups, it was a necessary evil. Otherwise Jews and Negroes would one day crowd out everybody else.

Jim Sparling simply didn't believe it. Nor did he believe in the validity of any of the other rationalizations usually drummed up to justify quotas. He'd make his new college a laboratory to test any and every cliche used by the apologists for discrimination in higher education.

After four years, Roosevelt College has grown from a steady gleam in a crusader's eye to one of the largest private undergraduate co-educational colleges in America. Its student body has increased from an initial enrollment of 1200 to 6000 plus, its faculty from 84 to 330, its library from two orange crates of books to 50,000 volumes, its financial assets from $10 to over $2,000,000. And instead of being taken over by any group, its minority and majority representations seem to be in close ratio to the general population.

To college administrators honestly desirous of democratizing their institutions, Jim Sparling's success therefore stands as something worth pondering.

Many educators are now frankly facing the fact, as Sparling faced it long ago, that the troublesome core of most discrimination in higher education is the so-called "quota system." This effective device for separating the sheep from the goats operates, as many frustrated young Americans know, at the admissions level, in hush-hush secrecy behind the registrar's door. It's quite simple. Just a matter of demanding certain information on the application form—information about religion and racial origin—which the white Christian answers without a thought but which to a Jew or Negro adds up to an advance notice of a door about to be slammed in his face.

It is against the vicious quota system, in effect at too many American colleges, that two Presidential Commissions recently have aimed their guns. The Civil Rights group, headed by General Electric's Charles E. Wilson, found something alarmingly overripe in an educational system which purports to train our young people for life in a democratic society while "closing the door through bigotry and prejudice to equality of educational opportunity." And the

President's Commission on Higher Education was even more forthright, flatly stating that "the quota system cannot be justified on any grounds compatible with democratic principles," and curtly concluding that "there has been too much tardiness and timidity" in doing something about it.

Neither tardy nor timid has been Jim Sparling. He's been in there slugging almost ever since, as a ten-year-old kid, his dad adjured him never to run away from a scrap. There is no record that he ever did, after the woodshed lecture.

He faced the fight of his career about five years ago while prexy of the Central YMCA College in Chicago. Back in 1936 he had turned down several better offers in school administration to take the presidency of this unique college. An urban institution, where it was said all races and creeds learned together, and under the sponsorship of a great Christian institution, Central appealed to him as an ideal place to invest his life.

And it was, for a time. He had fun, clearing the college of a $75,000 debt inherited from its previous administration, raising the salaries of the faculty to a respectable figure, and generally lifting the college's prestige and expanding its services.

Then something happened to jolt this beautiful rapport. A young Negro student came into his office one day to object to being charged a gymnasium fee without being allowed to even step onto the gym floor. The news that Negroes were barred from gym and pool was distressing to the new prexy. But when he checked with the "Y" officials he found it was so, and they were of no mind to relax the restriction. Jim Sparling went back to his office with set jaw, called in every Negro student and refunded all "taxation without participation" fees. The next day he instructed his faculty to abolish all physical education activities until every student could participate. He went further and ruled that no college-sponsored social events could be held where every student was not equally welcome.

By this time the college's trustees began to realize that in this man Sparling they had on their hands a nettly fellow indeed. Deceptively mild in manner and gracious in bearing, he nevertheless had a single-minded stubbornness that could be disturbing. His phobia for living up to a declared principle, literally and to the letter, was downright embarrassing at times. As practical-minded businessmen, they'd wanted only an able administrator who knew what compromise with realities meant.

Of course, they should have known. Jim Sparling's record as an impatient idealist was an open one. When a student at Stanford University, where he was superintendent of Christian Endeavor, he had fearlessly fought religious bigotry and the fraternity system. The mantle of his intolerance-hating father was firmly around his shoulders. But he really hitched it into permanent position when, as a faculty member and student counselor at Long Island University, he began to run into big-league discrimination against Jewish students trying to get into medicine, dentistry and law. A growing preoccupation with minority problems led him to a job as educational director at New York's Christadora House, a slum settlement on the lower east side. By now he knew that he had to put his energies where he could "do something deeply constructive about the growing tensions of American society. So, after a period as dean of men at Hiram College in Ohio, it was with this announced intention that he accepted the offer from Central "Y" College.

It was not until 1944, however, that the college board began seriously to worry about Sparling's one-track ideas on academic equality and freedom. In 1943-44 the number of Negroes and Jewish applicants began to mount. Wartime jobs were plentiful, and for the first time many young Negroes and Jews had money enough to match their yearnings for higher education. President Sparling was accepting all-comers; he even had taken in 100 Japanese-American students, refugees from the wartime West Coast evacuation.

The board members grew alarmed. In a closed session they passed a resolution to demand a census. The president was called in and asked bluntly: "How many Negroes are enrolled at Central?"

Sparling's eyebrows rose. "Frankly, I don't know. We don't count students that way."

"The board is running this college," the chairman snapped; "we have a right to know."

"You do indeed, gentlemen," Sparling replied quietly. "And if you insist, you shall have the information. But I should point out that if the figures are taken and not used, it is a waste of time. If they are taken *and used,* I shall have to resign. I'd prefer not to be a college president at the expense of young people of any race or creed."

The figures were taken, though no action was immediately forthcoming. But on April 12, 1945, the board lowered the boom. Sparling's resignation was demanded. That night one of the board members stopped by. "Jim," he said, "this may be the opportunity of your life. Why don't you start the kind of college you want?"

Sparling replied: "Good idea. I'll think it over."

He got little time to think. For, when the news of his dismissal broke at the college, virtually the entire school resigned. The faculty conducted an investigation, voted "no confidence" in the board, and 80% of its members quit. A student mass meeting demanded separation of the college from the "Y," which was refused, whereupon a delegation representing the student body waited upon Sparling to say, in effect, "Well, where do we go from here?"

Jim Sparling, a bit dazed by the revolt his simple sticking to principle had birthed, realized that here he was: in possession of an intact set of ideals, a student body, a virtually complete faculty—and no college!

Without the remotest idea where and how he was to found his college, Sparling that night mailed a personal check for $10 to the State of Illinois incorporating "Roosevelt College."

named for one whose notions about equal opportunity and academic freedom seemed to jibe with his own and whose death had occurred on the day he was fired.

The charter of the yet-to-be-born school made its purpose plain: *"To provide a teaching faculty which shall be both free and responsible in the discovery and dissemination of truth; and to provide educational opportunities to persons of both sexes and of the various races on equal terms."*

News of the venture reached the academic world, and, though the risks in joining a new college were many and teachers in demand everywhere, Sparling received more than 1000 applications for positions on the faculty. Those chosen signed their contracts on faith—without a building, a book, a piece of equipment or a student formally enrolled.

Quarters were finally found in an office building on the western side of the Loop, where elevated trains rattled past every few minutes. Sparling, and those of the faculty who had come on ahead, rolled up their sleeves and fell to remodeling offices into classrooms, wheedling used laboratory equipment and discarded books from other colleges and setting them up in labs and library, working against time to be ready for opening day.

Meanwhile, Jim Sparling had been scurrying around to raise funds, Marshall Field III and the Rosenwald Fund came through with $75,000 each; and a $100-a-plate dinner netted $120,000 more. But, according to Jim Sparling, "the really big money" came in $1 and $5 contributions from thousands of little people of all races who had been stirred by the sight of this man fighting to give their kids a break.

Roosevelt College opened in September, 1945, amid a fanfare of publicity. Not much studying was done on opening day; there were too many people milling around. Fathers and mothers of students getting their first chance at a college education had taken the day off from humble tasks, and these mingled freely with parents from more favored stations, bragging in broken but prideful accents about what their youngsters were going to make of themselves.

But from then on, faculty and students buckled down to work. Within six months Roosevelt College was fully accredited by the conservative North Central Association of Colleges and Secondary Schools—an all-time record for accreditation in that association.

For two years the young college struggled to fulfill its destiny in its crowded quarters, hard by the roaring El. Then the storied old Auditorium Building, on Chicago's swank Michigan Boulevard, became available. The hotel part of the building had been used as a servicemen's center during the war; the big stage of the auditorium itself, noted as one of the acoustically perfect theaters of the world, had been converted into a series of bowling alleys. Between classes, students and instructors came over to assist in restoring the old structure to something like its former grandeur—but with a new purpose. At the beginning of the third year, the college moved in.

For its fourth year, Roosevelt College started with an enrollment of 6085, and last June graduated the first students who came to it as freshmen. By now Chicagoans generally point to the college and its achievements with pride.

Dr. Sparling went farther than just creating a non-quota college and making higher education available at low rates for all persons. He has woven his theories of academic freedom and equality through the institution from stem to stern. At Roosevelt segregated fraternities are outlawed, and all facilities are open to all students alike. The personal dignity of any student—in the dormitories in honorary societies, on athletic teams and at social functions—is precisely what the student himself makes it.

You'd expect that. What you might not expect is the unique pattern of administrative controls and balances which gives the college an unorthodox but highly workable "government by the governed." Overshadowed by the spectacular growth of the school and by the success of its non-quota policy, these features have gone almost unnoticed except in the academic world.

Completely new to big-college administration is the constitutional provision by which the faculty governs itself through a senate of 48 teachers elected by their fellows, elects six of its members to the 26-man board of trustees, decides on tenure and promotions, shapes the school's curriculum and molds academic policy generally. And even more singular is the statutory requirement that the president and deans must submit every three years to a faculty vote of confidence.

Unusual too is the composition of its board of directors. Jim Sparling reasoned that, since students represent all social levels, a college's trustees too should be a cross-section of the community as a whole. Roosevelt's board accordingly includes representatives of labor as well as management, the judiciary, the press and the profession. It is both interracial and intercredal. Its chairman is Harold L. Ickes. And supporting the directors is an advisory board comprised of such persons as Albert Einstein, Thomas Mann, Eleanor Roosevelt and Philip Murray.

Sparling makes no claim to have eliminated all prejudice—that's a tall order and will take time, at Roosevelt or wherever. What he *has* done is to deny it official recognition. And this without either lowering academic standards or creating serious sociological disorders.

With one third of the faculty and probably the same ratio of students coming from groups usually the targets of discrimination, it would not be surprising if there was an undue preoccupation with the problems of race. Such is not the case. While there are occasional flareups between individual and cliques, as at any school, members of all groups accept the others with a naturalness as complete as it is refreshing. Sparling and his faculty have nurtured this attitude with good result. When student politicians have tried to trade on their racial origin to gain votes, they have been soundly rejected by the student body. And when one faculty member was reported to be putting disproportionate emphasis on racial inequities, the faculty council called him in and gently reminded him: "We are interested in teaching human beings here, not members of one special group. This is neither a minority nor a majority college. It's just American."

Sparling has repeatedly rejected offers for scholarships for which only members of one or another minority group could apply—even though such scholarships were offered by organizations founded to aid minorities. Though nobody could be more in sympathy with their objectives, he is forthright in admitting that minorities and their champions often become as prejudiced and discriminatory as those they criticize.

Nobody denies that radical groups have tried to crash in; it would be strange if they did not in a college committed to such aims. But they have been given short shrift, or have defeated themselves. For instance, a great hubbub was stirred up a year or two ago when a Communist was invited by a small group of students to come over and unburden his soul.

Sparling was urged to ban the speaker. He refused. The speaker came, went into his tirade, but when he got around to the familiar canard that freedom of speech does not exist in America, the students laughed him out of the room.

Such tactics are part of Jim Sparling's "bring it out in the open and let's look at it" technique for exposing radicalism of any kind. "Are we afraid of freedom?" he asks in mild surprise whenever anyone talks about suppressing agitators with heavy handed curbs. "Communism realizes that liberal democracy is its worst enemy," he says firmly. "Your Communist works most effectively underground. When he has to come out in the open and sell his wares in open competition with basic American democracy, his stuff looks cheap and he looks sick." He is fond of quoting the late Justice Holmes: "With effervescent opinions . . . the quickest way to let them get flat is to let them get exposed to the air."

What concerns Jim Sparling most are those areas of American life that give America's critics ammunition for their attack. He is disturbed over the international misunderstandings that can grow from the gap between our preaching and practice.

But there are encouraging straws in the wind. Roosevelt College, as he puts it, "crystalizes in its own experience a nationwide movement toward reform." He gets immense satisfaction at noting the increasing number of colleges which are quietly dropping from their admissions policy the racial and religious considerations which frequently reserved their opportunities for "the best people."

Among those which have declared their intention to eliminate from their admission blanks all questions as to racial, religious and national origins are Wellesley, the University of Chicago, Loyola University in Chicago, and all colleges in Oregon.

The University of Illinois Medical School has abandoned the requirement that applicants submit photographs. Officials of the University of Minnesota have put a ban on bigotry in all campus activities, and several colleges in Ohio have embarked upon a more liberal admissions policy.

New York State has enacted into law the principle of non-discriminatory education, and both houses of the Missouri legislature have passed a bill to open all Missouri institutions of college grade to Negroes, whether or not there were institutions for Negroes offering similar courses. Maryland University recently opened its graduate school to Negroes; the University of Delaware now accepts colored students for both undergraduate and graduate study.

To one who has battled so long and ardently against discrimination, these victories are gratifying. But Jim Sparling is not mistaking skirmishes for the whole war. While it is next to impossible to get an accurate count, due to a natural reluctance to confess prejudice, he estimates that at least 75 percent of the country's liberal arts colleges and a much higher percentage of its professional and graduate schools are "quota schools."

But he thinks this war will never be won by resting the responsibility on the schools alone. The fight against prejudice is the nation's fight, and there are things every citizen can do to help banish the quota system.

Any aroused citizen can and should:

1. Reaffirm, first to himself and then to his neighbors, his belief in the basic American principle that nothing granted one citizen is to be denied another solely by reason of his membership in a racial or religious group.

2. Support those schools that have abolished quotas.

3. Learn whether the quota system exists in his own alma mater or tax-supporting schools in his state—and, if so, raise his voice in protest.

4. Join efforts of civic and community groups seeking to abolish discrimination.

5. Oppose the setting up or continuation of quotas in non-educational institutions, such as clubs, professional societies, churches. For it is the "opinion pressure" created in non-educational groups which supports discrimination in schools as elsewhere.

Many a sincere educator has asked himself: "What would happen if we actually started to practice what we preach about academic freedom and equal opportunity in our colleges?"

Roosevelt College provides at least a partial answer. One thing it says is that the world would not come to an end, as some timorous ones seem to think; neither would higher education's roof fall in. Another is that prejudice is deeper rooted in the minds of our reactionary oldsters than in our modern youngsters, and sweeping it to one side like a broken test tube or a wornout text is not only possible but imperative. For, as Jim Sparling puts it, "Educational freedom, like any freedom, cannot be limited for any without in the end being destroyed for all."

Copyright, Christian Herald (November, 1949)

MY BIGGEST BREAK

BY BILLY ECKSTINE

BEFORE that ordinary night back in the early 30's when I first heard baritone Harlan Lattimore warbling his big round songs with the great Don Redman band at Washington's Howard Theater, I cherished a boyish desire to become a college football star. I'd already made good as an end on Armstrong High's scrappy eleven and was counting on a pigskin career to bring me the kind of glory most youngsters yearn for at prep age.

Beyond football—its stars, stories and color—I found little to move me. Music and crooning, I figured then, were just things to listen to occasionally for "kicks."

But came that night at the capitol city's largest Negro showplace where I sat watching the show unfold from a seat in the front rows. Redman's aggregation bounced through some catchy tunes before the maestro introduced his "singer of ballads." Then tall, husky-voiced Lattimore came on to chirp *You Gave Me Everything But Love.*

He did a nifty rhythmical sway as he sang and that caught my eye right away. Soon I was noting his songs. He crooned in a most listenable fashion which has since been described by experts as "feelingful singing and smart phrasing."

On ballads like *If It's True* and *Under a Blanket of Blue* he did vocals that I'd never heard before. And I think he sounded the same to the female darlings in the audience. They let their reaction to his singing show with heart-warming sighs and swoons which are seldom voiced by current listeners to crooners.

When Lattimore completed his vocal chores after about five encores, he got a thunderous ovation just like that often given football stars. The display suddenly brought home to me the fact that crooning could offer one as much fame as the gridiron and with much less danger of bodily injuries.

There and then I sort of lost my boyish interest in football. Singing became my biggest goal and Mr. Lattimore my greatest idol.

A short while later when I got started as a singer in a high school play I tried to copy his every vocal trick and mannerism. But my initial efforts didn't click with listeners and I should have been discouraged. Yet months after I was still aping the Don Redman vocalist.

My vocal imitations of him soon came in for panning from my buddies. One day then they figured to have some fun with my singing and dared me to enter an amateur contest at the same Howard Theater where I had first joined the Latti-

Eighth of a Series

more clan. I took them on and, much to their and my surprise, walked off with top prize.

That success convinced me that I could make it as a singer patterned after Lattimore. A lot of other people thought so too. One of these was celebrated piano maestro Earl "Fatha" Hines who first heard me in 1937 at Chicago's Club DeLisa where I was doing a routine song man's part in the show. He liked my style and later signed me to a contract as vocalist in his band.

With Hines four years, I garnered enough national note to organize my own band which once highlighted the present "giants" of bebop including Dizzy Gillespie, Charlie Parker and Sarah Vaughan.

I've been doing a single vocal act since 1947 when dance promoters found it tough to sell the "progressive" music of my outfit. Currently I'm enjoying my biggest success, vocally and financially.

For that I owe something in part to MGM records and all the top theaters and night clubs which have booked my wares recently.

But most of all I'm indebted to Harlan Lattimore who one jazz critic says "set the style that has since become accepted for all male singers." Because now I know that the pattern he shaped for me to follow that drama-packed night at the Howard Theater was the turning point in my life.

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P. S.—She Got Her Man

A SUGAR HILL matron had her eye on the son of a rich Harlem Negro and desperately sought some way of landing him for her daughter. Finally she went to a lawyer friend for advice on her pursuit of a suitor for her daughter. "Don't worry," he told her. "Just leave the matter to me. I've been invited to his home for dinner next week and I'll fix it for your daughter. But just answer one question for me: Would you permit me to cut off your nose if I offered you $100,000 for it."

"Of course not," she replied. "What has that got to do with it?"

"Never mind. You'll find out later."

When the lawyer made the dinner visit, the conversation came around to the matron and her daughter. The rich host inquired: "By the way, do you know if she has any money."

"Well," said the lawyer, "I understand she has little ready cash but I know for a fact that she has at least one asset for which she turned down an offer of $100,000."

P.S.—The daughter got her man.

Edward Hawes

Negro cowboy who tangled accidentally with longhorn cow
invented sports popular at all rodeos today

How Bulldogging Was Born

BY R. F. KAROLEVITZ

BULLDOGGING, the spectacular art of the cowboy trade which has thrilled rodeo audiences across the land for many years, was the sole "invention" of William "Bill" Pickett, a Negro cowpoke from Texas.

The story goes back to 1903 when Pickett worked on a ranch near Taylor, Texas. At that time the ranchers in the prickly pear, "blackjack" and mesquite country used cowdogs—half bulldog and half cur—to round up the wild cattle that had "taken to the brush."

One Spring day in 1903 Bill Pickett was riding the range on his horse, "Roy," when he was ordered to drive a longhorn cow from the brush. The animal would not drive but instead turned to charge Pickett's horse.

The brush was too thick for the cowboy to use his rope, so the only thing he could do was to lean down and grab the cow's horns to keep her from goring "Roy." Pickett held so tight and the cow pulled so hard that soon he was out of his saddle and on the ground—but still inadvertently affixed to an enraged beast.

Pickett's horse departed for safer territory, so the cowpoke's only hope was to continue fighting the animal singlehandedly. By twisting the maddened cow's neck, Pickett forced her to the ground, and then, as a clincher, he sunk his teeth into her lower lip to bring her to complete submission. That's how Bill's cowboy friends found him when they rode to the rescue.

Back at the ranch Bill tried leaping from his horse and "bulldogging" other longhorn steers. He became so adept at it that soon he and his boss were traveling to picnics and fairs around the country with Pickett performing his feat at each one.

Then in 1905 Zack Miller of the famous 101 Ranch hired Pickett to bulldog a steer at a newspaper editors' meeting to be held at the 101. Pickett did the job, was the hit of the show and from that time remained with the noted Miller brothers until he was kicked to death by a wild horse in 1932.

But "Bulldoggin' Bill" hasn't been forgotten. Rodeo announcers across the country recount the story of his experiences as present-day cowboys carry on his bulldogging tradition to the delight of rodeo fans everywhere.

Lone Negro woman doctor in state of Colorado has delivered 5,000 babies among minority peoples of every nationality from Mexican to Hindu

THE FORTY YEARS OF JUSTINA FORD

BY MARK HARRIS

FORTY YEARS ago when Justina Ford applied for a license to practice medicine in Denver, Colorado, the licensing examiner said to her, "Ma'am, I'd feel dishonest taking a fee from you. You've got two strikes against you to begin with. First off you're a lady. Second, you're colored."

"I know it," she said. "I thought it all through before I came. This is just the place I want to practice."

In the four intervening decades the Denver scene has undergone considerable change; the population has quadrupled and hundreds of physicians have set up practice. But Dr. Justina Ford just goes on.

In the entire state of Colorado she is the only Negro woman doctor. In Denver, with a half-million population, she is one of only five Negro physicians (there are only seven in the state). She must be credited for her role in this population increase: she estimates that she has delivered five thousand babies, one every three days on the average. "And I'm still only — well, let's not say. But one of my grandmothers lived to be 108 years old and I ought to go that far myself. Retirement plans? Goodness no. None at all."

Dr. Ford, a tiny, round, gray-haired woman, was born in Knoxville, Illinois. Her mother was a nurse, and Justina, almost from the beginning, had only one ambition: medicine. "I was a seventh child. I wouldn't play with the others unless we played hospital, and I wouldn't play even that unless they let me be the doctor. I didn't know the names of any medicines, so I had one standard prescription: tobacco pills. I didn't know the names of any sicknesses, so I invented names. I remember that I used to like to dress chickens for dinner so I could get in there and see what the insides were like. And I remember that when neighbor folks were ill I liked to tend them. I hope I didn't do them any harm." Dr. Ford chuckles. When her face creases in laughter her cheekbones become prominent, and the light glitters on them.

She studied at the Hering Medical

School in Chicago at the turn of the century when women medical students were a rarity. After receiving her degree she practiced briefly in Alabama (the first Negro woman to do so), but she decided she wanted to go somewhere else, somewhere where a Negro might play a fuller part in community life. "Denver looked like the place. It was still pretty much of a pioneer town when I came. I tell folks I came to Denver in time to help them build Pike's Peak, and it's almost the truth."

As a general practitioner in the mile-high city she has done supremely well. True, as was pointed out to her at the outset, there was the double barrier of race and sex. So she did the only practical thing: "I fought like a tiger against those things."

She found, for one thing, that being a woman even in what has often been called a man's world was not entirely defeating. In Denver, for example, in addition to the two groups of people whom Dr. Ford calls "plain white and plain colored," there are sizable "foreign" groups; in these groups the men very often take the attitude that a woman physician, rather than a man, should be in attendance in childbirth. These cultural groups—Mexicans, Spaniards, Greeks, Koreans, Hindus, Japanese, Bohemians—called upon Dr. Ford, and from among them comes much of her following.

Then, too, in the beginning many of these people mistrusted, or were unable to afford, hospital care during childbirth. Many Denver physicians refuse to deliver a child in a private home. "Yet here was a little one about to come onto the scene and someone had to bring it, so why not me!" The "foreign" groups, however, are by no means her entire clientele. About 15 per cent of her patients are "plain colored," and the remainder "plain white," including more than a few white Southerners.

"All this is approximate," she insists. "I don't keep track of these things. Folks make an appointment and I wait for them to come or go to see them and whatever color they turn up that's the color I take them."

Denver, she feels, has a better attitude in general about color-lines than most cities. Dr. Ford attributes this, in part at least, to the presence of two large universities. The colleges have done a good deal to break down anti-racial attitudes, she says. (Not the least illustrious of these college products is Dr. Ford's nephew, Jack Bradley, who received his degree as a master of music at Denver University last summer. Bradley, a violinist, is one of the few Negroes to boast membership in a major symphony orchestra.)

Of course, the road has not been smooth all the way. In addition to her special problems Dr. Ford faces the obstacles all physicians are up against: irregular hours, irregular pay, and the need to be constantly on the go. "I get around the problem of hours fairly well. I just get along without sleep when I must. I can go two days without sleep. I've done it often. The trick is not to slow down. Once I slow my pace I've got to turn in."

Although she has owned her own

nine-room house for 25 years on Denver's Arapahoe Street near the heart of the business section, she does not own an automobile. She relies mainly upon taxicabs. "I just pick up the phone and say my name and the cab rushes right out. All the drivers know me." She has poured a small fortune into cab-company coffers, for her patients live not only in Denver but in surrounding counties, may of them accessible only by way of rugged mountain roads.

Since a great many of her patients are low-income people the problem of collections is sometimes a tricky one. "Folks pay," she says, "but not always right away. Sometimes they pay me in goods rather than cash—groceries, poultry, and so forth—and some of the things they've given me are more lasting than cash. Why, just look!" she says, swinging open the door leading off her reception-room. Spread on a table is a brightly-colored Oriental cloth; elsewhere in the room is a hand-woven Mexican blanket.

"That's just a sample. You can't buy things like that. But most folks manage to get the cash somehow. They'll have it in a Bible maybe, or tucked away in a tin can somewhere. There was one lady who couldn't pay for her baby until the baby was thirteen years old. I'd forgotten about that bill. But she hadn't. I don't push people for money. Looking at it strictly selfishly, it doesn't pay. I remember delivering a Spanish mother when she was very young—13 or so. Neither she nor the family had any money to pay me. The girl moved away to California and I never thought any more about the matter. But when she was pregnant again you know what she did? She came clear back to me. She won't let anyone handle her but me. That's the kind of thing that makes a doctor proud."

Above and beyond these everyday problems is the very special one of all—being a Negro. Dr. Ford is unable to make use of some of Denver's hospitals because she is not a member of the American Medical Association. She can't be a member of AMA because she is not a member of the Colorado Medical Society. And she can't belong to CMS because. Period. She was on the staff at Denver General Hospital until the pressure of other duties forced her to drop out, but she is still welcomed there at all times. "Likewise St. Phillips and a few of the others. But in many places I'm not admitted. It does make things just that much harder." At St. Phillips her anesthetist is Japanese-American Dr. Mahito Uba.

Socialized medicine? "Oh dear, I'm being put on the spot. But I'll say this: good medical care is hard for poor people to get, very hard for poor people. Let's talk about something pleasanter. Let me tell you about my hobby: I like to ride ninety miles an hour in an ambulance. That to me is good fun.

"Also, I like to look back on some of the funny things that have happened to me in all these years. There was the little boy who'd come with his mama. I noticed that he just stood around looking awfully much as if he wanted something. Finally I asked him what it was. 'Well,' he said, 'where do you keep those babies?' It took a lot of explaining before I could make him understand that although I brought babies I wasn't allowed to keep them.

"Then there was the lady who came to me just a few weeks ago. She said she used to go to doctor so-and-so but he was getting much too old. That made me laugh because I'm twenty years older than he is."

Someone suggested that she write a book about her experiences as Colorado's only Negro woman physician, about her ups and downs and her problems and how she solves them. "Book! Now when would I find time to write a book? I'm getting busier every day," says Dr. Ford scornfully, rising and bustling off to answer her telephone. A moment later she is dialing a number. "Dr. Ford," she says, and five minutes later a tangerine-colored cab pulls up to her door, and one minute afterward, her bag beside her on the leather seat, she is swept out of sight. Somewhere someone in distress, perhaps someone whose life hangs in the balance, lies waiting for the little round doctor with the shining cheekbones.

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Quick Sale Makes "No Sale"

THE EXECUTIVE DIRECTOR of the United Negro College Fund conferred with John D. Rockefeller Jr., honorary chairman of the fund, and reported that the fund's present offices were overcrowded and would have to be moved. Mr. Rockefeller gave him a piece of paper on which was written an address in the East 70's, and suggested: "Take a look at this house, and see if it will do."

The director was busy the next few days, and by the time he saw the house the superintendent told him: "Sorry, but it was sold yesterday."

He reported back to Mr. Rockefeller: "That house you sent me to see is ideal for us, but it was sold."

"I know," said Mr. Rockefeller. "I bought it."

Leonard Lyons New York Post-Home News

Only the crooked operators can win in the fake 'game' which preys on the superstitious gullibility of millions

THE NUMBERS RACKET

BY DAVID CAMELON

Reprinted from American Weekly

THE "NUMBERS GAME" is the biggest, most vicious racket in America.

Its crooked operators rob school children of their lunch money. They prey on the superstitions of the gullible, the hopes of the poor.

Millions of Americans pour their pennies, nickels, dimes and quarters into the racket every day. They have almost no chance of winning—although the racketeers don't tell them that.

The odds against the sucker in the average numbers game are 999 to 1, if the game is "honest." But the numbers racket is rarely honest. Too often the winning number is rigged and faked. The sucker hasn't got a chance. Only the crooks win.

The biggest bet in the numbers racket is usually one dollar. But the racketeers throughout America pyramid these little bets of ordinary people into a profit estimated at more than a billion dollars a year.

The game is a crooked racket—run by crooks. Its protectors are corrupt politicians, conniving magistrates, bribed police, and venal lawyers.

Its tools are violence and murder.

The toll of men who have been killed to keep this racket going—slaughtered in the fight for its fabulous profits—runs into the hundreds, perhaps thousands. A special committee of the Philadelphia Bar Association, in a report prior to World War II, revealed that in that city alone "one witness has told the committee of 21 murders he believes are traceable to the numbers racket, and several bombings."

A Philadelphia Magistrate, Vincent Girard, told the Bar Association committee that his life had been threatened because he refused to accept bail in numbers racket cases.

In Mobile, Ala., an editor was beaten after he had crusaded against the "numbers."

The home of an Atlanta, Ga., political editor was bombed after he had made exposures in connection with the numbers racket.

In Detroit, the Mayor and several police officials were sent to prison on charges of taking bribes from racketeers.

A high school girl of 16 was arrested in Baltimore, charged with soliciting bets from her school mates. "Lots of girls are writing tickets for the kids to get pocket money," she said.

Only recently, the respected secretary of the Cincinnati Clearing House was indicted in New York on charges of conspiracy and contriving a lottery. He was accused of "juggling" the clearing house figures, so a $50,000,000-a-year numbers ring in New York and New Jersey could fake the winning numbers and cheat their "customers."

The secretary, Dennison Duble, was himself played for a sucker by the racketeers, New York's District Attorney Hogan said, explaining:

"For the past two years Duble was paid at the rate of $1,000 a month—surely an inadequate percentage. If he had known the ramifications of the ring, and the money he was putting into the pockets of these gangsters, he could have asked and gotten at least $50,000 a month."

The murder of the notorious New York gangster, "Dutch" Schultz, in a Newark, N. J., tavern in 1935 was laid to the numbers racket. So was the slaying of Michael J. ("Mickey") Duffy, Camden, N. J., and Philadelphia gambling, racket and vice boss, in an Atlantic City hotel in 1931—as well as scores of other "big time" gang killings.

But the victims of the numbers racketeers weren't all gangsters.

The Rev. George W. Becton was a respected Negro evangelist, and one of the most militant crusaders against the numbers racket. On Nov. 22, 1933, two men forced their way into his car as he stopped in front of his rooming house.

At pistol point, they forced him to drive away with them. He was found a few hours later in his abandoned car—his body riddled with bullets. He died within three days.

His last public appearance had been a denunciation of the numbers racket. He told a Philadelphia revival meeting:

"I will give you a number. Say it in your prayers to God. It is 1-2-3. One for God, two for the Son, and three for the Holy Ghost."

But the numbers racket went on—bigger, more vicious, more greedy than ever. From time to time, in every American city, sporadic raids are made. A few persons are arrested. Headlines proclaim:

"Raid Smashes Numbers Ring."

It happened last week, for instance, in Philadelphia (and in a dozen other American cities as well). The "vice squad" raided a house in South Philadelphia, and seized number slips recording about 250,000 plays. The operators' "pickup men" had hidden the slips in the hub cap of his car, and was delivering them to the "bank."

But, no matter how many raids are staged, the numbers racket doesn't stay "smashed."

What is the "numbers racket?" How does it work? And how are the suckers cheated?

The Philadelphia Bar Association report furnished one of the clearest explanations of the mechanics of the numbers racket operation:

"The lowest man in the numbers racket is the numbers writer, who takes bets direct from the players. The numbers writer frequents cigar stores and street corners and solicits from house to house.

"A player can bet any amount he wants from one cent up. The player gives the writer his cash and receives a slip which states the number which he has bet on and is his receipt for his payment.

"Each district of the city is visited daily by a pickup man who gathers from all the writers carbon copies of the slips which have been given to the players, and the cash which they have collected from the players. The slips and the cash are taken to a 'drop' house and later from the drop house to the banking headquarters.

"In the banking headquarters are adding machines and other clerical paraphernalia. When the winning number is determined, the bankers give each pickup man the money needed to pay off bets in his district, and the pickup man divides this money among the writers who are to pay off the lucky players. Bets are generally paid at 500 to 1, although new banks sometimes begin by paying at 600 to 1."

Backed by official connivance and corruption, supported by gangland strong-arm squads which, the Philadelphia committee found, "force obedience to the heads of the mob with violence which runs all the way from simple assault to murder," the tentacles of the racket reach even into the headquarters of law and city government.

"There isn't a place in Boston today, even police headquarters itself, the courthouse, city hall and federal buildings where you can't lay from a nickel to a dollar on the numbers," one of Boston's best-informed editors wrote, after an intensive study of the racket.

In South Philadelphia, numbers writers went up to motorists stopping for red lights, asking them if they'd like to play a number. Some time ago, writers actually put up tables in the open-air fruit and produce markets and sat writing tickets. A veteran Philadelphia newspaperman reported:

"You can play the numbers in City Hall. Certain bakeries sell what they call 'The extra special lucky loaf of bread.' Cut the loaf open, and you find a capsule—with a number inside. Playing the number is a 'hot tip.' The bread is baked daily.

"Or you can go into novelty shops and buy what is blasphemously called 'God's Luckiest Pot of Incense.' Burn the incense—and at the bottom you find the lucky capsule."

As the numbers racket is most frequently played, the sucker picks any number of three digits from 000 to 999. The "winning number" is a previously designated group of three digits from some figure presumably beyond the racketeer's control.

For a time in Baltimore, for instance, each day's winning number was the last three digits before the decimal point in the daily Treasury balance. But the Treasury balances were quickly abandoned by operators of the game in Baltimore and elsewhere. They were too honest. They couldn't be fixed.

Stock and bond sales, and clearing house figures, were another source of winning numbers. Presumably—until Dennison Duble was indicted—clearing house figures were above suspicion, too.

Still another—and popular—source of winning numbers was the pari mutuel handle at designated race tracks. Here's the way it might work:

The operators of the game would designate the last digit before the decimal in the total handle for, say the first, third and fifth races at a given track. Perhaps the total mutuel handle on the first race might be $103,472. The first digit in the winning number, therefore, would be "2." The handle on the third race might be $149,867. The second digit of the winning number was "7." Total mutuel handle on the fifth race might be $165,881. Thus the third digit would be "1," and the complete winning number 271.

Presumably, anyone holding a ticket for "271" would be paid off at the rate of 500 to 1—to cite the usual pay-off figure—if the game were honest.

That was a fabulous pay-off in the eyes of the suckers. Invest a penny—and win $5! Get $25 for a nickel—$50 for a dime—$250 for four bits! No wonder the school kids were willing to part with their luncheon money when the "writer" held out such a lure.

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African Pen-Pal Racket

WHEN U. S. newspapers published letters from "Prince Richard of Nigeria" seeking "pen pals," royalty-awed Americans replied. A lively correspondence developed, and when Prince Richard began to ask for money and other gifts, the Americans came through.

When letters began to come also from "Prince Bill Morrison" and "Prince Shilly Afenson," U. S. postal officials got wind of it and became suspicious. "Prince Richard" turned out to be a 16-year-old Nigerian boy with no title, one of a ring of 10 Nigerian youngsters who had profited handsomely from the same racket.

Nigerian police meted out the punishment: 12 blows from a cane.

San Francisco Chronicle

BULLETIN ticker

POLITICAL POT ★ It's a strange conglomeration that's joined forces to attempt the ouster of NAACP head Walter White. On the one hand there's a band of conservatives gunning for White and using his marriage to a white woman as their biggest weapon. Closely allied with them are a bunch of Communists, who profess to be the strongest proponents of mixed marriage . . . Chicago's Mayor Martin Kennelly has made his name turn up noses on the South Side because of his mishandling of white hoodlums who have started a succession of race riots. Almost anyone would currently draw more votes than Kennelly among Negroes who go to the polls . . . New York's new Councilman Earl Brown will be a quiet man at City Hall but will constantly cross party lines in his voting. He feels he owes allegiance to no one for his victory on election day . . . Liberal stalwarts on West Coast jockeying early for support of Negro voters in U.S. Senate race. To date Helen Gahagan Douglass has edge over James Roosevelt . . . With Communists out of CIO, Negroes will be watching CIO policy closely to see its swing in regard to Negroes. Commies did play potent role in fighting Jim Crow in CIO and unions they dominated gave Negroes best break. With their exit middle-of-roaders and right wingers will not have pressure on them to battle bias. Worst anti-Negro CIO union is textile unit headed by Emil Reive, who has defended segregated setup in many of his locals . . .

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STAGE DOOR JOHNNY ★ Canada Lee is trying to woo James Mason into the part of Iago for a production of ''Othello'' . . . When producers insisted that Madelaine Carroll adhere to a contract and play in the Jim Crow Ford's Theater in Baltimore during the tour of ''Goodbye, My Fancy,'' she conveniently became ill and abandoned the entire road show . . . Vaudeville revival is bringing some Negro old-timers out of retirement to play in rural spots clamouring for live entertainment . . . Washington's weird Jim Crow setup is defined by New Yorker as follows: ''At the National . . . Negro artists were allowed to perform on the stage but no Negroes were allowed in the audience. In Constitution Hall, Negroes are allowed in the audience but not on the stage'' . . . Langston Hughes has written a song called ''Dorothy'' for the new Dwight Deere Wiman revue, ''Dance Me a Song'' . . .

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PRESS ROW ★ Griffith Davis is doing work for Fortune and Republic Steel on his photo expedition in Liberia. After three months there, he'll head for Europe and especially Italy, where he'll revisit friends made during his service with the 92nd Division . . . Chicago's new weekly will be called the Globe, if and when it is published . . . Several newspaper independents getting together with blueprint for lifting domination of Negro News-

30 P.M. WASHINGTON TRUMA
tape...

paper Publishers Association by Afro's Carl Murphy and Norfolk's Youngs. They hope to enlist aid of Courier crowd which has played hands-off in NNPA politics . . . Current gag around Chicago is that Defender has more executives than reporters . . . Lots of New Yorkers are buzzing about sudden alliance of New York Age with Paul Robeson crowd. They see some Progressive Party money going into Age in exchange for Age support to Robeson in political arena . . . Courier searching desperately for some formula to get it out of national newspaper field. National editions of all papers are slipping badly while local sheets continue to gain. Courier crowd sees handwriting on wall but knows Pittsburgh does not have enough Negroes to support Courier in style to which it has been accustomed . . .

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FLICKER TICKER ★ Louis Armstrong did a movie stint in Italy during his recent tour. He worked three days for his part in an Italian movie called ''Botta e Rispota'' . . . Lauren Bacall turned down a part in a Warner picture about the KKK called ''Storm Center.'' It's second time she's been in a jam about race business. After her marriage to Humphrey Bogart, she got into tiff with Bogart's Negro maid of long standing and laid down an edict - either the maid went or she departed. Bacall stayed . . . Lena Horne's last movie appearance in many a month will be in ''Duchess of Idaho'' with Esther Williams and Van Johnson. Lena recorded her numbers for the film a year before production started. She'll probably be calling it quits with MGM when her contract expires in April . . . If and when Billy Eckstine does make a movie for MGM, it won't be with Lena as reported in some sheets. The two singers do not particularly care for each other's company . . . Orson Welles has completed his film version of ''Othello'' in Rome. He played the lead role himself . . . A Hollywood producer plans to make ten films in Jamaica this year . . . Darryl F. Zanuck has sent one of his best writers to Europe to beat off any attempt by Communists to use ''Pinky'' as an anti-American propaganda gimmick . . .

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CRYSTAL BALL ★ Jackie Robinson's talk of retirement will be something like Joe Louis' quitting. Instead of quitting after the 1950 season as he indicates, he'll be around for at least five more years . . . The 1950 census will reveal startling economic gains by Negro wage earners . . . President Truman will force the Army to take some more drastic action against Jim Crow in its ranks before the Congressional elections this Fall . . . Paul Robeson will publicly announce his adherence to the Communist Party before long . . . When Ziegfeld Follies are revived by Billie Burke this Spring, Negro stars will be given their biggest part in the show since the days of Bert Williams . . .

Two loud-shouting evangelists contend for leadership defaulted by Father Divine, when he ran into trouble with law

Harlem's Religious Zealots

BY FRANK RASKY

Reprinted from Tomorrow

EVER SINCE 1942, when Father Divine fled from New York City to Philadelphia to escape a series of embarrassing law suits, the leaders of several Negro religious cults have proclaimed themselves Harlem's new messiah. Although none of these prophets has so far inherited the notoriety of Father Divine, their tug of war for spiritual control of the largest Negro community in the country deserves attention for two reasons. First, they are vivid case histories in the study of mass psychology. Moreover, their growing popularity reflects poignantly certain social and economic ills which beset Negroes everywhere.

It would, of course, be easy to fall into the stereotype which neatly catalogues all Negroes as carefree, happy-go-lucky people who have a natural bent for savage rituals reminiscent of the jungle; it is more difficult to analyze the nature of these escape mechanisms and determine to what extent white people are to blame for the conditions which foster their existence.

Undoubtedly the most powerful contenders for the cult leadership of Harlem are two evangelists. One is Elder Lightfoot Solomon Michaux, a former fish peddler, whose disciples call him the "Happy Am I Prophet" or the "colored Billy Sunday." The other is Mother Rosa Artimus Horn, a former seamstress, described as the "Pray for Me Priestess" and the "Negro Aimee Semple MacPherson." While sharing a mutual dislike for each other, the two oracles have many things in common. Both operate five temples throughout the nation; claim to be miraculous healers; profess national radio and sawdust trail followings numbering in the hundreds of thousands; are coy about revealing the exact amount of their enormous earnings; and both are adroit showmen who harbor contempt for the methods of Father Divine.

Indeed, both have never hesitated to proclaim openly their hatred for Father Divine. Elder Michaux has publicly railed at him as a "mountebank posturing as God," and once he challenged him to prove his divinity by walking across the Hudson River. On her part, Mother Horn has sniped at Father Divine as a "poor sort of fraud in league with witches." Some years ago, she hired Judge Samuel S. Leibowitz, then a celebrated courtroom lawyer to support her charge in court that Father was attempting to drive her out of her Lenox Avenue temple in order to lure away her supplicants.

Actually, neither of the seers has anything to fear from Father Divine, or, as he is known less euphuistically to the law, George Baker, former hedge clipper from Baltimore. From his present sanctuary in Philadelphia, Father Divine continues to publish his weekly organ, *The New Day*, and develop profitably his extension heavens. He is, however, able to slip into New York only on Sunday, the one day when those devil's advocates, the lawyers, cannot serve legal papers on him. Consequently, although Divine still ministers to a dwindling flock of some 800 "angels" in his once major dominion on 115th Street, his original Harlem following of about 100,000 must seek spiritual sustenance elsewhere.

The cults are not, of course, the only outlets accessible to the devout. Visitors to Harlem are always surprised to learn that there are more than 150 orthodox churches operating quietly in New York's black ghetto. Their congregations are of all denominations, ranging from St. Martin's Episcopal and St. Aloysius Catholic to the Commandment Keepers Congregation, a synagogue for black Jews conducted by Rabbi Wentworth Matthew.

The Protestant Church claims about 200,000 from Harlem's population of 500,000 and the Catholic Church about 50,000; but whether they are able to sustain attendance through orthodox ritual is another matter. A survey of ninety-four churches in East Harlem conducted two years ago by the Pathfinding Service of the New York Protestant Council revealed that "a large number of churches report a large inactive membership. In the Negro churches, this inactive group averages 44 per cent." It is significant that the six ministers who conducted the survey also observed, somewhat sorrowfully: "To combat the effects of mobility, the churches maintain strong programs of evangelism."

The cultists recognize the value of an emotional appeal, and employ the most exotic symbols and panoply to hypnotize new converts away from the established church. Most of the one hundred minor prophets who operate from store-front chapels in Harlem use holy-roller writhing and ecstatic music as primary rituals. About 80 per cent also sell the dream books of Rajah Rabo and Professor Konje, which are nothing more than policy books, mingled with mumbo-jumbo, designed to help the superstitious play the numbers racket. Some West Indian swamis, like Professor Philips, a sullen, suspicious man, whose voodoo chapel is located on 126th Street, dispense such gimcracks as voodoo bags, lodestones, graveyard dust and lucky bats' blood. Another seer of high repute is Madame Fu Fultam, a slant-eyed, rather dumpy woman in yellow silk robes. Of Negro-Chinese parentage, she leads a small flock in East

Harlem which dabbles in black magic and palmistry.

The tactics employed by these fakirs, however, are exceedingly limited when compared with the high-pressure methods of Elder Michaux and Mother Horn. "That pair may only be cultists with a shrewd business sense," Julius Adams, associate editor of the Harlem Amsterdam News, said recently in conversation. But one should not underestimate their effectiveness. The two arch rivals began feuding for larger audiences as far back as the early 1930's. Elder Michaux publicized himself as the first Negro evangelist to broadcast on a nation-wide network, the Columbia Broadcasting System. Mother Horn soon retaliated by broadcasting with her choir of forty voices over the New York station WHN at the same hour. Now that Father Divine has vacated his Harlem parish, their jousting for dominance is more belligerent than ever.

Elder Michaux seems to have the edge over Mother Horn in popular appeal, largely because he is more flamboyant. Apart from his regular radio broadcasts, he is the first gospel leader to employ television, and he and his choir of 156 can now be heard weekly over station WTTG, Washington, D. C. He also seems to be more versed in the art of publicity. For the last eleven years he has invited newspapermen to Griffith Stadium in Washington, where they may witness what Ebony, the Negro counterpart of Life magazine, has described as "the biggest mass baptism in the nation." The Elder endows this ritual with high-power showmanship, and the spectacle includes klieg lights, floating microphones, the tumultous hosannas of 20,000 spectators and a twenty-four piece string orchestra whose beat is suspiciously more boogie than baptismal.

The event is supposed to be a public baptism for two hundred white-robed candidates, who are immersed in a canvas pool pumped full of water from the Potomac River; actually, Michaux makes it an occasion to strengthen the impression of his prestige and benevolence. He makes certain, for example, that he proselytizes several white people at these gatherings, a part of the ceremonies designed to demonstrate his power over all racial groups. Sometimes he performs a mass marriage for one hundred couples, and the point is blatantly stressed that the Elder charges nothing for obtaining their licenses and conducting the ceremony. Admission into the grandstand itself is free, but a "free will" offering which is collected by the devout easily pays for the cost of renting the ball park.

Perhaps the supreme bit of showmanship occurs when Michaux urges several former invalids whom he has apparently cured to make a spirited dash around the bases in a "home run for Jesus." Occasionally, the Elder's healing program is rudely disturbed, as when he once advertised at a baptism that he would cure a sixty-year-old paralytic, a Mrs. Martha Keller, by dipping her into the Potomac water and then calling upon the "Lawd." The Elder popped her into the pool seven times, but, as the Washington newspapers observed with delighted cynicism, Mrs. Keller hobbled off still a paralytic.

That Michaux's beliefs are taken seriously is evidenced by a recent interview he had with President Truman, when he brought "the greatest miracle since Election Day" to the White House. Master Sergeant James P. Hendrix, a white youth who was awarded the Congressional Medal of Honor in 1945, had screamed to God for help as he fell 1,000 feet with his two parachutes collapsed. Sergeant Hendrix, a parachutist in the peacetime army, survived the fall unscathed. According to a New York Times report, Michaux "saw divine intervention in the soldier's accident." When the evangelist presented Hendrix to President Truman, he stated that the parachutist "who by the power of God survived an uninterrupted fall of 1,000 feet through space, contrary to all natural and scientific laws, with no apparent physical consequences . . . stands here less than one week from the day of his fall to greet you—the second miracle of the twentieth century, your election Number One." The day after his interview with the President, Hendrix told of his miraculous escape from death at one of Michaux's Griffith Stadium gatherings.

The Elder makes a grand tour every summer of his five temples in Harlem, Washington, Newport News, Baltimore and Philadelphia. On these excursions, he packs an evangelist, his choir and his apostles into several private buses; when they reach their destination, the tent is pitched on an empty lot near his temple, and thousands of disciples come to sing his praises.

When the sawdust trail leads Michaux to Harlem, his tent is pitched on a lot at 148th Street and St. Nicholas Avenue, and the proceedings are made the excuse for weeks of emotional release. While the string band continues feverish in its rhythms, the Harlemites writhe and twitch, emit squeals and incomprehensible bits of gibberish, fall on the floor and leap into the air. They recite testimonials which describe how the Elder cured them of drinking, smoking, swearing and lusting. For days on end they moan, "Elder, you sure got right!" and "Peace, Elder!" and "Elder, you are the anointed enemy of the devil!"

The Elder is an impressive light-chocolate-colored man in his late sixties, heavy-set, with crinkly gray hair, a senatorial air, a ponderous walk and a gold-toothed-smile. He wears severe black suits and white starched collars which seem to give him a pontifical appearance and manner. A superb orator, he has a voice which is pure velvet, mellifluous and throbbing, and has a knack for turning phrases which compel his disciples to sway before him like reeds. A staff of three stenographers is hired to record his pronouncements at meetings and the transcribed speeches are published in his newspaper, Happy News, which he says has a national circulation of 15,000.

It is difficult to determine why his speeches exert such a potent influence over his disciples. On the platform he does not use the demagogue's hysteria; indeed, he is remarkably subdued. Nor does he harangue his audience with platitudes of piety. Often, he pauses to make a joke or leaven his discourse with a witty aphorism. His influence probably lies in the fact that his followers detect a mind more original than theirs; consequently, they are so beguiled into a state of mass hypnosis that they are ready to accept all he says, whether epigrams or nonsense, as gospel.

A sample of his original imagination is found in his widely known sermonette, "The Man You Have Is Not Your Husband," a portion of which runs: "Hear, ye precious children! I'm going to drive the devil out of Harlem. There's too much rum, rowdy women, slot machines and big talk here. Everywhere I turn I see people gobbling up whisky and beer, and the men, they leave their wives, and the streets are thick with gamblers. And that brings to mind a problem's been worrying some of the women I see before me. I mean, a woman marries a man and he dies, and she marries another man and he dies. And that keeps up till she's married as many as five husbands. Well, whose wife is that woman going to be when she gets in heaven? She's got five husbands waiting for her up there, and which one is she going to mate up with for eternity? That's liable to cause trouble of a widespread nature in heaven. It would even cause a lot of trouble on earth. . . ."

Elder Michaux made the jump from selling shad and oysters to selling himself and the word of God with comparative ease. He was born in Newport News, Virginia, where as a boy he helped his father to tend a saloon. He claims that he was born again in 1917, a year when he was selling as much as two million pounds of fish to the government mess at Camp Lee, Virginia. The way he tells the story, he was driving a load of shad to camp one day when God reached down and informed him he was now a heavenly apostle, as was Peter the fisherman. That night Michaux collected some friends and informed them that he was the leader of a new undenominational church, the Church of God. A few years later, he met and married a religious zealot, Mary Eliza Pauline, whom he nicknamed the "silver-tongued soloist." She stimulated him to establish choirs and five temples around the country and become the new voice of the messiah.

His cult activities have since made Michaux a multimillionaire with rich holdings from Norfolk to New York. He admitted to me in an interview not long ago that he owns the largest Negro housing project in the world—the Mayfair Mansions in Washington, consisting of 594 apartments worth $4,000,000. In Harlem, he owns not only his huge tabernacle on 145th Street, but all the stores adjoining it on the block extending from Eighth to Seventh Avenue as well. In Washington, he lives on a baronial scale in a mansion on R Street. He keeps a retinue of servants, including cooks, valets, maids for his wife and a number of chauffeurs who drive his eight shiny limousines. Each servant is given a high-sounding name in keeping with his rank as assistant to the voice of the messiah: the cooks are called "dietitians," the valets "intelligence officers," and the chauffeurs "city guides."

Michaux draws no actual salary. "I'm not a hired preacher," he says, "and can't be fired, so I can play no favorites but God." Once a month, however, his disciples are asked to contribute a "free offering" which adds up to a substantial sum. His congregations also must fast once a month, and the money they would have spent on food is siphoned off to the Elder's business corporation, the Gospel Spreading Association. When I recently inquired what the association does with the cult's worldly goods, the Elder pressed his finger tips together and replied softly, "We do not value wealth. We feel the greatest possessions anyone can have are love and obedience to God. Money is something we don't even discuss, don't even count."

Michaux is equally guarded about discussing his age and the extent of his following. Of his age he said, "Even my wife don't know. Old age is mean, it treats people mean. I love old people but I hate old age." Of his parishioners he remarked, "The whole world is our parish. Numbers and amounts mean nothing to us. We are one or we are many; we see no difference."

Richard E. Gines, church editor of the Harlem newspaper, the New York Age, points out that Michaux exerts strong pressure in Washington, since many government officials are under the delusion that he speaks for all Negro denominations. Michaux nurses this fallacy assiduously, although his following is estimated at only 15,000 to 100,000. He probably scored his most celebrated coup in 1940, when during the Democratic National Convention at Chicago he nominated Eleanor Roosevelt for vice-president. Michaux wanted her to fill the unexpired term of John Garner, whom, he boasted in his newspaper Happy News, "God rejected because he rose up as Lucifer did to fight against the anointed God. . . . After the nomination, as you know," he added darkly, "Mr. Garner went to Texas and never returned."

Mother Horn is the antithesis of Elder Michaux. Where he brightens his sermons with humor, she is preoccupied with grim evangelism of the fire and brimstone variety. Where he tends to soft-pedal the divine healing aspects of his theology, she bases her appeal almost entirely on her ability to perform miracles.

Although the Harlem Amsterdam News once quoted her as saying she was a believer in witchcraft, she professes to have made hundreds of the blind see, and to have raised thousands of the dead, all through her belief in God. Crutches and walking sticks ostentatiously adorn the pulpits of her temples in Evanston, Illinois, Harlem, Brooklyn, and Orange and Long Beach, New Jersey.

The Harlem clergyman I spoke to agreed that she is a charlatan, but none challenged her forensic powers. She is a small, plump woman in her late sixties, with a shrill, husky voice perfectly suited for the rostrum: black eyes glistening behind her spectacles, fingers twisting, arms flailing, shoulders shimmying, she makes a terribly moving spectacle.

Not long ago, I visited her Harlem temple to see her in action. Her tabernacle, the Mt. Calvary Assembly Hall of the Pentecostal Faith Church, extends over seven stores on the second floor of a grimy building at 400 Lenox Avenue. Outside a blue neon sign winks the words: "Church of the Air. Jesus Pray for Me." I climbed up a stained wooden stairway and entered a large room heavy with the smell of perspiration and sweet incense. There were about one thousand straight-backed chairs; half were filled with shabbily dressed colored people, with a few whites scattered here and there. Up front about one hundred women sat, attired in flowing white gowns. In a corner a dozen boys and girls took up the melody:

Why don't you pray for me sometimes
Why don't you pray for me sometimes
You pray for me and I'll pray for you
Why don't you pray for me sometimes.

I noticed ten white-robed elders seated in thronelike chairs on a rostrum; and they were the "angels," I was told. The most regal chair of all was emtpy, reserved apparently for Mother Horn, who had not yet arrived. A green silk banner on the pulpit proclaimed: "Prayer Changes Things."

A fat woman, the flesh on her neck rolling, began strenuously thumping out a new spiritual on a tinny piano. A thin girl with burning eyes pounded a kettle drum, and a half-dozen "sisters" beside her slapped robustly on castanets. The tempo increased, and the melody poured out in hot, undulating waves. Unwittingly, I felt myself joining in, first clapping hands, then swaying, until the swift beat became almost unbearable.

At the most climactic moment, I noticed that Mother Horn had slipped into the hall somehow and was now standing on the rostrum. As she lifted her hands, the music subsided, and there were ecstatic cries of "Please, Mother!" and "Bless you, Mother!" The seeress, dressed simply in a white silk robe and white cap, hushed her disciples and then demanded, "I want you to lift your hand all them that's been saved by a miracle." Two persons shot up their hands. "Now lift your hand them's been saved by an immaculate miracle?" A few more did so. "Now then, who's been at death's door and been saved by an immaculate miraculous miracle?" A dozen raised their hands, and the congregation moaned, "Mother, she sure does wonders!"

A tall girl, her face tense with adoration, leaped from her seat, and waving her arms cried out, "Mother, she give us regeneration and sanctification and reregeneration! Sisters, they tol' me I was gonna die. I had acute 'dgestion bad. I was a gonner for sure. No help for me, sisters, because I had stomach pains was puttin' me next door to death. What I do? I come to Mother, and she made me a living thing again. Mother, hallelujah!"

There were additional testimonials, none of which I could copy in my notebook because they were so incomprehensible. Mother Horn exclaimed, in a strident harangue, that she would "punch the devil in the eye," and then the music established its maddening rhythms once more. The spectators rose and bobbed and weaved in jazz-like dance steps. Several achieved a hysterical climax by falling to the floor and flopping up and down. When this happened, the sisters swooped their fists over them, mumbling an incantation designed to exorcise the devil.

The castanets by now had assumed the savage persistence of tom-toms. The whole floor appeared to be rocking. One teen-age girl broke out in tears, sobbing, "Mother, Mother, Mother, oh, Mother. . . ." A poorly dressed white man, who looked as though he were a tramp, was prostrate on his knees, praying. Finally, close to midnight, while Mother Horn exhorted them with, "What good is money when you go to heaven?" the worshipers marched dazedly up to the rostrum and showered dollar bills into Mother's tin collection plates.

Later, in the less feverish atmosphere outside, I was able to question a few of her followers. I found this rather difficult, since they tended to speak in irrational monosyllables. Nevertheless, I gathered that most of Mother Horn's disciples are poor people who worship her to the point of virtually considering her a deity. A skinny girl of about nineteen, who works as a domestic, said, "Mother Horn is my whole life to me. I never go out with boys because I'd rather come here and pray with her." A widow of about fifty with coffee-colored skin said, "I've tried Theosophy and Christian Science and nothing's given me comfort like Mother does." A janitor in his thirties, a serene-looking fellow who had brought his two children with him, remarked, "When I pray with Mother, I got no troubles. Mother makes the whole world clean. It's worth all the money from my wages I give her."

Like Elder Michaux, Mother Horn is reluctant to furnish anything more than the scantiest details about her past. Apparently she was born in Sumter, South Carolina, one of a poor family of ten. She had a grandmother, an Ellen Hamilton, who was a slave before buying her own freedom in the days prior to Emancipation. Miracles happened to Mother Horn early. When she was a seamstress married to a musician, one William Artimus, her husband suddenly discovered he had tuberculosis, and in his rage tried to shoot her. In her words, "The Lord wrought a miracle and He lifted me bodily from one chair to another just as my love-crazed husband fired a bullet at my back."

Not long after that, Mother Horn and her young daughter, Jessie, discovered that they too were afflicted with tuberculosis, and they hurriedly left for Augusta, Georgia. There they joined a Negro Pentecostal Church, which she described as being "fire baptized." The ailment seemingly vanished. A "vision" directed her to carry the word to Evanston, Illinois, and there a white disciple disclosed that his little daughter was suffering a painful stomach ailment resulting from an appendectomy. The evangelist claims to have laid hands on the child, and the illness vanished. That daughter is now Gladys Brandhagen, Mother Horn's chief angel in the Harlem temple.

In 1930, surrounded by a flock of many hundred disciples, Mother Horn trekked to Brooklyn, where she established a temple in the old Olympia Sport Club. Soon thereafter she shifted her multiplying followers into the Harlem tabernacle which had once housed a chop-suey cafe. Mother Horn was in anguish, though, because a pool hall was located on each side of her temple. She prayed both billiard parlors out of business and, sweetly vengeful, expanded her tabernacle to occupy their former quarters of iniquity.

Little is known of her private life, except that she once sponsored in Manhattan a Gleaners Aid Home for the unemployed during the depression, that her properties are worth millions of dollars, and that she and her daughter live handsomely. Her national following is estimated at between 100,000 to 200,000, but her Harlem parish probably takes in no more than 15,000. "That Mother Horn," one Harlem minister told me indignantly, "she takes a bad man and makes him worse."

Why do the cults attract so many followers, even though the more intelligent elements in Harlem hold them in such disrepute? There are at least four reasons that most social psychologists give:

The cults furnish an escape from economic hardships. White people have made Harlem the servant quarters of the great estate that is New York City. True, the Negro has on the whole received better treatment in New York than in any other part of the country. But this circumstance has tended to obscure the ugly fact that Harlem is essentially a black ghetto, created and perpetuated not only by successive migrations of Negroes from the South, where economic segregation is taken for granted, but by the ignorance, fear, prejudice, indifference, exploitation—and benevolence—of New York's white majority. It is the white segregation policy which is responsible for the housing situation, in which thousands of Negroes are squeezed into vermin-ridden cold-water flats, and white avarice which is to blame for the exorbitant rents they are charged. Since Harlem still has New York's highest tuberculosis, venereal disease, and infant mortality rates, it becomes even more clear why material hardships send Harlemites scurrying for the emotional opiate of a cult.

The cults raise the social status of their followers. Unable to gain recognition in a white-dominated world, the cults create a world of their own, in which the leader is a paragon of prestige.

The cults supply an impression of universality, a feeling of belonging to a large in-group. Speeches over the radio, the circulation of a national newspaper, and the impression that their leader wields political power all strengthen the disciples' notion that they have found a method of combating social and economic ostracism.

Finally, the cults provide a meaning for existence. Frustrated and puzzled, the disciples find in their leader's simplified formulas a significance to their squalor. Indeed, the search for the solution to the meaning of life often leads them from one formula to the other: and that is why the cults seem populated by so many joiners who have failed to find sufficient emotional release in other movements, like the Holy Rollers or Theosophists.

When I spoke to leaders of the Harlem Negro community, they agreed, with some modifications, that the above reasons are the primary motives for the Negroes' acceptance of the cults. Curiously enough, they also laid a good part of the blame to Negroes themselves, as individuals. Dr. Harold Ellis, the only Negro psychiatrist in Harlem, for example, maintains that many Negroes respond easily to the escape mechanism of a cult because of an inherited lack of initiative. "Negroes on the whole," he says, "possess vestiges of the tribal beliefs of their ancestors. When you compare African folklore with the ancient customs of the western world, the folklore does appear to be more primitive, more archaic. The ritual has more of magic elements attached to it."

Although Dr. Ellis believes that the Negro is frustrated, he holds that the Negro nevertheless does not attempt to solve or lessen that frustration within the framework of his society. Instead, Dr. Ellis says, "He turns to the mystical, the ethereal, just as his forefathers did when they were enslaved in the South. In those times the Negro did not attempt to deal with his injustices in a practical manner; he tried to soar above them. This is well exemplified in his plantation songs, such as, 'When I get to heaven, I'll put on my shoes and walk all over heaven.' That gave him some surcease from the hell he was catching in the present. And by and large, the Negro still continues to live in heaven."

Dr. Ellis claims that the Negro's greatest failing today is the poor appreciation he places on himself and his group. He has come to believe that he is inferior, secondary and expendable, and in this state of self-pity, the Negro consequently seeks escape mechanisms more than any other racial group.

Dr. Ellis also feels that Negroes will stop responding to cults only when they individually "switch from a stress on an emotional life to a more material life." Moreover, they should "cease thinking of themselves as Negroes, in a generic sense, as that term now connotes the underdog, the one who should be helped because of his circumstances. The Negro will have to use more initiative, more faith in himself in extracting himself from his dilemma, instead of getting other persons to help him. It's an individual matter."

Some questions naturally arise: Are all these cults fundamentally different from other religions and do they cause their disciples any harm? The answers, of course, are debatable. Except that they promise eternal salvation through the healing of the body or mind (as contrasted with the soul), the cults of Elder Michaux and Mother Horn do not deviate radically from the teachings, say, of Frank Buchman or Mary Baker Eddy. Certainly, all of them profess to bring their followers closer to the Holy Spirit, and each, in its own way, submits a meaning for existence.

It is in the guidance of their cults' operations that the prophets fail to measure up. In a negative sense, they even harm their disciples. For the leaders of the cults are so concerned with furnishing an emotional opiate that they fail to enrich the community life of their disciples. Even so, nobody would suggest that they be outlawed. That principle would not be tolerated in a democracy which promises freedom of religion, no matter how unorthodox the religion may be. Besides, banning the cults would not solve the deeper issues involved. The cults themselves are not a community illness; they are merely symptoms which indicate the presence of a growing disease. The religious cults in Harlem could well receive their death blow when the white man does his share in relieving the Negro's economic and social frustrations.

Copyright, Tomorrow (November, 1949)

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Wanted: A Church Of God

A STRANGER passing through Elberton, Georgia, stopped to ask an aged Negro if he knew where the Church of God was. The old man replied: "Over here at the left you'll find the Methodist Church, that's Mr. Glenn McGarity's church; there at the right is the Baptist Church, that's Mr. Sid Gaine's church; over that side of town is the Lutheran Church, that's Mr. Ambrosini's church; and down in that direction is the Episcopal Church, that's Mr. Red Hawes church. If God's got a church here, I ain't never heard nothing about it!"

Mrs. C. O. Raines, Magazine Digest

Bell's Lettres

BY ERA BELL THOMPSON

IF I SHOULD die before I wake, there will still be many things left on my Must-Do list besides paying back premiums on an insurance policy. If it were otherwise, I would have little to which to look forward. But unless I hurry, I shall be buried in an out-size coffin in some lonely Potter's Field, having never know the luxury of enough sleep. Each day I grow poorer, fatter, and Lord—you make the nights much too short.

Way back when my salary was seven dollars a week and rent two-fifty, I made a list of the important things I wanted to do. Although this list has changed with time, income and degrees of physical deterioration, it still contains a few items within the realm of my probability.

Even before the seven-fifty days when I was working my way (intermittantly) through college, the list was in the making. My goals then were predominantly athletic, with a slight scholastic tinge. I wanted to finish college, of course, and eventually get a job, write a book, or publish my album of rejection slips, but breaking track and field records was at the moment of far greater importance.

During those first job days when the experience I didn't have counted more than the training I had just received, when white collar jobs for brown collar girls were rarities, my desires were all economic. So I hid the coveted diploma under a dust cloth and pushed a vacuum cleaner instead of a pen. The list caption changed from Must-Do to Be-Able-To.

That depression-day desire to buy any dress I wanted in the gaudy windows of a neighborhood shopping center changed with my income. As soon as a higher salary put those nine ninety-eight gowns within reach, the window scene shifted to more expensive stores in more expensive districts.

Slowly I began to cross basic items from the list and entered the realm of relative luxury—and disaster. My first airplane and first yacht rides made me a social leper among my fellow workers, even if the plane trip was an hour's hop across Lake Michigan, and the yacht excursion due to the generosity of a doting relative. It was months before my co-workers stopped refering to me as Miss Rich B., and allowed me to again join them in lambasting somebody else.

The next big event was a Turkish bath, and most disappointing. I was broiled in an oven, placed over red-hot coals to bake, was beaten for fifteen minutes and left wrapped in a white shroud to be claimed by next of kin. After that experience, I eliminated from my list all the things that were said to be "good for one," and turned my attention to the goal of every normal woman—a fur coat.

It took a long time to triumph over this item, for there are several kinds of material that can technically be classified as fur, yet never quite pass the acid test of friend and relative.

The first attempt was a huge, bear-like fifty-dollar mouton lamb that in its early newness was not unlike beaver. Although I was truthful to all who inquired, people shook their heads and wondered what would happen if I lost my job tomorrow. A good rain changed all that. Silky brown hairs turned into hard, tight ringlets. The illusion was shattered, but the coat wore like iron, and for five years I looked like a refugee from a Russian rummage sale.

The second attempt was Northern Seal. That it was questioningly referred to as Hudson Seal, was as embarrassing as my shame-faced admission to the clerk at the fur storage window where I religiously paid good money to keep it six months out of sight.

At last cured, I set out to buy a plain cloth without even benefit of trimmings. I came home with a mink. It was on spring sale. It was off-size, off-length. The skins were not let out (that tedious little operation that makes a coat expensive), and furthermore, they came from the bellies of mama minks, the least valuable part of the least valuable animal. The real selling point, however, had been the cost. The coat was actually reduced to less than the price of a good cloth.

I tell everybody it is rabbit, but they won't believe me.

There is still that trip around what is left of this world. While breath is yet in this tired body, hope in this faithful heart, may I always have enough money to keep the landlord away from the door, and once more—just once more—be slender enough to sit with legs crossed in comfort. Granted these simple things, the long night can wait until the last big sleep. That, someday, I also Must-Do.

Medicine And Color

Some day I think medicine will decide that skin coloring is in its department. There is perhaps too much or too little pigmentation in the skin. But whatever it is we'll know that it is merely coloring and has nothing to do with the qualities, designs, privileges and injustices now attached to it.

Benjamin Rush

Fabulous Bonga family wrote their name in history of Minnesota as 'first white men' in Indian country

Black Pioneer Of The Northwest

BY JUNE DRENNING

BACK in the winter of 1837, George Bonga, a famous Negro fur trader in Minnesota frontier country, hunted down a Chippewa Indian wanted for murder. Tracking the killer for six days and nights across frozen snow-covered country, Bonga went deep into hostile Indian country where Che-ga-wa-skung, the murderer, had taken shelter among his fellow tribesmen. Bonga relentlessly pursued his Indian quarry, finally captured him and then turned him over to the authorities at Fort Snelling for punishment.

While Che-ga-wa-skung was awaiting trial, the Chippewa band threatened to make trouble for George Bonga. Writing to a friend during this period, George said, "the talk of some of the Indians here is . . . if Che-ga-wa-skung is hung they will set fire to my store and break my canoes. For my part I don't think they are really in earnest in these words." Although clearly guilty, the Indian was acquitted, but this did not detract from the fame which attended George's heroic act. His capture of the Indian made possible the first trial for a criminal offense committed in what is now Minnesota.

George's six-day pursuit and capture of Che-ga-wa-skung stands as an example of the Negro's part in bringing law and order to a remote frontier. Across the pages of early Minnesota history march the names of the fabulous Bonga family. Its men as guides, traders and voyageurs helped mould a wilderness into a state.

George was the grandson of Jean Bonga, who is believed to have been the first Negro to settle in the Northwest. In 1782, Jean Bonga came to Mackinac, a small post in northern Michigan, as a servant of Captain Daniel Robertson, a British officer stationed there. For more than a quarter century Jean Bonga and his descendants are believed to have been the only Negroes in the region. Not until the following nineteenth century and particularly during the period of the Civil War did Negroes come to the Northwest in any numbers.

In 1782 the American upper Midwest was Indian country, and was to remain so for another half century. Minnesota did not become a territory until 1849, and settlers had not yet made the long trek across the prairies to its rich forests and farm lands. Buffalo still roamed the plains and

Indian camp fires gleamed on the shores of its lakes.

The fur trader, however, already paddled his birch bark canoe up Minnesota's rivers, and the voyageur sang his colorful songs in its stillness. It is thought that Jean Bonga too became a fur trader, for when Captain Robertson died, he became a free man. That he stayed on in the region is proven by an entry in the Mackinac Register of June 25, 1794, recording his marriage to Jeanne, a free Negro woman.

Jean Bonga had a son Pierre, who was with Alexander Henry, Jr. of the Northwest Company on an expedition to the Red River Valley in 1802-03. Henry thought so highly of Pierre that he left him in charge of the fort during his absence in January, 1803. Pierre married into the Chippewa tribe, and in 1819 one of the principal traders among these Indians was a Bonga, probably Pierre.

George Bonga, the captor of the Indian killer, was Pierre's son. He lived to become a wealthy trader, highly respected by the leading men of territorial Minnesota. He could speak French, English, and Ojibway, the language of the Chippewa, and in 1820 acted as interpreter for Governor Lewis Cass at a council held at Fond du Lac. He was employed by the American Fur Company, and maintained posts at Lac Platte, Otter Tail and Leech Lakes. Later he became a prominent independent trader. He was famous through the region for his hospitality, and "Bonga's Lodge" was a favorite stopping place of travelers in north central Minnesota.

Judge Charles Flandrau, one of early Minesota's legal figures, remarks in his *Reminiscences:* "George was very popular . . . and loved to relate to newcomers his adventures. He was about the blackest man I ever saw, so black that his skin fairly glistened." The judge also commented that George "would frequently paralyze his hearers" by saying, "Gentlemen, I assure you that John Banfil and myself were the first two white men that ever came into this country."

In those early days there were few Negroes in the Northwest. The Indians welcomed Negroes to their lodges with the same courtesy as they did whites. The woolly heads they called "wakan" which means strange or mysterious, and to the Indians these early Negroes were simply "black Frenchmen."

Little is known of George Bonga's early life, but in a letter, written in 1872 to Henry M. Rice, Minnesota's second delegate to Congress, he says of himself: "I was born somewhere near where Duluth now is . . . pretty near 70 years ago. At that time, there was great rivalry between the two fur companys the old Northwest & the Hudson Bay Co. My father Pierre was in the employ of the former. Their headquarters was at Fort William, Lake Superior. I left there when I was a little boy . . . & went to school in Montreal."

George Bonga was said to have been over 6 feet tall, weighing more than 200 pounds. One story telling of his great strength claims that he once packed 700 pounds for a quarter of a mile over the portage of the

Dalles of the St. Louis River in the Lake Superior region.

George's lodge and the cooking of his Indian wife made a deep impression upon Benjamin Densmore. He speaks in his journal of a visit with George at Otter Tail Lake while on a surveying trip for the Minnesota and Northwestern Railroad in 1857. Densmore and his companion, a man named Iddings, stopped to enjoy the well-known hospitality of "Bonga's Lodge."

"Iddings had known him for some time," Densmore writes, "and feeling assured of a good welcome, tapped rudely at the bark door of the lodge with his walking stick. A gruff voice replete with good naturedness came from within the lodge bidding us enter. . . .

"A hearty shake of the hand and he bade us be seated upon the mat on the opposite side of the fire; he enquired if we had eaten supper and finding we had not eaten since leaving the lake, directed his squaw wife to prepare something. While this was being done he entertained us with much interest in recounting events and making inquiries about elections & political matters in general, showing active thought. . . . The supper was spread upon a clean cloth on one of the mats and consisted of boiled fish & tea. . . . And Oh! ye Epicures who would know what is good of the genus pisces must make a pilgrimage to Bonga's fishing lodge and submit the affair of preparing a member of the finny tribe for the table to the supervision of his dusky better half."

Judge Flandrau, visiting George in 1856, writes that he had become quite a prominent trader and a man of wealth and consequence. I was his guest for two weeks at Leech Lake . . . when I made a canoe voyage to the source of the Mississippi. He was a thorough gentleman in both feeling and deportment, and was very anxious to contribute to my pleasure during my stay with him. . . . He got up an excursion on the lake in a splendid birch bark canoe, manned by twelve men who paddled to the music of a French Canadian boat song, led by himself."

George Bonga continued to live among the Leech Lake Indians for the rest of his life. He saw them pushed from their lands, and did what he could to see that they were fairly treated. He saw the formation of Minnesota Territory in 1849, and the organization of the state of Minnesota nine years later. He helped bring law and order and government to the frontier. The accomplishments of George Bonga, Negro trader, and those of other Negro pioneers, form an inspiring chapter in the history of Minnesota.

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disc digest

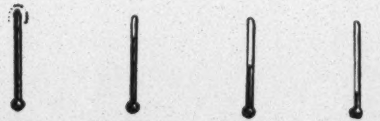
SATURDAY NIGHT FISH FRY Parts I and II by Louis Jordan Band (Decca). "Preacher" Jordan's vocal theme on this pair has to do with his ill experiences at a weekend fish party. On both sides piano and guitar play locale music as main support to Louis' juke-styled singing.

EGG HEAD and WHY DON'T WE DO THIS MORE OFTEN by Benny Goodman Orchestra (Capitol). *Head* exhibits the Goodman unit mixing bop with swing in acceptable fashion Flip *Often* has Dolly Houston singing ordinarily on a favorite of yesteryear.

MISS LUCY and KEEP YOUR BIG MOUTH SHUT by Bullmouse Jackson Orchestra (MGM). For want of an original style the "Buffalo Bearcat" seems to have settled for Louis Jordan patterns on bouncy *Lucy.* Main departure from the scheme is the maestro's cooey vocalizing. *Mouth* repeats on slower beat.

YOU'RE TOO TALL, I'M TOO SMALL and PEPPERMINT STICK by Toni Harper and Herb Jeffries (Columbia). Juvenile Toni warbles like grownup Ella Fitzgerald on *Tall,* a duet with baritone Jeffries. Result is catchy. *Stick* drags too much in similar vein on flipper.

EXACTLY LIKE YOU and MY MOTHER TOLD ME by Nat "King" Cole and Trio (Capitol). Aided by Irving Ashby's bell-like guitar and Jack Costanza's tricky bongos, Nat chirps up to par on oldie *You.* Reverse *Mother* sounds a little like the original trio's *Easy Listening Blues,* has a melancholy Cole vocal.



WOMEN and CHANGE MY WAYS by Duke Ellington Orchestra (Columbia). Ray Nance growls a mean trumpet and chirps an even meaner vocal on *Women,* a lively Latouche-Ellington composition done superbly here. *Ways* is more Nance but this time with violin solo and obligato. Side also has Lawrence Brown's clean trombone in for a few bars.

TWILIGHT and FLAMINGO by Errol Garner (Atlantic). Garnerisms flavor this couplet of piano gems without rhythm accompaniment. Keyboard stylist does new takeoff on old hit *Flamingo.* His original *Twilight* is colorful mood building in soft, slow timing.

OL' JOE LOUIS and YOUR VOICE by Cab Calloway's Cab Drivers (Victor). Cab's return to wax is a bit disappointing on these two novelty tunes. His tribute to the ex-champ is loosely arranged and *Voice* is saved from mediocrity by a robust tenor solo.

ARTIE'S JUMP and THE DEACON'S HOP by Big Jay McNeeley's Blue Jays (Savoy). Wholly unadult ideas cover this twosome which allows Big Jay to blow fast on *Jump,* slow on *Hop.* Nothing much really comes from either.

AFTER YOU'VE GONE and LITTLE BROWN JUG by Art Van Damme Quintette (Capitol). This coupling features the bizarre capers of the nation's Number Two small combo. Noteworthy on *Gone* are solo ideas by accordion and vibes. *Jug* is the traditional ditty cut here in lilting rhythms.

NITE LIFE BOOGIE and DON'T PUT ME DOWN by Jimmy Liggins' Drops of Joy (Specialty). On both sides, Jimmy does only a fair job of aping his more famous brother, Joe. *Boogie* is fast, *Down* is bluesy. Both have the maestro's voicings.

The right to the ballot is a basic civil right that will eventually bring about full civil rights in all fields

HOW VOTING CAN BRING CIVIL RIGHTS

BY RALPH McGILL

Reprinted from Atlantic Monthly

THE PROBLEM of race relations is a national one. Continued immigration will increasingly emphasize this fact. But the case for civil rights and the present dilemma of Negro-white relationships are largely the problems of the South because of the vis-à-vis fact of population.

The fight for civil rights should be concentrated on one phase of the problem—that of voting. As I see it, democracy consists basically in every citizen's having equality before the law and in every qualified person's having the right to participate in choosing the officials who will govern him. This right to vote is the basic civil right. All the others are a part of its mosaic structure. In this civil right is the specific for the ills of all other rights.

For example, the poll tax as a prerequisite for voting remains as a restriction on the electorate in seven states. It is slowly disappearing. It will disappear last where the racial population figures are most nearly equal. It is natural this should be so. But the poll tax was never merely a barrier against the Negro ballot. It kept as many, if not more, white persons from the voting booth. It will disappear as soon as other discriminations against the ballot are removed. And they are much easier to eliminate.

The Supreme Court of the United States has abolished the white primary, which was the real anti-Negro barrier, withholding from him the status of full citizenship. If the full weight, advice, and assistance of the Justice Department could be thrown into the measure so that all the various camouflaged imitations of the white primary may be brought quickly into Federal courts and found to be against the letter and spirit of the Constitution of the United States, the victory for civil rights would be won much earlier than through the slow,

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RALPH McGILL is editor of the Atlanta Constitution.

tedious procedure of Congressional legislation.

In 1948 the Negro vote in the old South was an impressive 600 per cent larger than in 1940, with a total of a little more than 700,000 registered. Three years hence there should be 2,000,000. With 5,000,000 Negroes of voting age in the former Confederate states, there could be more than twice that many if the various imitations of the white primary system were ruled out in time.

Competition for the Negro vote is already a fact in the states of the old Confederacy, and the Negro knows it. Competition for that vote is an open sesame to rights. Competition for that vote has already paved ugly streets, put Negro police in uniform, established Negro fire stations, put Negroes in minor elective offices, equalized some school salaries, built new schools, and constructed parks and playgrounds.

In some of our municipal elections this year, that competition was keen. It was true of all Southern cities. In Atlanta there were four candidates for the Democratic nomination for mayor, a nomination equivalent to election. All four attended Negro ward meetings, spoke in Negro churches, heard appeals for a fire station, more Negro police, more schools, and so on.

The Southern politician, when he goes to a Negro political meeting seeking Negro votes, is made aware of—and is sometimes shocked by—the fact that the Negro's rights have been neglected for so long that the Negro is in a strong strategic position to ask a great deal from politicians. And he is asking. Out loud. In public. Unafraid.

The regular Democrats, as the Philadelphia convention so starkly revealed, are forced to fight the emotional onslaught of tradition, which varies with the states, but they will make, and indeed already are making, more and more concessions. The Republicans, having lost the Negro vote in 1930, eye the growing number of voters as a field ripe for the harvest of recruiting. They, too, will make concessions.

When sheriffs, county commissioners, mayors, and governors compete for votes and seek new votes from the continually increasing total of Negro voters, then indeed will they begin to do what some so flagrantly fail to do—prevent violence and lynchings. Those of us who insist that the states properly, and even constitutionally, are responsible for law enforcement ceased to argue the point long ago in the face of cynical, even farcical, trials and the brutal callousness which simply ignored some lynchings. Federal legislation in this field may be unconstitutional, but we say let's adopt a bill and see. The people are far ahead of the Congress on this issue.

While there was sound and fury from Southern Congressmen concerning the poll tax and the anti-lynching legislation, this was merely the emotional onslaught of a dubious tradition. There never was much opposition from the people. The only real furor was caused by the proposed Fair Employment Practices Act and the several bills introduced. Indeed, one of the troubles has been that civil rights, in the minds of many persons, have been confused with specific pieces of legislation, to the detriment of civil rights.

There was much distortion of the meaning of the Fair Employment Practices Act. It sifted down to the crossroads as meaning social equality; as forced, social mixing of the races; as a prelude to compulsory intermarriage and worse. It had police in it—as indeed one of the bills did—and it had courts and jails as its coercive weapons. It was never possible to discuss the bill in any climate of the will to hear. It isn't now possible.

To be honest, most of the Southern progressives have opposed some of the proposed Fair Employment Practices legislation. They would favor an act which would produce investigation, conciliation, and recommendations. But we do not regard it as a field where fiat will replace the admittedly slower processes of education and attempts by the people of both races to conciliate. We think a bill with the coercive powers of police and court and jail is a load which might prove too heavy. Such a coercive act is regarded by many of us as questionable democracy. It seems to us more of an effort to legislate in the field of morals and social doctrine. We keep thinking of prohibition enforcement. And we ask one another, If one bureau is given its enforcement police, why will not another and yet another ask and receive?

We are a region which has never had enough jobs. As industry comes, and as more Negroes come to the ballot box, this economic and social condition will change. But jobs by fiat in a region historically short of jobs would not work out. The laws would be unenforceable. I believe we are correct in saying a majority of Southern Negroes, while wanting an FEPC, prefer one of investigation, arbitration, conciliation and not one with coercive police powers.

There is a great deal of misunderstanding about segregation, which in varying degrees is a national institution. In the South, the pattern called segregation is deeply written in social custom and heavily written in law. In the North, it is not the law, although it has found its way into custom in by no means negligible quantity, as may be seen by any who choose to look.

Segregation is a broad and fluid term. All its students and all its practitioners are agreed as to its unpredictability and flexibility at its fringes. It changes as society changes. Various forces work to make its maintenance more difficult. Universal education and universal segregation are uneasy bedfellows. The complexity of the industrial economy and of the growing administrative services which accompany modern society has brought into being wide areas of life even in the South in which the institution breaks down. One Southern state, it is true, by law requires the segregation of operatives in mills so that white people alone must work in a weaving room and colored people alone must work in a picker room; but it is significant that this statute, now many decades old, has not been copied.

With the growth of the Negro vote, a good many signs appear that in state and local administration, as well as in the Federal government, Negro views are being sought on policy matters. There have been some significant recent appointments of Negroes to boards and commissions, in Southern states, which govern the expenditures of important amounts of public money.

When public education was a matter of one-room schools, two such schools in each neighborhood were no great drain on the public purse. When a consolidation school building costs several hundred thousand dollars and its technical and vocational equipment is expensive too, here and there ways will be found to reduce the rigidity of school segregation. The states which maintain segregation in education are face to face with the cost of providing entirely equal if separate facilities. The changing pattern in the graduate education in states around the Southern borders undoubtedly foreshadows further modification in colleges and, at a later stage, in secondary education.

There is a more obscure factor, too. The customs of a segregated society were formed at a time when the two peoples, living side by side, were widely different in their cultural inheritance. That gap closes every year. The educated South, long ago, found ways in which to work on matters of common interest with colored people of equal attainments, in a courtesy that bears only vestigal traces of the separateness beneath. That area of common understanding and common courtesy broadens as to the number of persons it includes and as to the fields which it invades. It broadens now into the whole field of trade-unionism and into organizations of farmers.

It is against this background that the forces of reform, progress, reaction, and violence are at work. The Klan activity is vicious, but it is local in influence; and its violence—also local, directed by no central authority—is a part of the struggle to slow down the breaking up of the old patterns. There are sadistic, evil men in the various Klans. There are even a few good, well-meaning persons who are not informed but are easily led and made afraid. There are also the cynical phonies who make the profits. But the Klan is finished, although its philosophy and methods will endure here and there in the old plantation counties where cotton and timber are gone, the economy is poor, and a few men control the politics.

As Booker T. Washington sensibly advised, we are letting down our buckets where we are.

We earnestly believe the bucket which will draw up the most water of success is that of the ballot. The best rights come from it. The barriers before it are by no means iron curtains. They are pushovers, if really tested by the Constitution.

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Although Negro-theme movies are big at box office, many publishers claim that books with racial stories have reached their saturation point on market

IS THE BOOM IN RACE NOVELS OVER?

BY BUCKLIN MOON

Reprinted from The Reporter

A FRIEND of mine who lives in Harlem once told me a story. On a dark side street a man and a woman were fighting late at night. A window in a nearby house flew open and an elderly Negro woman stuck her head out.

"You great big man, you leave that litty-bitty woman alone," she yelled. "You don't, I'm gonna call the police." In the meantime the man chased the girl down nearer the street light, and the older woman noticed that she was white. "You white tramp," she shrieked, "why don't you stay downtown where you belong!"

The story is apt, because in a few words it indicates one of the most powerful motivating forces behind the Negro writer. To understand him, we must first see him in relation to his status in our society. When we speak of "the Negro writer" and refer to his products as "Negro literature" we are saying one thing, but actually meaning something quite different. The Negro has no separate culture in the sense that many other American minorities have—he has no religious and practically no language ties with "the old country"—and in so far as the white majority has allowed him to, he has been in the mainstream of American culture for more than three hundred years. When we talk about "Negro literature," we are unconsciously making the same separations in the field of literature that we try to make everywhere else in American life.

In the past this meant that we were willing to accept only certain kinds of Negro characters and only limited areas of Negro life as authentic. The set of stereotypes that resulted took years to overcome. First we got a series of novels which treated the Negro from a "folk" point of view,

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as quaint, happy, and not a little exotic; more recently, in our desire to be realistic, we swung into a cycle of protest novels about the underprivileged Negro. The point that I am making is not that such novels are untrue to life, but merely that they are no more typically "Negro" than novels about gangsters are typically "Italian." Yet even our critics have often fallen into the trap of thinking they were.

As a result, Negroes who write have to stick to a certain formula, however unconscious they may be of the fact. The taboos are not so pronounced as they are in the slick magazines—the formula is more elastic—but they are there, nonetheless, and are felt by everyone who writes what we loosely call "race" novels. Even white writers who deal with Negroes are subject to the same rules, though they have an easier time of it, in a sense, because they are not subject to the same pressures from within. Indeed, some of them have learned techniques that allow them to offend almost nobody, while appearing to be intensely pro-Negro. Stated rather baldly, the routine goes like this: If there is an uppity Negro make him from the North instead of the South (Dr. Stanley, the Negro dentist in Hodding Carter's *Winds of Fear*); if there is a militant Negro who stands up for his rights, be sure that he is a *safe* Negro (Lucas Beauchamp in William Faulkner's *Intruder in the Dust*); if there must be miscegenation, make it between a *white man* and a *Negro woman* (the doctor and girl in *Quality* by Cid Ricketts Sumner), but better still have your action stop short of any sexual act.

Negroes reverse these procedures, and if they don't, they hear about it from Negro readers. There is so rigid a censorship against such stereotypes in the Negro community that it often reaches fantastic proportions. One example was the unofficial action that Walter White of the N.A.A.C.P. took to discredit *St. Louis Woman,* a musical written by two Negroes and featuring an all-Negro cast, because he didn't like the sort of Negro characters the authors introduced. I am not arguing here about whether White was right or wrong but merely showing another of the restrictions Negro writers face.

There is, of course, one way out for the Negro writer—not to write as a Negro at all. Oddly enough, the first Negro to attain any real success as a writer in America was Charles W. Chesnutt, whose first short story, *The Goophered Grapevine*, appeared in the Atlantic Monthly in 1887. Although he wrote about Negroes and whites, he wrote from the point of view of the Southern white. For a dozen years his secret was carefully kept from the public, until at the time of the publication of his anthology, *The Wife of His Youth*, a critic broke the story in a review of the book. Walter Hines Page, then the editor of the Atlantic, protested bitterly, claiming that this knowledge would hurt the reputation of the author. Without being unduly cynical, however, we might guess that he was thinking more in terms of the circulation of the magazine.

More recent examples include William Attaway (*Let Me Breathe Thunder*) and Ann Petry (*The Home Place*), but Attaway's second novel dealt exclusively with race, and until Mrs. Petry publishes her third we will not know whether she is going to avoid the Negro locale of *The Street*. More pertinent, perhaps, are the two highly successful writers, Frank Yerby and Willard Motley. Yerby's success was instantaneous, but one wonders how happy he is turning out sex-ridden historical potboilers, perhaps looking back to the intense, bitter first novel for which he was never able to find a publisher. Motley, the author of *Knock on Any Door*, a naturalistic novel about the effects of environment on a young white gangster, had a more solid critical success, but he has published nothing since.

One of the main difficulties seems to be that there is no middle ground between the two extremes—writing about Negroes within the "race" formula, or writing exclusively about whites. It is hard to imagine, for example, wide acceptance of the *Life with Father* theme applied to a Negro family, though it has been applied with success to every other minority strain. Nor, to my knowledge, has there ever been a "whodunit" in which there is a colored "private eye," nor a rental-library romantic novel about Negroes. There seem to be many categories in which anyone else can write but Negroes cannot—unless they are willing to make their characters white.

But most Negro writers want to write about Negroes, and find it hard, being Negroes and knowing all about discrimination, not to do so. Some who have started out to write as whites (Chesnutt for example), ended up writing exclusively about Negroes. Indeed, the whole of Negro life has a richness, in spite of second-degree citizenship, which seems made to order for the writer. But what usually defeats the Negro writer, I think, is the fact that under the existing American mores he is always, in essence, telling the same story. He may vary it as much as his artistic talent allows, but always in the end it is the same.

It can be boiled down to the following capsule: A white man and a black man were standing on the corner one day and the white man was bemoaning his hard luck. He told how he had bought a new car and before he had a chance to get it insured it had been stolen. His new house, also uninsured, had burned to the ground and his wife and small child lost their lives in the fire. "I sure do have bad luck," he said. The Negro looked at him and replied: "What you kicking about, you white, ain't you?"

Perhaps this is drawing the line too fine, but I think there is much truth in this homily. It may well explain why the output of Negro writers is often small, the years between each book long. There is always the feeling that whatever a Negro writer may say has probably been said before, not only by other Negro writers but possibly by white writers too. The result must be a frustration that is hard to overcome;

it is a handicap under which few writers would choose to work.

It has left an unmistakable stamp on Negro poetry as well. I remember that a young white poet I happened to know told me that he had written Langston Hughes and asked him why he did not write of other things, and Hughes answered that he often wished he could afford the luxury of writing about moonlight. Anyone reading through an anthology of Negro poetry, I think, will understand what Hughes meant. Much of it is, I suppose, not poetry at all in the strictest sense, yet it is certainly effective, even though it nearly always confines itself to what white America seems to think of as "Negro" themes.

Many of the Negro writers with whom I have talked have expressed this feeling of being in a strait jacket, though often they do not express it in quite these terms. Most of them merely say wryly that they wish that whites wouldn't always talk about the "problem" when they are out with Negroes, yet whenever there is a lull in the conversation it always seems to crop up again. "Race" writing intensifies a writer until it becomes almost more than the flesh can bear; there is no adequate body of psychoanalytical data on Negro writers, which is a pity.

Richard Wright, for example, is one of the best of American writers, and it is hard to explain his unproductivity except through his frustration. While he was on the Writers' Project, some of his short stories won a prize offered by Story Magazine. They were gathered together and published in book form under the title *Uncle Tom's Children* in 1938. *Native Son* was published in 1940 and was widely hailed; later, it was even more strongly applauded when it appeared on Broadway as a play starring Canada Lee. But since then Wright has really produced very little. His experimental novel, *The Man Who Lived Underground*, the symbolic fantasy of a Negro who retreated into a sort of ghastly hidden life, was not distributed widely. And *Black Boy*, while interesting as autobiography, lacked the incisive sharpness of its original, *The Ethics of Living Jim Crow*, written while Wright was on the project. This is not a large output in fifteen years' work.

True, there have been other frustrations in Wright's life. He broke with the Communists in the early 1940's, but the relief that freedom from Marxian discipline has given him has not to date been noticeable either in his style or in the quantity of his output. Lately, Wright has turned expatriate and moved to France with his wife and daughter. Certainly his life there will be easier, and freer of discrimination. But it is too early to tell what effect this will have on his writing.

Meanwhile, the Negro writer in America faces a rather peculiar future. Although at the moment four successful movies handle various aspects of the racial problem, book publishers, who over the past seven years have been more than hospitable to the Negro novelist, now claim that novels with racial themes have reached the saturation point. If this seems paradoxical, it may seem even more so when we realize that none of the four movies was adapted from a novel written by a Negro, and that the most successful race novel of the past decade is by Lillian Smith, a white Southerner.

Does this prove that Negroes are less "capable" writers than whites? The success of Wright, Frank Yerby, Willard Motley, Ralph Ellison, Chester Himes, and Ann Petry make it appear otherwise.

Our racial mores are changing, but so slowly that it seems unlikely that any immediate solution of this creative frustration is likely to come from that direction. True, the amazing circulation of pocket books is now giving some Negro writers a mass audience, which may help to speed the process. But in the meantime the newer writers will have to open up whole new areas of American life and new techniques for presenting them. There will always be a place for the Negro protest novel, but until it becomes the exception, rather than the rule, American literature will suffer along with the Negro artist.

Copyright, The Reporter, (December 6, 1949)

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Pattern For Victory

TONY CANZONERI, the ex-prizefight champion who has become an endearing and popular cafe performer, sat in Lindy's one night and discussed some of the tough opponents he once fought. Canzoneri said that Kid Chocolate was one of the ablest fighters he ever met and was one of the most difficult to beat.

"He was so hard to beat," said Canzoneri, "because the Kid had such a tiny little head and such a tiny little stomach."

"Then how'd you beat him?" the ex-champ was asked.

"By hitting him," Canzoneri replied, "on his tiny little head and in his tiny little stomach."

Leonard Lyons, New York Post Home News

The Bookshop

A GUIDE TO WHAT'S NEW IN BOOKS AND AN EASY WAY TO BUY YOUR CHOICE

494—**NEGROES IN AMERICAN SOCIETY** by MAURICE R. DAVIE (Whittlesey House $6). To the growing list of standard definitive texts on the Negro problem in America add this bulky work by the head of Yale University's sociology department. Covering familiar ground more than adequately canvassed in half a dozen other better-written and better-documented volumes, this newest is pretty much a rehashed summary of everything significant written about race in the past decade.

496—**THE SAGE OF SOCK** by JOHN V. GROMBACH (Barnes $5). In this history of pugilism from the days of the early Greeks to the domain of Joe Louis, ex-West Pointer John V. Grombach has performed a worthy job of chronicling the colorful past of boxing as well as describing the ring art. But his biases have run away with him in his discussion of some Negro greats such as Jack Johnson and Tom Molyneaux, whose downfall he describes as due to a "weakness for chicken . . . like many colored fighters today."

506—**A HISTORY OF THE OLD SOUTH** by CLEMENT EATON (Macmillan $7). What makes Dixie that way is a question that has been asked for scores of years. There is no one answer but University of Kentucky Professor Clement Eaton has attempted to provide some of the explanation in this excellent even if slightly-biased history of the land of cotton. Covering the period from colonial days to the Civil War, Eaton delves into the complex background—economic and cultural—which has cast the pall of backwardness over the Southern sector of the land.

500—**PRIZE STORIES OF 1949** edited by HERSCHEL BRICKELL (Doubleday $3.50). The annual O. Henry collection of prize stories is no great shakes as compared to some anthologies of recent years but rather an average year's crop. Such well-published stand-bys as Shirley Jackson's *The Lottery* help give character to the anthology but several of the yarns are notably lacking in originality as well as top-notch prose. One of the best-told tales is John Andrew Rice's excellent *You Can Get Just So Much Justice,* a Negro-angle story with a really unusual twist.

501—**THE PEOPLE DON'T KNOW** by GEORGE SELDES (*Gaer* $3). Veteran correspondent George Seldes, who has turned in recent years far to the left, has taken a peek behind the Iron Curtain as well as a glance at the Marshall Plan countries in this book and angrily reports that the American press is far off the beam in their reports of what is happening. Admittedly pro-Russian, Seldes has many kind words for the gentlemen who run things in Eastern Europe.

504—**RACE RELATIONS IN A DEMOCRACY** by Ina Corinee Brown (Harper $3). Newest in a series of books sponsored by the Bureau of Intercultural Education on race and culture in American life, this little book is compact, capsule statement of the background, current status and future possibilities of the American Negro. With nothing particular original in its approach, the book, nevertheless, does have the value of being a valuable summation of what race hatred is all about and what intelligent people can do about it.

508—**SINNERS, COME AWAY** by Leon Wilson (Little, Brown $3). For downright earthy, grim, walloping writing about jailhouse life, this new novel has no match in modern literature. A Gorky-like tale with a Jim Tully twist, Leon Wilson's yarn about some of the sad, sinister misfits behind bars is dramatic reading from Page 1. It has a bangup story to tell and Wilson tells it with sizzling dialogue up to the standards of a Hemingway. This is a book not to be missed by anyone interested in viewing a great new talent on display.

507—**THE MAN IN THE STRAW HAT** by Maurice Chevalier (Crowell $3.50). The memoirs of the lippy French singer of ballads that America loved some years ago will make engrossing reading to the older set who remember his popularity and some of the veteran stars he writes of in his biography. The story of his rise as one of France's as well the world's favorite entertainers is written with a frank appeal to nostalgic folks of yesteryear. One chapter describes Chevalier's phony fight with a Negro boxer who took a dive after scaring the singer with a convincing portrayal of a fighter trying for a knockout.

505—**STORY: THE FICTION OF THE FORTIES** edited by Whit and Hallie Burnett (Dutton $3.95). From the pages of the little but much-loved Story Magazine have come some of the best writing talents of the past decade—names like Norman Mailer and Truman Capote who had some of their first pieces printed by Story. In this hefty but always-intriguing volume, the editors of the magazine have collected some of the best yarns. It makes an impressive collection. Langston Hughes is represented with a story called *On the Way Home.*

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Following in footsteps of pioneer Dr. Daniel Williams, Negro surgeons have performed miracles of surgery during ticklish operations on the heart

HEART MEN

BY ROBERT LUCAS

IT WAS a miracle the patient wasn't D.O.A.—"dead on arrival." Blood was gushing from the pasty chest wound and—even worse—the knife blade had sliced into his heart. But the patient lived because of the brilliant surgical technique of Dr. Daniel H. Williams, founder of Chicago's Provident Hospital, in a never-before-attempted operation.

Three faint heart beats, skilled brown hands making swift, sure stitches between each of the throbs, and a Negro surgeon had for the first time in medical history sewn together a living, pulsing human heart.

It took 70 stitches to sew him up again; a nurse fainted during the six-hour ordeal in the operating room, but the patient lived. (Medical Record, New York; March 23, 1897.)

The year was 1893, long before the development of blood banks and modern transfusions and half a century before the discovery of antibiotics, which now reduce the danger of infection to a minimum. Dr. Williams had no example to follow, was forced to blaze his own trail.

But since that momentous day in July, 1893, the trail has been well traveled by Negro surgeons as well as whites. As Dr. Ulysses G. Dailey, Negro member of the International College of Surgeons, points out, "Operations on the heart today have come to be almost the same as those on the lungs, stomach, and other organs."

Dr. Dailey is a Provident staff member who has performed "a dozen" heart-sewing operations similar to that by Dr. Williams. A couple of years ago he read a paper on thyroid surgery before the International College of Surgeons meeting in Lima, Peru. He is of the opinion that Negro doctors have made many advances in this and other fields of medicine since Dr. Williams' day, advances that perhaps merit more recognition than they receive.

But the heart is always most dramatic. For ages it was considered the seat of emotions and was surrounded by a lot of mystic mumbo-jumbo. Even today, when fact rather than fancy prevails, virtually everything about the function and structure of the heart is staggering to the imagination.

A four-chambered muscular pump, the heart performs a fantastic amount of work. It beats 70 times a minute for the lifetime of the individual, almost two billion heart throbs in 50 years. The five quarts of blood in the human body are pumped to all parts of the structure in about 60 seconds, sending 650,000 gallons of blood through 12,000 miles of arteries and veins in one year—enough to fill 81 standard-size railroad tank cars.

The living heart never rests, and the fact that it is always in motion increases the difficulty of performing delicate operations. So tough is the heart and so relentless its beating that the heart surgeon must tie it down with a "guy stitch" in order to work on it.

There are other complicating factors involved in operating on the heart. The negative pressure inside the chest must be made positive, thus collapsing the lungs. A highly skilled anesthetist must be on hand to control the apparatus used. Every five or ten minutes during a heart operation, the lungs must be allowed to expand in order to restore circulation. In addition, a tremendous supply of blood must be available and is literally poured into the patient.

The lack of these modern techniques and facilities in the original Provident hospital, which he had founded just two years previously, makes Dr. Williams' feat truly astounding. It is no less important to medical progress even if, as a biography now in progress will allegedly report, Dr. Daniel Williams was not the first, but the second man to sew up the pericardium of the heart.

Dr. Williams was born in Hollidaysburg, Pa., Jan. 18, 1858. At the age of 12 he went to Janesville, Wis., where he worked his way through high school and took a course at a business college. He then spent two decisive years in the office of Dr. Henry Palmer, surgeon-general of Wisconsin, who took a personal interest in the youth.

Taking his degree in medicine from Chicago Medical College in 1883, Dr. Williams was appointed 10 years later by President Grover Cleveland surgeon-in-chief at Freedmen's Hospital in Washington, D. C.

He founded Provident Hospital in 1891 because the color bar denied facilities to Negro internes and nurses. Provident's nurses training school was the first in the U.S. for Negro women in the profession.

A number of the pioneer surgeon's cases attracted world-wide attention. After his successful operation on a stab wound of the heart and pericardium, he published a paper: "Penetrating Wounds of the Chest, Perforating the Diaphragm and Involving the Abdominal Viscera."

Another paper by Dr. Williams, "A Report of Two Cases of Ceasarian Section under Positive Indications, with Termination in Recovery," came to the attention of the editors of a certain medical journal in 1902. It so happened that this same publication had run an article purporting to prove that Negroes could never gain proficiency as doctors because of the shape of their heads. Unaware that Dr. Williams was a Negro, the journal asked Dr. Williams to submit articles for publication. Dr. Williams combined daring and imagination with his careful and methodical surgical technique. He perfected a method of suture to arrest hemorrhage of the spleen. He was a charter member and the first Negro member of the American College of Surgeons when it was organized in 1913. The next Negro, Dr. Louis T. Wright of New York, was admitted in 1923 and then the color bar was *raised.* (It was not *lowered* again until 1945, when four Negro surgeons were admitted. They were Dr. Peter Murray of New York; and the Chicagoans Dr. U. G. Dailey, Dr. Carl Roberts, and Dr. Roscoe Giles. The college now has about 50 Negro members.)

Dr. Giles, like Dr. Williams whom he knew intimately, has successfully performed heart operations. Recently, during a thyroid operation, the woman patient "went out" on the table. Immediately, the alert surgeon cut through her abdomen, reached into her body and massaged the motionless heart through the diaphragm. The patient revived, lived for about two days afterward.

Years before this, Dr. Giles took four stitches to close a stab wound in a man's heart. At the old Provident Hospital, where the incident occurred, there was no blood available and a transfusion was out of the question. However, the patient lived for about 36 hours after leaving the operating table.

A Rosenwald Fellow in surgery at the University of Vienna in 1930, Dr. Giles is the lone Negro among 66,000 alumni of Cornell University's medical school. In 1915 he placed first in the field of 150 competitors for an appointment at Chicago Municipal Tuberculosis Sanitarium. He was rejected by the civil service board because of his color, then appointed to the same post by Mayor William H. Thompson. But officials had the power of accepting or rejecting an appointee within 60 days. They got rid of Dr. Giles in a scant eight hours.

Like most surgeons, dramatic cases of heart surgery are rare with Dr. Giles. Six months ago he operated on a woman whose entire stomach was in her chest cavity. He successfully corrected this organic defect by pulling the stomach down, thus relieving the dangerous pressure on her heart.

Dramatic operations like the one with which Dr. Williams startled the medical world, are being replaced by carefully planned operations on the heart to correct organic and functional defects.

One outstanding Chicago surgeon observes that the reason for the relatively few Negroes who can specialize in modern cardiac surgery are the economic barriers and the race prejudice that faces them. Only a small number of white surgeons have been able to devote full time to this specialty.

"These men," points out the Negro surgeon, "are doctors who have had practically unlimited subsidies and were able to do as they please. They have experimented on animals and their know-how has made heart surgery almost as simple as operations on the stomach, lungs and other commonplace operations.

"With specially-designed instruments and complicated techniques, they are performing operations *inside* the heart—an appalling concept. Patients travel from South America, China and other countries to visit these topflight heart surgeons. Recently, a small boy was flown here from Australia. But since such cases occur about once in 10,000, obviously it is impossible to make a living in such a highly specialized field."

Typical of the comparatively few Negro surgeons able to do advanced research in the field is Dr. Maurice M. Shaw of Chicago. A former major in the U. S. Army, Dr. Shaw spent a portion of his five-year training period at Provident in laboratories in Billings Hospital at the University of Chicago.

"We experimented with dogs," relates Dr. Shaw, "to study the physiology of the heart. In order to recreate disease conditions, we would cut open a heart, remove valves or tie off arteries, then correct the defect in an operation. In this way we learned to supply these same techniques on humans."

A Chicagoan who spent three years in the medical corps at Fort Huachuca, Dr. Shaw performed the only heart operation at new Provident, in which the patient is still alive. A man was brought in the emergency room, suffering from a chest wound sustained in a brawl. The interne on duty called Dr. Shaw who happened to be in the corridor. A quick diagnosis was made—the inaudible heart beat, the cold clammy sweat of the patient, and dropping blood pressure indicated a punctured heart. An x-ray confirmed the diagnosis.

A local anesthetic was used in order not to add to his already dangerous condition. Cutting into the chest, the pericardium—the thin membrane surrounding the heart—was found to be filled with blood. This accounted for the lack of heart beats and the enlarged image on the x-ray. The pericardium was punctured and the blood removed after the heart had been tied down with a guy stitch to hold it motionless.

Three stitches with black silk thread were taken in the cut and 15 minutes after he had been brought in at the point of death, the patient was removed. That was three years ago. The man with the stitches in his heart is still alive.

Paying tribute to Dr. Williams and his great contributions, Dr. Shaw feels that cardiac surgery has moved out of the emergency room into the office of specialists who plan delicate operations on the heart.

But as heart surgery moves from emergency status to a less dramatic phase, the landmarks raised by pioneers like Dr. Daniel Williams and the Negro doctors who followed him, will always remain as guide posts for modern miracle men of medicine.

Veteran Chicago politician sees race lacking militance needed to attain full equality

TODAY'S NEGROES HAVE NO GUTS

BY OSCAR DE PRIEST

WHEN a man is old there are times perhaps when he looks back over his life and says to himself, "I wouldn't want to live through that again," or "If I had the chance to do that all over again, I'd probably do it differently." I'm not one of those people in spite of my 78 years.

If I had to live again through the more than 40 years of rough-and-tumble, sometimes violent politics I've known, I'd be just as militant, just as outspoken and just as uncompromising for Negro rights. I've been criticized, despised, hated, threatened, and maybe at times loved and admired for trying to teach Negroes race pride and how to fight for themselves. I wouldn't take a word back that I've said and if I had to say anything about Negro political leadership today it would simply be this: Negroes have no guts!

It has been exactly 15 years since I served in Congress, and nearly as long since I've been away from active politics. But no one knows better than I that if you want to be respected as a citizen, if you want equal opportunity in jobs, or freedom to enjoy the freedom of this country, you've got to demand that respect, fight for that job opportunity and refuse to be denied that freedom. And you've got to do it with grit in your craw and enough backbone to back up your principles.

Old stuff, you say? Sure, but where are your spunky leaders today? Where are the "iron masters" like Chicago's Ed Wright of my day who had courage enough to demand decent jobs for Negroes and who had enough pride and dignity to never allow himself to be used as a political footstool. Where are such men today? I can tell you: there aren't any!

In my day I knew what it was to face a mob; I knew what it was to buy a home in a lily-white neighborhood, then have it bombed out from under me; and I knew, too, what it was like to buck the Jim Crow trade

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OSCAR DePRIEST was the first Negro Congressman elected from the North.

unions—to go on a job and stay there even if you had to guard your helpers with drawn guns. For as far back as I can remember I was always determined never to let anybody push me around. I still don't, and I never will.

I learned early that you had to fight if you wanted to keep your dignity. Only those can command respect who have spunk enough to speak up for themselves to anybody, at any place and any time. Just because a man's skin is dark is no reason for him to be a coward, an "Uncle Tom," or a weak-kneed political Judas, willing to put his whole race on an auction block for the sake of lining his own pockets.

People often said when I was in Congress that I was a "race man—a man who never got too far away from the people." The truth is that I was *born* one of the people. My own parents were slaves back in our home town of Florence, Alabama, and a man just doesn't forget those things. We never had too much, but one thing we did have was dignity and pride. I'll never forget the time, shortly after we moved to Salina, Kansas, that a white boy in our neighborhood called me a "nigger." I chased him home, beat him up on his front porch. He yelled for his dad, and when his father came out to take up his part, I hit him with a stick. Later my father called me on the carpet, asked me why I hit Mr. Anderson and his boy. I told him. His only reply was: "That's O.K., son—you're sure you hit him."

It isn't strange that I should remember that particular incident after all these 70 years, because what that boy called me and the fight that it led to struck me much more forcefully in later years. It came to have a clearer, deeper and more hurting meaning. For actually he was calling me *inferior,* telling me that I could not compete for a respectable job, that I wasn't capable of sitting in Congress, that I and all others like me were *half-men,* second class citizens in the country in which we were born. The only answer was and is to fight back.

Frequently today I read newspaper stories from various cities which tell of disappointed Negro political workers not being rewarded with City Hall jobs after demonstrating their loyalty and helping swing an election for their party. I don't blame the party leaders. If such Negroes are so timid as not to demand the patronage they have worked for and are entitled to, then they should go jobless.

In my time we didn't tolerate such backtracking and political welshing. We knew what we were entitled to—and we got it! I remember once when I was ward committeeman I sent a group of truck drivers over to the City Hall for jobs and they came back a short time later, telling me that the white drivers wouldn't let them drive the trucks. The next day I sent the men back, called City Hall and told them those trucks were going to be driven by my men even if I had to mount machine guns on them and drive them myself. I would have done it, too.

I'm ashamed sometimes today when

I read of the thousands of Negroes who are kept out of good-paying jobs only because they allow such stupid restrictions as Jim Crow unions to keep them out of work. Where is their backbone? Where is their self-respect? There must be at least 25 unions today that will neither admit Negroes to membership nor allow them to work on jobs which they control. I say "to blazes" with such unions! They'll push you around if you let them, but they'll leave you alone, too, if you show enough fight.

There was one—a decorator's union—that tried to keep me out of work nearly 50 years ago when I started my own decorating business. Nobody bothered me or my painters as long as I hustled for the little jobs that didn't pay much, but when I landed my first big $4,000 contract that's when the union stepped in, telling me I couldn't take the job and even threatened to have me handled if I dared go ahead with the contract. But I was determined they couldn't bully me. I told my men we were going to fulfill that contract even if each man had to work with a paint brush in one hand and a pistol in the other. And from the day we started work until the day we put on the last brushful of paint I sat at the entrance of the building with two cocked pistols in each hand to make sure we got the job finished. After that we didn't have any trouble out of the union. Negroes needn't have today if they'd show more determination.

I know what it means to be hungry and out of work, and I know how it feels to be turned down on one job after another. When I first came to Chicago back in 1889 I walked the streets for three months looking for work and lived on a dime a day. Undoubtedly, that would be considered a marvelous trick in these modern times, but it was simple. Those were the days of five-cent schooners of beer and as much free lunch as you could eat. All I did was select 10 different saloons, visit one in the afternoon and another in the evening, buy a nickel glass of beer each time and fill up on free lunch. By rotating them I didn't wear out my welcome. I did my own laundry, pressed my own clothes, and lived in a cheap dollar-a-week room until I was able to better myself.

There were times when I was desperate for work, but I was never desperate enough to have to take an employer's insults to keep a job. Maybe I was young and hot-headed, but I was turned down from so many jobs because I was a Negro that I guess this left me bitter even after I found work. I recall one experience I had with an employer who hired me but didn't know whether I was colored or white. For weeks he watched me with a puzzled expression on his face until one day his curiosity got the best of him.

"Say boy, are you a white man or a Negro?" he demanded.

"What damn difference does it make?" I shot back.

"You can't talk to me like that!" he exploded, but before he could finish I was putting on my coat and telling him what he could do with his job.

This business of Jim Crow can be very embarrassing at times if you're meek enough to let people insult you and tell you what you can and cannot do. But even worse is this business of Negroes bending to Jim Crow housing restrictions. Only a few months ago a couple of Negro families in Chicago moved into what had been all-white neighborhoods and it required the help of nearly three dozen policemen to help them move in. I admire their courage, but in my time when we got ready to buy a home in a white area we moved, come riots, hell or high water. There were bombings, yes, but we moved. As I remember I was among the first Negroes to buy property in these neighborhoods and when they started bombing our homes to force us to move, I stated publicly that we were going to move anywhere we could pay rent, and if the white people didn't like it, they could move into the lake.

When I was in Congress there was a lot of newspaper publicity about my reactions and open campaigns against race prejudice and segregation. But I've always despised prejudice and I absolutely refuse to be segregated. Washington, D. C., is a pretty little town, but it's rotten to the core with prejudice. When I first went there, there was an attempt to keep me out of the Senate Cafeteria, but as a congressman I had a right to eat there, and I was determined to exercise that right. To me, eating in that particular restaurant meant a personal victory over Washington's silly Jim Crow customs. I ate there whether they liked it or not.

Negroes today could do many of the same things with restaurants and theaters if they would only know their rights and insist on them. There are any number of theaters over the country that Jim Crow Negroes because they let them. The same was true in my younger days, but as I said before, I would never allow myself to be segregated. I recall one—a theater on 31st Street in Chicago—that was notorious for sending its dark-skinned patrons to the balcony. I decided one day I'd pay it a visit. The ticket seller promptly handed me a balcony ticket, but I handed it right back to her and explained that I could see very well from the main floor and that I intended to.

The next time I went back I purposely invited two very dark-skinned fellows to go with me, and sure enough the ticket seller refused us any tickets other than those for the balcony, and called the manager when I demanded main floor accommodations.

"Aren't you the same fellow who came here once before and refused to go to the balcony?" he addressed me gruffly.

I answered, "Yes."

"Well, if you don't get away from here and stop trying to make trouble I'm going to call the police for all of you."

"Call them," I said.

A short time later a rookie policeman arrived, and at the insistence of the theater manager, very dutifully sent for a patrol wagon. When it arrived a sergeant whom I happened to know climbed out of the patrol, and to the surprise of both the manager and the rookie officer greeted me as "Alderman DePriest," then asked what I wanted done. I told him to arrest both of them—the policeman and the manager—and keep them in jail until they learned to respect other people's rights!

Another incident in this matter of not being pushed around was the time the Ku Klux Klan dared me to make a speech in Mobile, Alabama. I didn't give a hoot about the Klan and I was even more determined that they wouldn't stop me from making my speech after they sent their threatening wire. I had no intentions of being aggressive, but I was stubborn enough not to be bullied by them or anybody else in the South. I remember clearly the night I arrived in Mobile. As soon as I got to the hall where I was scheduled to speak, about a dozen uniformed policemen formed a circle about me, explaining that this was "protection" sent by the chief of police.

"You go back and tell the chief to mind his own damn business," I said. "I don't need any protection, and if anybody interferes with my address tonight I'll have them prosecuted for interfering with a Congressman of the United States." I finally agreed to let them sit on the platform with me, but at the close of my speech I announced publicly that I would be visiting with a friend until one o'clock the next morning and that I would be driving from there to New Orleans—without any police escort. When the proper time came I got in my car, laid two pistols beside me on the seat and told my chauffeur to take the highway which I had announced I would use. It was a beautiful moonlight night and you could see far along the highway, but we didn't see any klansmen—not even a jack rabbit. The newspapers made much sport of the incident, but all I can say is this: "They'll lynch you down South if you're a coward; but if you let them know you're not to be interfered with, they'll leave you alone."

I have never gone around with a chip on my shoulder, and if there were times when I appeared to be over-aggressive it was only because I believed wholeheartedly that if a man has any rights at all, he should be man enough to protect those rights. I don't advocate violence, although I've certainly known my share of it. Yet what is the answer to Jim Crow unions, filthy ghettoes, buzzards roosts in theaters, the Ku Klux Klan and all the other shameful annoyances that go with being a Negro? Where will the leadership come from today to teach Negroes what it means to have human dignity? Frankly, I don't know, but for me there has been only one rule to follow: "It takes courage to be a Negro, but it takes guts to be a respected citizen."

◆

The letters from Mrs. Marshall brightened her life and gave her something to hold onto until one of the girls found out Mrs. Marshall's secret . . .

A Nice Name

BY FRANCES GRAY PATTON

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THE postman was late this morning, and Josephine Archer loitered, waiting for him. She ran upstairs to dab scent on her handkerchief; she moved a vase of everlastings from a table to the piano; she did a number of useless things because she didn't want to leave the house before he came. Finally, though, she decided that she'd have to go on.

She was going, as she went every Friday morning, to Amy Webb's house, out on the edge of town. Jane Banks and Kate Honeycutt would be there, too. All the girls, as they still called themselves at forty-odd, were trying to make some extra money, on account of the inflation. Their husbands' incomes were larger than they'd ever been, but you couldn't tell what might happen with labor in the saddle and Mr. Truman returned to office. (Even here in North Carolina, which had gone heavily Democratic, most of the "representative people" were sorry the country wasn't having a change.) Now that her own children were in boarding school, Josephine had time to tutor other children—the ones who had not gone away and who were having trouble with their studies; Jane and Kate baked angel cakes; and Amy, who had no children, had taken up what she called the beauty business. She was the local agent for a cosmetic firm that sold its wares by appointment or other genteel methods. Once a week, the old friends met together to have a facial and a gossip, and maybe to buy a lipstick or a bar of fancy soap from Amy. Josephine, the highbrow of the group, attempted to preserve an attitude of condescension toward these sessions (Sam, her husband, considered them silly as hell), but she really enjoyed them. She was attached to the girls, and, after all, getting your skin toned up made more sense than playing morning bridge.

When Josephine stepped out on the porch, she heard Liza singing to herself as she swept the front steps. The long strokes of her broom kept time with her low, slow-moving song and swooped up little airy clouds of dust that twinkled in the mild winter sunshine. Liza was a dark, elderly

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colored woman who wore square steel-rimmed spectacles and an air of moral superiority.

"Isn't this a fine day?" Josephine said.

"Yes, Ma'am," said Liza. "I never see the winter come in so easy." She stood aside to let Josephine pass. "Wait a minute, Miss Josie. Your princess shows behind."

"Oh, damn!" said Josephine. "I haven't time to fix it."

"Yes'm, you is," Liza said. "The streetcar just now went down. Step here."

Like a docile child, Josephine did as she was told. Liza selected a small gilt pin from the chain of linked safety pins that dangled on her bosom. She lifted Josephine's coat, thrust a chilly hand under the waistband of her skirt, yanked at the offending slip, and pinned a tuck securely in it. "Now you look nice."

"How would I manage without you, Liza?" Josephine murmured gratefully.

"I reckon you'd flounder," Liza said. "You needs me to look after you. I ain't had advantages, like some. I can't read, and I can't write, and I can't use that dial phone good, but I knows how to work." Her face glowed. This was a topic she liked to enlarge upon. "Cook, clean up, tend to white folks—ain't no decent work I can't do." She paused, deliberating. " 'Cept teach school," she added honestly. "I never tried that." Her tone implied that she had given a pedagogical career due consideration and had rejected it as unworthy of her talents.

Smiling, Josephine went down the path. She was very fond of Liza. Twenty years ago, when she engaged her, at six dollars a week, she'd been certain that she'd found a treasure, and time had proved her right. Liza was getting twenty-five now, with Sundays off, but she hadn't changed. She was just as humble and self-respecting as ever. If was plain silly to say that all darkies were spoiled by prosperity, Josephine thought, feeling pleasantly liberal—a lot of white people were, for that matter. It was a question of character, not color. She would discuss that with the girls this morning; they needed shaking out of their fixed ideas, and, besides, it would be fun to hear what they'd say. It would be provoking, too, for their opinions ran naturally to the pious and stuffy, but she would be rewarded by some gem of complacency that she could quote to Sam, or could use in a letter.

The postman came along just as she shut the iron gate behind her. He had a letter for her—the one from Mrs. Marshall that she'd been hoping for. She read it standing on the corner, waiting for the streetcar to come. It was a charming letter, witty and entertaining, and poignant at the end, in a stark, almost poetic way that moved Josephine deeply. Her vision seemed to widen, to brighten, and all the accustomed details of her life seemed more important than they really were.

Every time Josephine got one of Mrs. Marshall's letters, the same thing would happen to her. She would feel curiously alive, as if the sun had suddenly broken through a ceiling of colorless cloud. She would notice the angle of a shadow, the feel of the air, the green interstices of the old bricks in the sidewalk; she would observe the people who passed, perceiving in them some below-the-surface quality that made them significant; and she would start sorting and sifting her impressions for use in the letter she was soon, herself, to write in reply.

She folded the letter and put it in her pocketbook. She was aware of the sunlight, lying like a warm hand between her shoulder blades, and she looked around at the town of New Hope—a dull little town, actually, that hadn't changed or wanted to change in all the years she'd known it—and as she tried to find the words that would carry its essential flavor, it became not dull at all but perfectly sweet and serene, a town reflecting a sort of Wordsworthian continuity. She could still hear Liza crooning on the porch, and some winter birds, seduced, no doubt, by the unseasonable weather into a mood of vernal optimism (now, *that* sounded stilted), were twittering. Peering down the hill where New Hope's one trolly line ran—from the courthouse square, at the bottom, to the city limits, a mile beyond her corner—Josephine saw the rooftops still wet and shining with dew, and the green dome of the courthouse—that indescribable, nostalgic green of weathered copper—rising, like a structure lighter than air, above the handkerchief-fog that had settled in the low part of town. She couldn't see the streetcar, but she knew how it looked, sitting idle at the foot of the square while the motorman drank a Coca-Cola in Boone's Drugstore. Soon the car, painted jonquil yellow and driven by a bad-tempered motorman, would emerge from the mist and come bouncing up the hill as it had bounced since she could remember. When it was halfway up, the wires would begin to hum. First, they would carry a droning murmur, then a louder sound, insistent and gay, until you expected them to burst out singing. She would get on and ride out to join the girls at Amy's. But in the meantime it was pleasant to stand here in the sun, playing with her thoughts and thinking about the letter in her purse.

The trolley wires had begun to hum. The yellow car jerked jauntily up the hill and stopped to take Josephine on.

On the way out to Amy's, she reread her letter. Up to now, the exchange had been hardly more than a delightful game of wits. Josephine and her correspondent, whom she had never seen, had vied with each other, each striving to cap the other's latest letter with a better one of her own. But today's letter was different. It was like the beginning of something—an overture to the sort of friendship you read about in books, in which there is no call for explanations or reserves, because of a perfect junction of sympathies.

The correspondence had begun in an accidental way. When Josephine had started coaching school children, she had rediscovered a forgotten pleasure. She had found that she still liked Latin. Years before, when her Great-Uncle Ashbel, a profane, yellow-visaged old gentleman wasting away of a liver ailment, had propped himself up in bed and introduced her to that language, she had been an apt pupil, but Uncle Ash had died, and Josephine, understanding that a passion for gerunds was considered queer by her contemporaries, had curbed it accordingly. Now, in the comparative safety of middle age, she had felt bold enough to risk an unconventional enthusiasm. She had sought to arouse that enthusiasm in the children she taught. After drilling them in their conjunctions, she had read them snatches of Horace and Virgil, explaining what she read and making them repeat the Latin after her, to "get its feeling on the tongue." Her experiment had appeared to work, for even Jane Banks' bat-brained twins had stopped fooling with their hair while they recited. Flushed with success, Josephine had written a letter to the local newspaper, and had immediately felt sheepish about having done so. The letter, advocating a reformed technique in the teaching of beginners' Latin, had been ignored by the local teachers, but there'd been this one woman, Mrs. Marshall, from an obscure place in Virginia, who had written to her. An acquaintance had clipped Mrs. Archer's letter for her, Mrs. Marshall wrote, adding that she herself was a teacher and had used that method for years. Although the children in her country school didn't come from privileged homes, they had, she said, the gift of rhythm and a liking for accented syllables. Most of them would have to go to work young, and some educators might think it foolish to teach them any Latin at all, but she looked at it another way. Life was going to be hard for these children; any richness she could put into their minds was little enough. Someday the ring of noble words might come back to them, easing their worry and making them happy for a moment.

That first letter, though it had pleased Josephine, had made her feel shy. Theoretically, she admired the unguarded sincerity of a person who could bring out phrases like "the ring of noble words," but she suspected that this sort of writing was a bit high-flown. However, she'd shown the letter to the girls and they'd thought it wonderful. Somehow, that had reassured her.

"She must be a bril-l-iant woman!" Kate Honeycutt had said, rolling the "l"s on her tongue. Her rosy complexion, on which the crow Thought had never stamped his foot, had glowed rosier with awe. To Kate, the willing perusal of a single printed page indicated an intellectual temperature that flirted with brain fever. "And look at her nice name!"

It *was* a nice name, Josephine had thought, saying it over to herself. The woman had signed herself Hannah Lee Marshall—(Mrs.) Hannah Lee Marshall. It sounded like a name that had been handed down with love through generations—a legacy as honored as an Early Georgian spoon. It suggested an accustomed, plain-as-an old-shoe gentility so entirely untainted with pretentiousness that it needn't even be afraid of fancy phrases, when they came from the heart. Josephine had written then to thank Mrs. Marshall for her interest, and after a correct interval Mrs. Marshall had written again. The second letter had firmly established her as a lady; it had been as serious as the first but more restrained, more—well, more like a letter Josephine might have written. Like the one she *had* written. Josephine had replied a second time, and from then on the correspondence had flourished.

Josephine had always been fond of writing letters, but until now she'd been given scant opportunity to practice the art. Of course, there'd been that one literary beau when she was nineteen, but he hadn't lasted long. She still recalled him with a kind of stubborn gratitude, though at the time she'd come to think him as funny as her friends had. She'd met him at a Chapel Hill commencement. He hadn't attended the dances, because he wasn't a fraternity man, but in his cap and gown at the Senior Reception he'd looked like everybody else. He'd written her a number of letters that summer, all very elevated and full of metaphor and sentiment, and she had written to him. Every Sunday, while her family slept off its dinner, she had retired to the library, and there, with the help of Bartlett and Roger, she had composed her weekly epistle. The boy had called her "the modern Madame de Staël" (she had looked up de Staël in the Britannica) and had quoted Pater, to the effect that she gave him "a quickened, multiplied consciousness."

Unfortunately, he had come to see her. He had looked very raw and "country." He had had a red neck and a large Adam's apple, and he'd been painfully conscious of his manners. At dinner, when he spilled a drop of gravy on the cloth, he had exclaimed, "Oh, pardon me! That was unpardonable!" He had become a family joke, of course, but, even so, Josephine would have continued the correspondence if her mother hadn't said, "Now, Josie, you can't hurt that poor boy's feelings! Just go on writing to him, but be careful not to encourage him. Make your letters shorter, skip a week now and then, and gradually let them stop altogether." That had taken the edge off the whole thing.

Josephine's other correspondence had been mostly family letters. Cousins wrote to tell about Mamie's engagement—"such a nice boy, a third generation Sigma Nu"—or about Aunt Sadie's varicose veins. Josephine's children wrote from school asking for weekend permission or for "those old saddle oxfords I think I left in the storm closet." One could hardly offer in return a prose poem about the mist in the courthouse square. That was the sort of thing one could send only to a Mrs. Marshall.

The two women wrote to each other with increasing frequency, and they didn't for long confine themselves to the problems of teaching Latin. They discussed food and religion and art. They made epigrams on the weather.

They philosophized and polished their sentences. Occasionally, Josephine turned again to Bartlett and Roget. Once, she invited Mrs. Marshall to visit her, and when her invitation met with an evasive refusal, she'd been almost offended. It had seemed too much of a piece with Mrs. Marshall's general reticence, for, candid to a degree about her inner life, the lady told next to nothing of her circumstances or background. Reserve was a sign of breeding, to be sure, but Josephine felt that Mrs. Marshall had an excess of that virtue. And the odd way she continued to sign herself, with "Mrs." in parenthesis! As if to remind me that I'm only a professional acquaintance, Josephine thought, somewhat petulantly. As if she fears I'll presume!

Yet the anonymous nature of the correspondence—for writing "Dear Mrs. Marshall" was as private as writing "Dear Diary"—was a charm against self-consciousness. Josephine dropped her own restraint and wrote personal things. She poked fun at Sam and at the girls, and she embroidered on old recollections that she'd rarely shared with anyone.

Sunday had been the anniversary of Uncle Ash's death, and Josephine had written Mrs. Marshall about the winter she had studied Latin with him. As she described an afternoon spent in his room, she had almost been there again. She smelled the fat-pine fire, and the narcissus blooming in a bowl of pebbles, and the acrid medicine in a glass—all those odors that couldn't quite disguise the odor of mortality. She saw the books piled all over the dressers and tables and half the bed, too, and the old man sitting up high, so that he could breathe, and the moments when his eyes seemed to struggle against the dull, toxic glaze that settled on them. (That was why he'd given her the lessons, she supposed—to keep his faculties alive.) She heard his outraged voice saying, "Christ, no! It's dative, not ablative! Dative, dative! I should think your goddam instinct would have told you!"

She had related all that to Mrs. Marshall, and at last Mrs. Marshall had verged upon the personal. At the end of the long letter that had come today, after a criticism of Graham Greene's latest novel, a recipe for hickory-nut cake, and a fine description of cloud formations in the Virginia foothills, she had said, "When I think of your uncle among his books, I think of my father. He was ill for a long time, too, but he had no books to sustain him. He would have understood the joys of the Sabine farm, but he never heard of it."

That was going pretty far, Josephine thought—and for a Virginian, especially—to confess that one's own father hadn't been an educated man! It amounted to a laying of the cards on the table, to a declaration of the utmost confidence. When I write her next, Josephine determined, I shall call her Hannah.

The car stopped at the end of the line. The cross motorman leaped off and angrily reversed his trolley pole. At a more leisurely speed, Josephine followed him. Then she hurried up the half block to Amy's house.

Mossy, Amy's cherished maid, greeted her at the door. "Lawzy, Miss Jo," she said, "you-all comes steppin' high, an' Miss Katie an' Miss Janie cain't sashay roun' de cawnah on dey own two footses. I done tell 'em they-all gwine be big as me, an' Miss Jo gwine hol' on t' huh shape."

"Mr. Archer needed the car today," Josephine said, and was instantly furious with herself for stooping to an explanation. She couldn't stand Mossy. She disapproved of familiar servants and suspected this one of playing professional darky. Mossy was a fat, oily-black woman, whose sly and greedy eyes belied her ingratiating simper. And she used "you-all" in the singular. She must have got her dialect from the radio.

"Lemme res' yo' bonnet," Mossy said, snatching Josephine's hat and regarding it with contempt. "Go on up to Miss Amy's room. De other ladies is up dar, puttin' on dey nekkid jays." She waited complacently for appreciative laughter from Josephine. "Dat's whut I calls dem flimsy wrappers dat don't hide nutn," she said, in the peeved manner of an after-dinner speaker who is forced to diagram his little joke. "Nekkid jays. Nekkid as a jay bird."

Josephine smiled as affably as she could and went upstairs. Amy's room was dainty and restful. The walls were painted pale violet and the Venetian blinds were drawn, because Amy believed the ritual of beauty required an atmosphere of sanctuary. Sun came through in thin slices and made a sort of ladder design on the carpet. Generally, the room was full of chatter, but today the girls sat quietly on the chaise longue, underneath the row of Godey prints. Their hair was drawn back from their foreheads, and their faces, glistening with cold cream, had a look of solemn innocence. So they had looked at school, Josephine thought with a rush of affection, when they had been deep in some weighty matter like the nature of eternal punishment or just how wrong it was to kiss a boy before he'd given you his fraternity pin.

"Jo-Jo, darling!" Amy said, rising. "We saved the prettiest negligee for you. Have you heard Mossy's version of 'negligee'? It's a scream."

"She told me," Josephine said. "Hey there, everybody."

From a lingerie closet that looked stocked for a long, luxurious illness, Amy took a fragile concotion of lace and chiffon. She was a tall woman whose least movement had grace. Now, as she offered the garment to Josephine, her gesture conveyed the notion of a kind of Olympian compassion.

"Isn't it pretty!" Josephine cried. "It looks like a frappé." She took off her suit and blouse.

"Your slip's hiked up," Kate said. She came and removed Liza's safety pin, and helped Josephine into the wrapper.

"You're first, Joe," Amy said, arranging a row of bottles and jars on a table beside the bed. She spread a clean towel on the pillow. "Lie down, now, and relax. Let all the little muscles go slack."

Josephine stretched out on the bed.

Amy gazed down at her with an unaccountable air of indecision. Kate and Jane were silent. Josephine had the sudden conviction that they were all about to tell her something, and that whatever it was would be unpleasant. Jane looked uneasily at Amy. Amy shrugged.

"By the way, Jo," Jane said, "have you heard from Mrs. M. lately?"

"I heard today," Josephine said. "An awfully nice letter."

"That's a coincidence," Jane said, "because we heard, too—indirectly. Mary Lou Hunter has just been up that way, and she's solved your mystery."

Josephine sat up. Amy sat down beside her and took her hand.

"You see, we were just dead with curiosity," Jane said. "So when we heard Mary Lou was going up there to her niece's wedding, we asked her to do some detective work. We thought we'd surprise you. Mary Lou came home last night." She licked her lips nervously. "You tell her, Amy. You talked to Mary Lou."

Amy stroked Josephine's hand. "Your Mrs. Marshall is a remarkable person," she began slowly. "She's far better educated than any of us ever dramed of being. Even than you, Jo."

"That's apparent in her letters," Josephine said.

"I mean she's really cultivated," Amy went on. "It's not only that she teaches school; she plays the piano beautifully—classical music."

"She reads French for fun," Kate said, wide-eyed.

"There's just this one thing," said Amy.

"One teentsy-weentsy thing!" Kate chirped.

"Hush up, Kate. This isn't funny," Jane said.

"*I* think it is," Kate said. "One way you look at it, it's funny."

"Well," Josephine said, trying to sound flippant, "is she living in sin?"

"Oh, no," Amy said. "She's highly respected in her community. Very charitable, and a power for good, and . . ." Her voice trailed away. She looked hopefully at Jane. Jane shook her head. "Well," Amy said flatly, "she's colored."

"What?" Josephine gasped. Then she saw the girls watching her, wanting to see how she would act. "I need to light a Murad," she said.

"Here's a Camel, if that will help," Jane said. "Is it all right, Amy?"

"Yes," said Amy, who usually would not let the girls smoke during treatments, because she thought tobacco smoke injurious to the creams and lotions she worked with. "This time. I think she needs it."

Josephine drew smoke deep into her lungs. It made her dizzy, the way the first cigarette of the day often did. She blew it out on a whistle of wonder.

"Aren't you flabbergasted?" said Kate.

"Give me time to take it in," Josephine said. But she realized with a definite sense of shock, that she wasn't particularly surprised, really, and that what she'd learned didn't make much difference. Of course, it explained some things—Mrs. Marshall's personal reticence, for instance, and the absence of a wary sophistication that might have prevented her from using those high-sounding, hackneyed expressions, like "noble words" and "richness in their minds," so innocently, as if they were still fresh and potent. And that parenthetical prefix to her signature—what did it mean? Was it simple ignorance of usage? Or was it pride, a jealous insistence upon her right to the appellative? Josephine tried to picture her by her thinking of Liza, whom she loved, and of Mossy, whom she detested, and of a number of other Negroes, to whom she was amiably indifferent. But she couldn't do it. It was strange, now she came to think of it, that she had never visualized Hannah Lee Marshall in the flesh. All that the name had ever evoked for her had been a sense of nimble spirits, of candor of mind, and of a lovely variety of experience in a world that had a warm glow.

"Yes, Jo, she's colored," Amy said. "Her story's like a fairy tale, except that it doesn't end happily. Do you want to hear it?"

"Naturally," Josephine said.

"Well, she was raised on this little farm in Virginia. They say her parents were the finest type of Negroes—humble and self-respecting. The kind that's gone with the wind. They had a whole mess of children, and most of them didn't amount to much, but this Mrs. Marshall—" She laughed apologetically. "I reckon I ought to call her Hannah now—this one girl was awfully smart and pretty. You know darky girls *can* be pretty. They say she had that right clear brown skin—"

"I know," Josephine said.

"Some Northern people came down there for the summer and hired Hannah to look after their children. They were advanced thinkers, so they got crazy over her and took her home with them and treated her like a member of the family. They sent her to college and even let her travel in Europe."

"Misguided kindness," said Jane.

"Well, yes," Amy agreed, "but they didn't know any better. People who weren't brought up with darkies don't understand them like we do. Anyhow, Hannah married a doctor in the North—a colored doctor—but he left her, or something. She had no children, and her father was old and sick, so she came home to nurse him. And after he died, she had this idea that she ought to stay there and help her people. So she did."

"One way you look at it," Kate said gravely, "it's sad."

Josephine felt called upon to say something. "I'm astonished," she said.

"Of course you are, honey," Amy said. "It isn't your fault."

"It's that woman's fault," Jane said hotly. "Writing to Jo like that. Letting on she was an equal. I think we should expose her!"

"No," Amy said. "That wouldn't be Christian. She's had a strange life and a lonely one. She probably never considered the position she was placing Jo in."

"Maybe she thought Jo-Jo was a nigger, too," Kate said.

Jane put her face in her hands and moaned with laughter. Amy made a try for composure, but the effort was beyond her. Kate laughed because the others did, and because she thought she must have said something clever. Josephine began to laugh, too. She leaned against Amy's shoulder and laughed until she cried.

"Stop it," Amy said. "You'll get hysterical. Do you want some ammonia?"

"No. I'm all right," Josephine said.

"But listen," said Jane. "There's another thing to consider. Jo asked her to come to see her. Suppose she does?"

"I've considered that," Amy said. "There needn't be any embarrassment. Mrs. Marshall will go into Jo's bedroom and they'll have a nice, long chat about Latin. Then she can go home with Liza. Or she can come out here and stay with Mossy. Mossy has a double bed, with an inner-spring mattress."

Josephine stared at her. I couldn't have heard that, she thought. For an instant, she herself seemed to become Mrs. Marshall—being received with kind courtesy, being dismissed and told she could sleep in the bed beside fat Mossy. Oh, for heaven's sake! Amy must be joking. But Amy rarely joked, and she was not joking now. Her noble brow was unravaged by humor or doubt. Her lips were curved —not in a smile but in their perpetual expression of confident goodness. "Lie back, now," she said, "and let's get on with the treatment."

Josephine lay back. Kate and Jane started to paint their toenails, talking quietly between themselves as they compared the relative merits of Tropic Pink and Forbidden Apple. I don't have to stay here if I don't want to, Josephine thought suddenly. What am I doing here anyway, in this silly room, with these silly women?

Josephine surrendered for the moment to the rhythm of the message and tried to recover the feeling of calm exhilaration that she had known an hour earlier. But the mood had flown. All she remembered now was a smug, dowdy town and a tedious, bossy darky sweeping in a slovenly way. (Why did she have to raise all that dust?) The windows were open, and presently she heard the beginning of a resonance in the air. It came from the trolley wires, down at the corner. Soon the dinky car would be heard rattling and banging along the tracks, but now there was only this monotonous humming noise—like a whine, like a long complaint, like the fretful, recurrent loneliness of the human mind.

Why, that's pretty good, Josephine thought with a stab of pleasure. I must remember to use that in a letter.

"Now, Jo," Amy said gently, without disturbing the regular rotary motion of her fingertips, "don't hurt that poor woman's feelings! You'll have to go on writing—for a time, at least. Maybe you could mention the race business casually, as if you'd known about her all along. And you can skip a letter now and then. And gradually —without doing anything cruel, you know . . ."

Josephine stiffened.

"Let all the little muscles go slack," Amy said.

Coming In April

THE BATTLING SIKI MURDER

By John Lardner

No sports figure of the past has had as amazing a career as the African boxer who came out of Senegal to become the world's light heavyweight champion and then end up a corpse in New York's Hell's Kitchen. His murder in the twilight of his sensational ring success remains a mystery to today. Ace sports writer John Lardner tells the story of his remarkable rise and fall in this exciting article from New Yorker.

THE AMOS FORTUNE FORUM

By Frederick Kampe

Each summer a series of lectures are given up in Jaffrey, New Hampshire in honor of Amos Fortune, a self-freed, self-made tanner whose right to settle in the little New England town was questioned nearly two centuries ago. Fred Kampe's article brings to light the inspiring story of this prosperous craftsman who, at the age of 70, began a new life in an unfriendly town, and died leaving a small fortune to its people and an everlasting monument to his greatness.

* * *

With the recent addition of Charley Cherokee of Grapevine fame, NEGRO DIGEST now offers its readers three of the finest columns in the country. Besides Charley's side-splitting commentary on the colored man's world and his inimitable asides to John Henry, there are the personal adventures of Era Bell Thompson related in Belle's Lettres, and Ticker Tape with its Crystal Ball and inside info of the literary, theatrical and sports world.

Watch Your Friends Grow

"If I have ever said anything wrong," began a letter to a lady we know, "I am sorry, very sorry. Being white, I am not familiar with the sore spots and hurts. I suppose I have been so occupied with my own world that I have never taken the trouble to inform myself about other people's problems and points of view."

The lady we know smiled knowingly. Her friend had just seen one of those now-popular race-conflict movies and her conscience was bothering her. The lady we know is a wise young lady. She sent her friend a subscription to NEGRO DIGEST and sat back to watch her grow.

Nowhere else, she knows, would her white friend find a better selection of good reading about the Negro by such a brilliant array of writers. In no other way could her friends, either black or white, become so well informed and up-to-date on what is being written by and about the Negro than through the pages of NEGRO DIGEST. Where, she reasoned soundly, could one find all these things under one cover and at such a nominal cost but in NEGRO DIGEST.

The lady we know found these things out for herself a long time ago when she bought a copy of the magazine as she stood by a corner newsstand waiting for a street car. She read it all the way downtown, slipped it easily into her purse and took it home to her husband and little girl.

The lady we know is a wise young lady. Her friend—the one who wrote the letter—is learning too.

JET

AUGUST 19, 1954
A JOHNSON PUBLICATION 15c

IS BIRTH CONTROL A MENACE TO NEGROES?

CIRCULATION OVER 40

JOSIE CAIN:
She was Chicago's first
Negro phone operator

PRETTIEST HELLO GIRLS

$

HOW I MADE A MILLION

$

by Robert A. Cole

Broke at 40, Robert A. Cole today heads Chicago Metropolitan Mutual Assurance Company. For the story of his rise to success read:

$

Also In This Issue:

- Can Negro Models Make the Bigtime?
- New Army Upsets South's Traditions
- Playboy Of The Riviera
- Lady Cops
- Beauty Shop For Men

SEPTEMBER

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NATIONAL REPORT

Dixie Pushes Drive To Keep School Jim Crow

A carefully-organized, well-directed campaign by Dixie political leaders is under way throughout the South to coerce Negroes into support of Jim Crow schools, JET learned.

Timed to reach its peak before the Supreme Court hearing this fall on ways to carry out its mandate against segregated schools, the anti-segregation drive is aimed at convincing the justices that the South's Negroes do not want an end to segregation. Directed from a central headquarters, the campaign includes among its techniques threats of violence, firings of prominent teachers, wooing of top professional people and phony surveys. More than a dozen Negro teachers have been fired to date because they refused to sign petitions approving segregated schools.

Florida officials are conducting a rigged poll of citizens, principally Negroes, to back their contentions that the majority of residents approve Jim Crow

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schools. The results of the polls will be used in the state's petition before the Supreme Court, it was disclosed.

In Halifax County, Va., a petition bearing signatures of 8,452 residents—some of them Negroes—was presented to Virginia's Gov. Thomas B. Stanley asking him to "abolish the public school system as we know it now" rather than end segregation. The county has a heavy Negro population.

Meanwhile, NAACP officials continued to urge its branches in the 17 affected states to petition the school boards to end segregation. Said one official: "We have given southern educators until September, 1955, to desegregate. If they haven't moved by then, we'll open a new legal campaign. We're not operating on an 'if' basis now—it's 'how and when' because of the court's decision."

Suspend N. J. NAACP Head As Security Risk

Theodore Griffin, president of the Asbury Park, N. J., NAACP, was suspended from his $4,200-a-year Air Force civilan supply inspector job as "a poor security risk" on charges that he "maintained sympathetic association with Communists" and "might be subject to their influence."

MAN GETS $100 FINE, 30-DAY TERM

A Louisville, Ky., electrical contractor, center of the city's bitterest housing row in years, was fined $100 and sentenced to 30 days in jail because he tried to take a friend into his own house.

The harsh sentence was imposed on Andrew Wade IV, who has continued to live under virtual "martial law" conditions at his recently-bombed $11,300 home in an all-white neighborhood. Police, maintaining a round-the-clock guard at the home, allow Wade to be visited only by persons whose names are on a special list. When Wade persisted in entertaining a friend, Wallace Tircuit, whose name was not on the list, both men were arrested for breach of peace.

Just before the sentencing, Wade, who frequently

Pentagon Clerk Mrs. Annie Moss Denies Red Charge

Mrs. Annie Lee Moss

Mrs. Annie Lee Moss, 48-year-old Pentagon clerk who was suspended from her job for the second time in seven months in an on-again-off-again loyalty row, denied Army claims she once held a Communist Party membership book. Her lawyer, George E. C. Hayes, contended that the alleged card-carrying was the only new charge in the Army's recent seven-point bill of particulars against her. Hayes said Mrs. Moss, who was fingered by McCarthy investigators as a Communist and temporarily suspended last February, will enter a complete denial of all the charges within the allotted 30 days. The Army also accused her of being an active Communist before she joined the government service and failing to make a "break" after she was hired.

FOR TAKING FRIEND TO OWN HOME

called the police "antagonistic," remarked: "I don't want a prejudiced decision in this thing."

Retorted Quarterly Court Judge Michael Hellman: "If you think I'm prejudiced in this thing, I feel sorry for you. Your attitude here this morning shows why the police arrested you.

"I resent you calling me prejudiced. Don't assume that other people are narrow-minded just because you may be," Hellman added.

The judge then told Wade's lawyers: "His (Wade's) tongue is too loose. It probably got the same way out there."

Wade's lawyers appealed the sentence and he was released under $260 bond. Tircuit was fined $20.

THREE MORE NEGROES MAY WIN

Three more Negro Congressmen may be elected this fall, giving Negroes their largest delegation in the House of Representatives since Reconstruction, a JET survey showed. With both Reps. William L. Dawson (D., Ill.) and A. Clayton Powell (D., N. Y.) expected to be reelected, prospects are that they may be joined by Negro congressmen from Detroit, Philadelphia, and Cleveland.

Youngest of the trio of Congressional prospects is Charles C. Diggs Jr., 31-year-old Michigan state senator, who last week in Detroit's Democratic primary won over white incumbent Congressman George O'Brien, a 20-year veteran, by a two-to-one vote. The Democratic nomination is considered tantamount to election in the district.

The others, both Republicans who have survived grueling primaries, are Philadelphia's 33-year-old W. Beverly Carter, a former newsman who now runs a public relations agency, and Cleveland's 78-year-old Francis E. Young, a robust grandfather who organized the city's NAACP branch and the interracial AFL postal union.

For close-ups of the newcomers to the national political scene and their victory chances, JET presents a capsule survey:

DETROIT: In the past few years, thousands of Negroes have moved into the heavily Democratic 13th District, where Diggs this fall will oppose frequently-running but frequently-losing Landon Knight, son of chain newspaper publisher John S. Knight (Detroit Free Press). The district's 115,000 Negro voters—half of the total registered—are solidly behind Diggs, whose father operates the House of Diggs, a million-dollar undertaking and insurance establishment which is the second largest Negro business in Detroit.

PHILADELPHIA: In the teeming part-slum Fourth

CONGRESS SEATS THIS NOVEMBER

Diggs

Carter

Young

District, W. Beverly Carter, third GOP Negro to seek a Congressional seat, faces an uphill but encouraging fight. The district is usually Democratic, has 69,414 Negro voters compared to 88,414 whites. The Negroes generally vote Democratic, the whites Republican. If Carter holds his party vote and picks up race support, he can unseat veteran Democratic Congressman Earl Chudoff, a North Philadelphia lawyer, who is popular in Negro areas. Son of a physician, Lincoln University graduate Carter is a gifted speaker and an eager-beaver vote-getter who campaigns 16 hours a day. Since national Republican leaders figure his chances are better than even, President Eisenhower may urge his election as the country's first Negro Republican congressman since Chicago's stormy Oscar DePriest.

CLEVELAND: In the balanced 21st District (50 per cent Negro, 50 per cent white vote), Negroes vote mostly Republican, whites Democratic. The Negro sections long have been regarded as Ohio's rock-ribbed GOP stronghold. Aging Brown University graduate Francis Young, who worked 30 years in the post office and then began a political career, has the biggest task in stimulating Negroes to turn out to the polls.

More Negroes Moving Into Chicago White Areas

Every 10 days, 200 Chicago dwelling units are taken over from whites by Negroes, Francis W. Peek, executive director of the Mayor's Commission on Human Relations, reported. Peek, who described the Negro housing problem as "enormous," said Negroes yearly acquire 7,200 housing units from whites. Continued outcropping of racial tension can be expected, he predicted, because of the crowded Negro communities—39,000 average population per square mile compared to 10,000 for whites.

Powell Urges Ike To End Racism At French Base

Negro troops at the Air Force's base at Chateauroux, France, are barred from the town's three bars and snubbed by its women because of a vicious program of racial hatred conducted by fellow white GIs, Rep. A. Clayton Powell (D., N.Y.) charged in an open letter to President Eisenhower. Powell urged a probe of the base, which the Air Force is considering as center of operations in Europe. Stating that Negro troops, (1,200 of the 8,000 personnel) have a low morale and a high AWOL rate, Powell said the men call the base "Little Mississippi."

Fla. Court Says 'Son' To Share $60,000 Heritage

The Florida supreme court ruled that a former war veteran, who was regarded by Jacksonville schoolteacher Mrs. Mattie R. Williams as her son, could share in her $60,000 estate, despite the fact that he was never legally adopted. Mrs. Ila Williams Thomas, the woman's daughter, challenged Frederic Williams' right to share in the estate but Williams argued that Mrs. Williams looked upon him as a son and that he sent her Army allotment checks. The teacher left no will.

President Eisenhower Greets Negro Farm Group

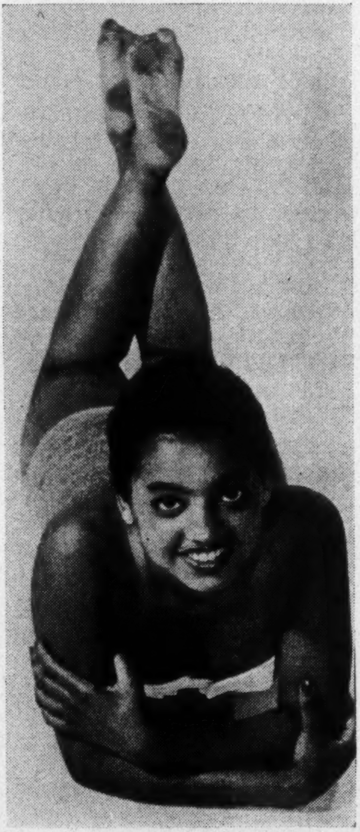
President Eisenhower welcomed to the White House a delegation representing the New Farmers of America, a group of Negro farm youth from southern states.

Harlem Ex-Barman Indicted As 'Ambulance Chaser'

A 42-year-old Harlem bar manager and man-about-town was indicted in New York with 18 lawyers and eight accomplices and accused of soliciting business for the lawyers to use in possible damage suits. Theodore Jones (alias Teddy Butler) was reportedly the Harlem contact for a group of downtown Manhattan lawyers who processed lawsuits in "supermarket style," then paid the "ambulance chasers" $25 to $100 for tips on cases where damages were collected. Jones was manager of Harlem's famed Smalls Paradise cabaret until arrested.

Ask Protection In Norfolk

The Norfolk, Va., NAACP asked police protection for Negroes in the all-white Coronado section where residents picketed houses being shown to prospective Negro buyers.



Emancipation Beauty: In a climax to Windsor, Canada's three-day Negro Emancipation celebration, 17-year-old Johnnie Mae Gibson was voted "Miss Sepia International of 1954." The Detroit beauty placed second in last year's judging at annual affair which recalls end of long freedom flight to Canadian soil of pre-Civil War slaves.

50 Ala. Workers Lose Money In Mass Flim-Flam

A delegation of 50 Montgomery, Ala., Negroes complained to police that they each gave $1 as "earnest money" to a well-dressed stranger, who promised them railroad construction jobs near Toledo, Ohio. The men were supposed to meet the stranger at a bus station so they could travel to Ohio together. However, after a five-hour wait, the men reported the case to police and were told the unknown man had already left town by bus.

Ark. Farm Laborer Killed By Airplane Propeller

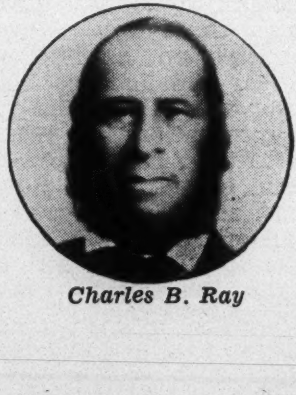
A 50-year-old Arkansas plantation laborer, who was helping to load a crop-dusting airplane, was killed when he was struck by the plane's whirling propeller. Witnesses said Charles Thomas was fatally injured when the plane taxied up near a group of workers to take on another load at a plantation near Little Rock.

Yesterday In Negro History

August 15, 1824—The colony, settled by freed American Negro slaves on the West African coast, was officially named Liberia. Its capital city was named Monrovia, after James Monroe, president of the United States.

August 15, 1886—Charles B. Ray, Congregational minister, famous anti-slavery agitator and agent for the Underground Railway, died in New York City. He was editor of the Colored American (1839-43), an abolitionist newspaper.

August 15, 1942—Thomas A. (Alf) Anderson, the songwriter-journalist whose song *If I Forget* was made famous by the great German soprano Madame Schuman-Heink, died at the age of 74 in Rochester, Minn.



Charles B. Ray

◎ FORECAST ◎

Hulan Jack Tour. Manhattan borough president Hulan Jack will make a goodwill tour of Europe and the Near East under State Department sponsorship.

Willie Mays Story. New York Giants' centerfielder Willie Mays will write an autobiography telling in his own words how he rose from Alabama obscurity to baseball stardom.

Alabama Law Suits. Birmingham Negroes will file law suits to block the construction of an all-white hospital in a Negro neighborhood.

Billy Daniels In London. Singer Billy Daniels will establish a permanent home in London, send for his three children.

First Negro White House Guard. For the first time in history, a Negro will be appointed to the White House police guard.

Outstanding Rookie Pitcher. Brooks Lawrence, strong-armed righthanded pitcher from Springfield, Ohio, will become one of the top winners on the St. Louis Cardinal mound staff and will be voted outstanding rookie pitcher in the National League.

Powell Newspaper Series. Congressman Adam Clayton Powell will author a series on the 10 most outstanding figures in the colored world for the Daily Illustrated, a London newspaper. Among Powell's selectees for the big 10 will be leftist singer Paul Robeson.

Magloire Fires Haitian Cabinet

Haitian President Paul Magloire fired all his cabinet except three members in a major shake-up, it was disclosed in Port-au-Prince. The entire cabinet resigned in perfect harmony, a source said, to enable Magloire to make any changes he desired.

British Say India's Nehru Stirs Up Kenya Mau Maus

Evidence linking Prime Minister Nehru of India with the Mau Mau warfare against whites in Kenya was reported by British officials in London. According to reports, Nehru has a large corps of secret agents working in Kenya stirring up racial hatred designed to force whites to leave Africa and allow the Indians to dominate the continent. Hundreds of thousands of African dialect pamphlets urging natives to continue their anti-white warfare were circulated under direction of Nehru, British claimed.

Emperor Haile Selassie Returns To Ethiopia

Emperor Haile Selassie arrived back in Addis Ababa, Ethiopia, by special plane from his visit to the United States and Europe. The empress, members of the imperial family and church officials greeted him.

YOUNG NEGRO GIRLS SOLD

Slave auctions at which beautiful white virgins bring the highest price while Negro girls bring the lowest, are still held in southern Arabia, the Worldwide Press Service reported. The Negro women are forced to walk in the nude while the white women wear transparent veils.

At the slave marts, a young Negro girl rarely fetches more than 400 rupees ($130) while a white slave might bring in the sum of 2,000 rupees (about $700). The choicest items, the white virgins, bring small fortunes, it was disclosed.

During the auctions, which are held in secret gathering places, the bidders closely examine the women, who are

Howard Prof Gets $10,000 British Guiana Post

Howard Mackey Sr., head of Howard University's architecture department for 30 years, was named by the University of Maryland to head its $5 million housing program in British Guiana, it was announced in Washington. The appointment to the $10,000-a-year post marked the first time a southern university has named a Negro specialist for such an important role.

Jamaican Minister Freed On Contempt Charge

Jamaican Finance Minister Donald Sangster was acquitted of a contempt of court charge brought against him in Kingston after he ordered the release of a former cabinet minister jailed for non-payment of $1,848 in income taxes. Sangster said he freed former Social Welfare Minister Frank Pixley because he could not pay the tax.

Dillard U. French Prof Gets Doctorate In Paris

Willard Harper, 29-year-old head of Dillard University's French department, earned his doctorate degree from the Sorbonne in Paris and became the second Negro to receive a doctor's degree from the French university. A native of Cleveland, Harper earned his degree with a dissertation on the French theater.

IN BIG AFRICAN SLAVE RING

the object of all kinds of manhandling. Ofttimes, a woman also will try to interest a purchaser who appeals to her.

Despite attempts of British to end the slave traffic, the centuries-old practice continues. Rulers derive a tax as well as new members for their harems from the auctions. The Negro women are usually brought from East Africa by ship. The other women, many belonging to poor families, are sold by parents who consider them a heavy burden. Men sold as slaves are used as soldiers, men servants and field hands. Negro males are preferred because they appear to be immune to malaria and pernicious fever, prevalent diseases of the oases.

AMEZ Ousts Woman Leader For $18,741 Shortage

The treasurer of the Women's Home and Missionary Society of the AME Zion Church, Mrs. Julia B. Shaw of Columbia, S. C., was removed from office when an $18,741 shortage was uncovered in the society's report during the AMEZ connectional council meeting in Louisville, Ky. Mrs. Shaw, who gave no explanation of the missing funds, was ordered by the 12-member board of bishops to return the money within 30 days or face prosecution.

White Tenn. Women Call For Segregation's End

A recommendation calling for the promotion of a non-segregated society and acceptance of the Supreme Court decision on education was adopted by the executive committee of the all-white United Church Women of Tennessee in a Nashville meeting.

Church Buys Laundry: Rev. Earl Cannon, pastor of Chicago's Vermont Baptist Church, shoves clothes into washer, opening $75,000 laundry purchased by church. Pastor says venture brings church $1,300 weekly income.

THE WEEK'S CENSUS

Died:

Rochester and wife, Mamie.

Mrs. Mamie Anderson, 43, wife of radio comedian Eddie (Rochester) Anderson; of cancer; in Los Angeles. . . . **Dr. Elmore C. Wiggins, 62,** senior assistant urologist at Freedmen's Hospital, Washington, D. C., and founder of Chi Delta Mu fraternity; of cancer; in Freedmen's Hospital. He was on Howard University medical school's staff since 1939, on Freedmen's staff since 1934. . . . **Ernest Whitman, 66,** Bill of the Beulah radio show; of liver ailment; in Los Angeles. . . . **Joseph Nelson, 54,** for 17 years elevator operator at famed Chez Paree night club; of a heart attack; in Chicago. . . . **Mrs. Delila McCann, 72,** former Indiana Senate stenographer and retired typist-bookkeeper for Indianapolis' Flanner House; of diseases incident to old age; in Indianapolis. . . . **Mrs. Mary Sharpe, 49,** New York Municipal Court clerk and political leader; of a heart attack; in New York. . . . **Sidonie Gabriell (Willy) Colette, 81,** French novelist; of old age; in Paris. Outspoken about her 1/16 Negro blood, the ex-actress wrote 50-odd novels.

LABOR

Birmingham Dairy Hires First Negro Route Drivers

In Birmingham, officials of the W. B. Baker and Sons dairy hired three Negro war veterans as milk truck route men in what is believed to be the first hiring of Negroes for such jobs in the South. The men, James White, Robert Peterson and Willie Campbell, were assigned to Negro areas. A fourth driver is being considered.

PEOPLE

☼ **Dorothy Dandridge,** the singer-actress, was so badly bruised in jumping off a flat car in one of the *Carmen Jones* film sequences she will have to wear make-up on her arms and back to hide the healing scars.

☼ **Adam (Skipper) Powell III,** became ill with measles in Frankfort, Germany, delayed his congressman father, Adam Clayton Jr., a week in a tour of Africa.

☼ **Pearl Bailey**, singer-actress, pulled a ligament in her leg when she tripped over her pet dog in Hollywood. She guest starred on the Summer Comedy Hour show while sitting in a chair.

☼ **Vera Francis** and **Juanita Moore,** screen actresses, were signed to portray women inmates in the forthcoming Columbia picture, *Women's Prison*.

☼ **Betty Lou Williams,** the "Four-Legged Girl" and top carnival attraction at New York's Coney Island, had her tonsils removed because of severe tonsilitis. The show closed until her return.

☼ **Todd Duncan,** the singer, who recently completed a co-starring acting role in the movie *Unchained,* was signed for a five-month concert tour of Europe, beginning late this year.

☼ **Arthur Hamilton Williams,** former nominee for state boxing commissioner, was named a boxing referee by Massachusetts Gov. Christian A. Herter and became the state's first Negro referee.

☼ **Evelyn Robinson,** a Harlem disc jockey, sailed aboard the Liberte for France, where she will spend several weeks with her brother, Sugar Ray, now touring Europe with his dance act.

☼ **Bill Watson,** former University of Michigan Big Ten and National AAU decathlon champion (1937-39), was named bodyguard and chauffeur for Detroit Police Commissioner Edward S. Piggins.

☼ **Willie Best,** the veteran screen actor, was signed to play a character role in the coming television series, *The Trouble With Father*.

Baby Girl Born To Dean Dixon's Finnish Wife

American composer-conductor Dean Dixon and his wife, Finnish authoress Mary Mandelin, became parents of an 8½ pound baby girl named Nina in Helsinki, Finland. Dixon, who last year divorced his New York wife, pianist Vivian Rifkin, to marry Miss Mandelin in Copenhagen last January, denied rumors that he will renounce his American citizenship and said he will keep his American passport. Dixon added that they plan to settle in Italy, from where he will make regular tours.

Negro Women Keep Families Together, Expert Says

Negro women are responsible for the Negro race's "particularly fine record in marriage stability," a Chicago sociologist told delegates to the AME Zion general convention in Louisville, Ky. Dr. Richard B. Lentz, director of the family-life department of the National Council of Churches, credited Negro women with keeping families together.

Wife Snags Wealthy Virginia Doctor's Divorce

The wife of a wealthy Petersburg, Va., physician, in a surprise action, opposed the granting of his final divorce decree on grounds that an unidentified woman was "pressing" him to get a divorce so she could marry him. Mrs. Gladys Tinsley Greene of Washington, D. C., who last year filed the original divorce action against Dr. William Greene charging desertion, contended there was evidence of "reconciliation" between herself and Dr. Greene. As part of last year's settlement, the wife received a $25,000 home in Petersburg and a $18,000 house in Washington besides $350 monthly support for herself.

Singer Jimmy McPhail Charged With Beating Wife

Jimmy McPhail, Washington, D. C., blues singer whose recordings of *Sugar Lump* and *G.I. Wish* are popular on juke boxes, was charged with assaulting his wife, Catherine, who appeared in municipal court with a bandage on her neck.

Bassist Ray Brown Weds Detroit Socialite

Bass fiddler Ray Brown, former husband of singer Ella Fitzgerald, was married in Montreal, Canada, to Detroit clerk-typist Cecilia Conners, 27. Ray, now touring with Oscar Peterson's trio, will return to Detroit August 15 for a wedding reception at the Conant Gardens home of his bride, a socialite and Michigan Unemployment Compensation Commission employe.

Pearl Bailey's Ex-Husband Jailed On Wedding Eve

John R. Pinkett Jr., Washington, D. C., playboy and ex-husband of singer Pearl Bailey, was arrested on charges of carrying a dangerous weapon and disorderly conduct following an argument with Mrs. Edna Ellis, wife of a Freedmen's Hospital resident physician, who Pinkett said pulled a gun on him when he told her he was going to marry another woman. Police, however, refused to accept Pinkett's claim the gun belonged to Mrs. Ellis, booked him on disorderly conduct charges. Pinkett had applied for a license to marry Mrs. Helen Glover, 28.

Detroit Man Beats, Stabs Wife To Death

A 60-year-old Detroit man, Dee Jones, surrendered to police after using bottles, a knife, an icepick, a screwdriver and an iron stove leg to beat and stab to death his common-law wife, Laura Jones, whom he suspected of trying to poison him with roach powder. Dee attacked the woman with two bottles as she lay on her bed, drove a 12-inch bread knife into her skull, breaking off the blade, stabbed her with an icepick and screwdriver, and beat her with the iron leg of a water heater. Said Jones: "We got along good. But I felt like she was trying to get rid of me with this roach powder."

Son Of Composer Shelton Brooks Seeks Divorce

Los Angeles pianist Shelton Brooks Jr., son of the famed composer of *Some Of These Days,* Shelton Brooks Sr., filed suit for divorce in Superior Court against his wife, Laura, whom he charges "deserted and abandoned" him in 1952 after 13 years of marriage.

Howard Law School Dean Weds Secretary In Calif.

Johnson

Howard University law school dean George M. Johnson married Mrs. Evelyn W. Shamwell, an attractive secretary in the university secretary's office, in private ceremonies in Sacramento, Calif. The couple is honeymooning in California. The marriage is the second for both Mrs. Johnson, mother of a grown son, and Dean Johnson, a former general counsel for President Roosevelt's wartime FEPC and Howard dean since 1940.

Chicago Medic Arrested For Beating Wife

Dr. Chauncey Morton, 40, prominent Chicago urologist, was arrested and charged with disorderly conduct on complaint of his pretty wife, Pearl, who told police the physician began beating and cursing her when she returned home late from a party. Mrs. Morton, who works as nurse in the doctor's offices, reportedly stuck her head out the window of their swank Hyde Park apartment and screamed until neighbors called the police. Two squads of policemen were required to arrest Dr. Morton and take him to the station. He was released after putting up $25 bond, which he later forfeited by failing to appear in court.

Fla. Cleric, Caught With Ex-Deacon's Wife, Slain

A Tampa, Fla., minister, Rev. Robert D. Dawson, was shot and killed by Homer Patrick, 38, a former deacon in the minister's church who said the minister "kept hanging around" his wife until he broke up Patrick's marriage. Patrick appeared unexpectedly at a spot where the Cadillac-driving Rev. Dawson was making love to his wife, Bernice, fired four shots at the minister following a short tussle between the two men. One shot struck the minister in the mouth, another in the side, and two shots missed. Said Patrick: "Rev. Dawson was a big man and was known to have a bad temper, and I felt he would have beaten me to death if I hadn't shot him."

Rule Man Insane After Attack On Woman

A 36-year-old Washington, D. C., man, James Stokes, arrested after an alleged criminal assault attempt on the wife of a white Army colonel at Forest Glen, Md., later was ruled mentally incompetent. His explanation of the crime: "I heard voices saying that the world would be destroyed. I later heard voices say that if I attacked this woman, I would own the world. So, I grabbed her."

Atty. Marjorie Lawson Denies Marriage Rumors

Mrs. Marjorie Lawson, former wife of Washington, D. C., attorney Belford Lawson, denied recurring reports that she would wed "a wealthy white lawyer." Contacted in Las Vegas, Nevada, Mrs. Lawson told JET the reports were "completely untrue and unfounded."

Detroit Wife Kills Husband In Bathroom Brawl

A 40-year-old Detroit woman, Mrs. Marron McDuffie, was arrested and held for investigation of murder after stabbing to death her husband, Jeffrey, during a fight in their bathroom. Police said McDuffie, 41, objected to his wife sitting on the commode in the bathroom without closing the door while the couple was entertaining friends. When he went into the bathroom and slapped Mrs. McDuffie twice, she seized a knife from the side of the bathtub and plunged it into her husband's chest.

Detroit Girl, 13, Says Rape Story Was Hoax

A 13-year-old Detroit girl, who told police a gas company man tied her up in her uncle's basement and raped her, later admitted she had sexual relations with an 18-year-old boy who lives in the same building, then tied herself up and made up the rape story. The girl, who was visiting in the home of her uncle, said the boy, Rex Durham, took her into his side of the double basement where there was a couch. When her uncle called her and she was unable to answer the girl said she made up the story. The boy was charged with statutory rape.

Actress Suzette Harbin To Wed Artist Cal Bailey

Cal Bailey paints Miss Harbin.

Model and actress Suzette Harbin, who played an enslaved African princess in the film version of Frank Yerby's *Foxes of Harrow,* announced in Los Angeles that she would marry famed artist Cal Bailey, for whom she once posed as a nude model. Bailey flew from San Francisco, where he is working at the plush Fairmont Hotel, to place a large, square-cut Tiffany diamond ring on her finger. Miss Harbin, scheduled to leave on an Alaskan tour to entertain military personnel, said the wedding will take place in November.

White Man Shoots Negro 'Wife' In N. Y. Love Spat

A 56-year-old white apartment house doorman, who had been living with his Negro common-law wife for nine years, shot and seriously wounded the woman with two blasts from a 16-gauge shotgun after an argument. The man, James Owens, went to the upper Harlem apartment he shared with 34-year-old Josephine Beachu after she rejected his pleas to "take him back" after a breakup.

Detroit Wife Injured In Leap To Escape Angry Mate

A 33-year-old Detroit woman, Mrs. Mabel Partee, who leaped from a second floor porch after her husband slugged her with a chair, was hospitalized with possible fractures of the skull and right leg. Police said Ernest Partee, 32, attacked his wife when he came home and found she did not have his dinner ready.

TTIEST HELLO GIRLS

Ever since man first picked up a strange new invention called the telephone in the 19th Century and heard a feminine voice ask cheerily, "Number, please?" men have been more or less unconsciously fascinated by the soft voices of the unseen "hello girls."

Actually, the girls' voices of-

Thelma Lake is N. Y. phone girl and model.

Many Chicago long-distance calls are handled by pretty Betty Howard.

fered more than just fascination; they were a welcome relief, for the very first telephone operators had been sassy, unreliable young boys.

Today, although conducted in tight secrecy because of the U. S. communication systems' high priority security rating, the telephone business has a reputation for hiring girls who are as beautiful as their voices are charming.

Pert New Yorker Kay Gruby handles overseas phone traffic.

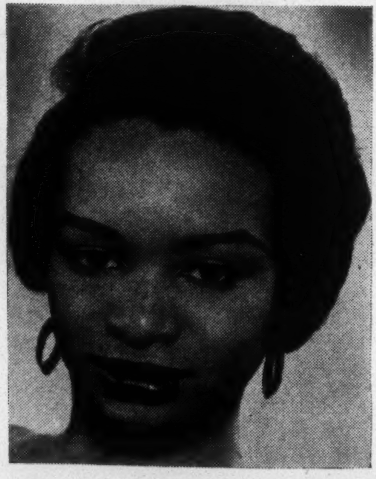
Typical of some of the nation's prettiest "hello girls" is coffee-colored Josie Cain (see cover), a shapely, 23-year-old Chicago part-time model who, soon after her 17th birthday, became the city's first Negro telephone operator. Another Chicago beauty, Betty Howard, who with her husband touched off Chicago's infamous Trumbull Park riots when they moved into a white area, is a long distance telephone operator.

Although Chicago insists it has some of the most beautiful telephone company employees, New York claims pulchritude in the largest numbers. Symbolic of the big city's telephone charmers is 26-year-old Thelma Lake, who has been with the company four years. Another one of Manhattan's prettiest telephone girls is dark-eyed Harlemite Kay Gruby, 21, who handles overseas calls. She recalls having completed communications for Aly Khan, Rita Hayworth, Billy Eckstine and the King and Queen of Greece.

Likewise, curvaceous Jean (Cherry) Love, who has handled countless important calls as a New York overseas operator, and sultry-looking Jean Crockett, 19, belong to the New York "pretty hello girl" clan.

Despite automatic dial systems, telephone operators in major cities may handle as many as 1,000 calls a day with one out of 15 ending up with a flirtation from a male. Most telephone wolves are handled quickly and easily except on weekends when, as one operator explains it: "There are a considerable number of drunks." The real hard-to-get-rid-of customers are turned over to supervisors.

Jean (Cherry) Love, 21, is New York operator, housewife.



Sultry Jean Crockett's voice fascinates New York callers.

WEEKLY ALMANAC

BACK DOOR STUFF OF THE WEEK. In Wildwood, Fla., after the city council passed an ordinance requiring liquor dealers to close their back entrances, except for receiving merchandise, Mayor John Wallace invoked the veto powers of his office for the first time in the city's history. Said he: "It is my opinion that it (the ordinance) would operate a hardship on certain business firms." It was pointed out that Negro patrons of bars and package stores usually use the back door.

MEANEST MAN OF THE WEEK. In Detroit, 43-year old Jesse Newton was walking his roommate's mongrel dog when the pup crawled under a car and refused to come out. Angered, Newton snatched the dog from under the auto, beat it to death by smashing its head against a curb. Newton was later arrested, given 45 days in jail.

DIPLOMAT OF THE WEEK. In Chicago, when Liberian Consul William H. Jones learned that Chicago Tribune publisher Col. Robert R. McCormick needed a visa to visit Liberia, the consul went to see the colonel's secretary about the matter. "Do you have an office in the building?" the secretary asked. Replied Consul Jones: "Not exactly, I work in the composing room." The surprised employee learned the Liberian consul had been a linotype operator at the newspaper for several years.

CIVIL RIGHTS CASE OF THE WEEK. Charged with assaulting a white San Francisco bartender with a deadly weapon, postal worker Robert Willis told a judge how it happened. Willis explained that the bartender refused to serve him a beer, later attacked him on the sidewalk, wielding a broken bottle. As the bartender advanced on him, Willis slashed him across the chest. The judge ruled the stabbing justifiable, acquitted Willis.

TRAGEDY OF THE WEEK. Placing her three-month-old son, Stanley, in his crib, Los Angeles housewife Mrs. Callie Mae Louis went about her work, thinking the baby was asleep. Looking in on him five hours later, she discovered her son had rolled out of the crib and was wedged face down against the wall with a sheet wrapped around his face. The child was dead, due to suffocation.

INGRATE OF THE WEEK. At a Jacksonville, Fla., service station 70-year-old Isaiah Jenkins was approached by a man who asked for the loan of a dollar to buy three gallons of gas. Jenkins loaned the man the dollar, but when he asked for change from the gasoline purchase an argument ensued. As Jenkins turned to walk to his car, the borrower shot him in the back. Jenkins went to a hospital with a punctured lung, his assailant escaped.

SECRETARY OF THE WEEK. In Evreeniging, South Africa, a 17-year-old typist was awarded $70 damages from her employer because he gave her the following testimonial: "To whom it may concern: Miss ——— has been in our employ since 1953 to March 31, 1954, to our extreme regret. During her employment with this company she did everything in her power to demoralize our sane way of thinking, at times driving us almost to the verge of insanity. Her method of typing and keeping of books was utterly disgraceful. The type of language she used to the public was most shocking, resulting in clients taking defamatory action against us with the result that in being sued for damages we have been driven bankrupt, hence the reason for her termination of service, as we found we were not in a position to support her and her children any longer. Please don't feel sorry for us as we won't feel sorry for you if you desire to accept her into employment. We no longer remain, Yours faithfully . . . " Ruled a judge: "The defendant intended it to be a jest, but he went too far."

WORDS OF THE WEEK

Rev. C. L. Franklin, pastor of Detroit's New Bethel Baptist Church, while taking church collection: *"The reason you aren't getting your blessings is that God is garnisheeing you because you won't pay your dues."*

Ezzard Charles, after signing for return heavyweight title bout with Rocky Marciano: *"The people's new confidence has inspired me to fight a perfect fight and become the first man to win back the heavyweight crown."*

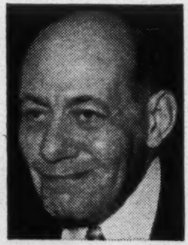
Eddie Condon, Dixieland jazz guitarist, describing his impressions of Eartha Kitt, *"To me that tremulo sounds as though she was recording during a stickup."*

John Garnett, explaining to Los Angeles police why he chased a woman from her apartment after smashing down her door during a quarrel over a deck of cards: *"I paid that woman for the use of her body and then she tried to take my cards. That made me mad."*

A. G. Gaston, burial-insurance company owner, after opening his $300,000 motel in Birmingham. *"I don't look on it as just a business, but as an adventure in providing something fine for our people. We just didn't spare any costs."*

Bob Satterfield, heavyweight boxer, talking about another comeback: *"I know it sounds funny, but if I can hit them before they hit me, I know I can get to the top."*

Joseph D. Bibb, first Negro public safety director of Illinois, upon learning eight kinds of olives were being served to state prisoners: *"I didn't even suspect there were that many kinds."*



Joseph Bibb

EDUCATION

Liberal Ga. Pastor's Wife Asked To Resign Job

The schoolteacher wife of a white Georgia minister who spoke out against racial segregation was asked by school trustees to resign her job. Mrs. Martha Lee Buchanan said the letter asking her resignation as fourth grade teacher in a Shellman school was written by the Randolph County superintendent of schools and gave no reasons for the request. Said she: "I will not resign. It has become imperative that the grounds for this request be plainly stated." Mrs. Buchanan's husband, Rev. Henry A. Buchanan, was ousted as pastor of two rural Baptist churches after terming segregation un-Christian in a letter to an Atlanta newspaper.

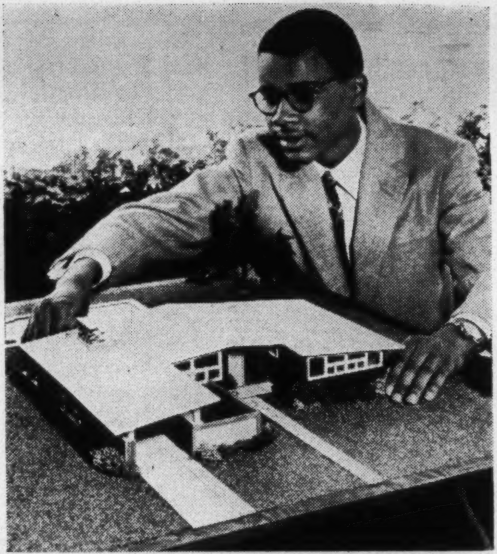
Lincoln U. Law School To Close After 1955

The Lincoln (Mo.) University school of law, which was opened in St. Louis in 1939, will be closed at the end of the 1954-55 school year, H. Byron Masterson, president of the board of curators, announced. The law school, which had 18 students last year, is headed by Scovel Richardson, dean. Masterson also disclosed that the board of curators is considering eliminating all the university's graduate courses and limiting the curriculum to arts and science classes.

Expect Fights In Mixed Schools—Marshall

Fights between Negro and white students can be expected when schools are integrated but mixed schools will work out, Thurgood Marshall, chief NAACP legal counsel, told the AME Zion Church convention in Louisville, Ky. "Mix the students and some of them will call others black so-and-so's or white so-and-so's. And they'll fight. But they'll be fighting over the noun, not the adjective," Marshall warned. He added that the most important thing "is to have public schools refer to all of them as students, not white students or colored students."

Prize-Winning Home: Kenneth Smith, 17-year-old graduate of Chicago's Crane Technical High School, displays the scale-model ranch-style home he made in 125 hours and which won $100 first prize in architectural models division of annual teen-age craftsmen's national competition sponsored by Ford Motor Company.



First White Graduates From Bethune-Cookman

A 40-year-old white man, Paul Decker, received a bachelor of science degree in psychology from Bethune-Cookman College in Daytona Beach, Fla., and became the first white person ever to graduate from the 50-year-old Negro school. Decker entered Bethune-Cookman because he could not afford to leave town to finish requirements for his degree.

Mo. Town Changes Mind, Keeps Jim Crow Schools

Following a meeting with 250 white parents, who protested admitting 12 Negro children to the city's schools, the Clarkton, Mo., board of education reversed its week-old policy of integrated schools and called off a segregation ban. The board announced that the school district "is not ready for integration of Negroes and whites," told Negro parents their children will be transported to an all-Negro grade school at nearby Malden.

Va. Man Jailed, Poured Fuel Oil In Woman's Mouth

A Newport News, Va., landlord, Paul Williams, was fined $10 and costs and sentenced to four months in jail on an assault and battery charge lodged by Miss Grace McRae, his $3.50-a-month roomer, who said Williams poured kerosene into her mouth and caused her asthma condition to become acute. He originally was charged with attempted murder, but the charge was reduced when Miss McRae denied that he tried to set the kerosene afire.

Says 'Friends' Stole Dead Wife's $10,000 Jewels

A 69-year-old Los Angeles man, Christian Arnold, complained to police that two women friends who stayed in his home two days after the death of his wife to help him clean up and prepare for the funeral, stole jewelry belonging to his deceased wife valued at $10,000. According to police, Arnold said he saw one of the women, Mrs. Nellie Smith, 60, leave the house, allegedly on the way to the mortuary with clothes his wife was to be buried in, place a large package in her car, which he believes contained the jewelry.

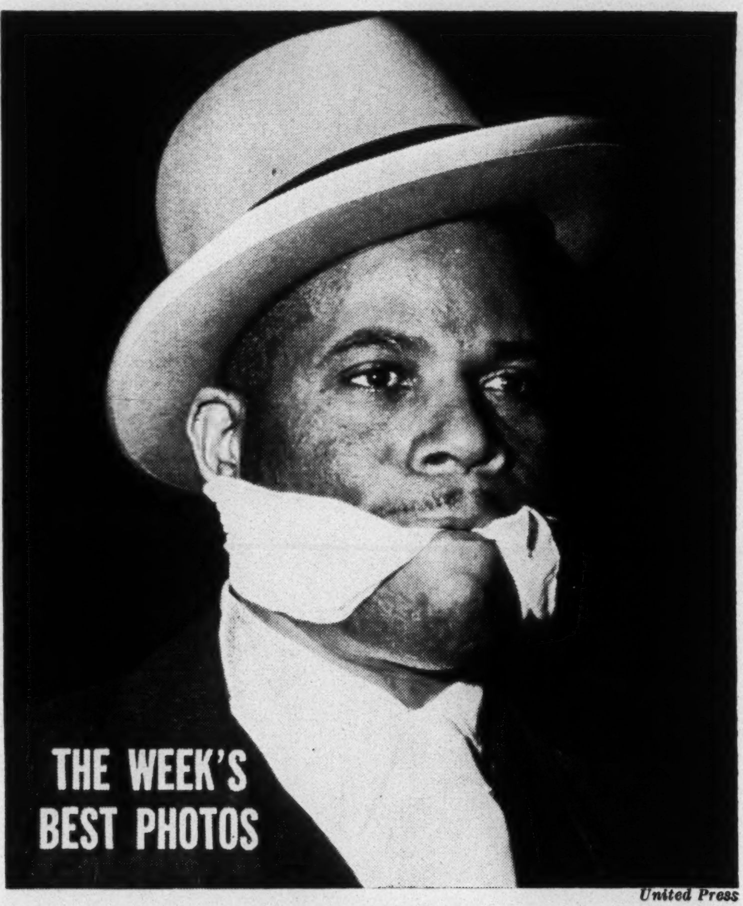
Ex-Welterweight Otis Graham Nabbed For Dope

Onetime welterweight championship contender Otis Graham, 26, was arrested in a Philadelphia candy store and charged with using narcotics. Graham lost a split decision to Kid Gavilan in 1950.

$1,000 Reward Offered For Kidnapped Chicago Baby

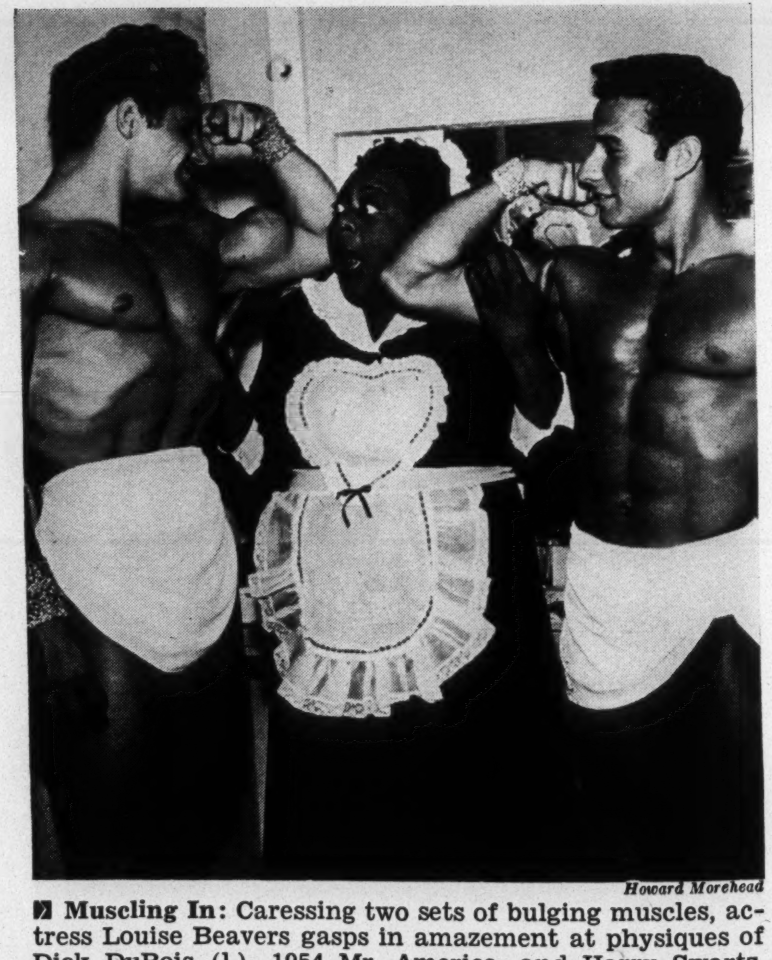
A $1,000 reward was offered by Chicago's South End Junior Chamber of Commerce for information leading to the whereabouts of Rene Hines, the two-year-old daughter of Mr. and Mrs. John Hines, who was kidnapped May 15 from in front of her South Side Chicago home. The abductor was described as brown-skinned, about 35 years old, at least six feet, two inches tall and weighing about 190 pounds.

THE WEEK'S BEST PHOTOS



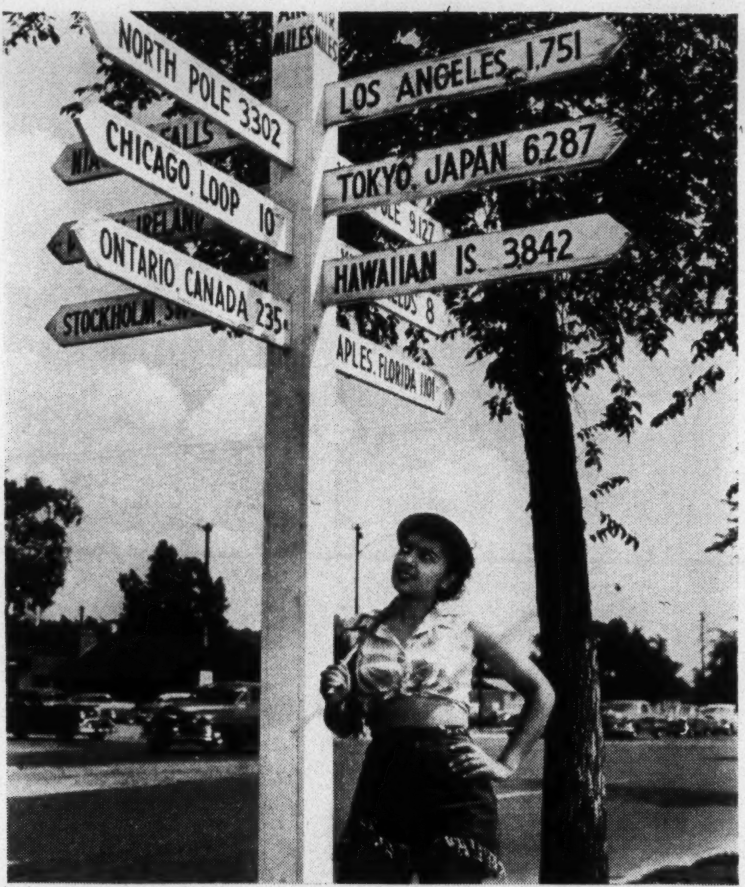
United Press

▶ **"Black Eagle" Muzzled:** Arriving in New York by ship from Europe, Col. Hubert Fauntleroy Julian, Harlem's "Black Eagle" who was charged with shipping arms to pro-Communist Guatemalan government before going abroad, wears gag to indicate he cannot talk to newsmen.



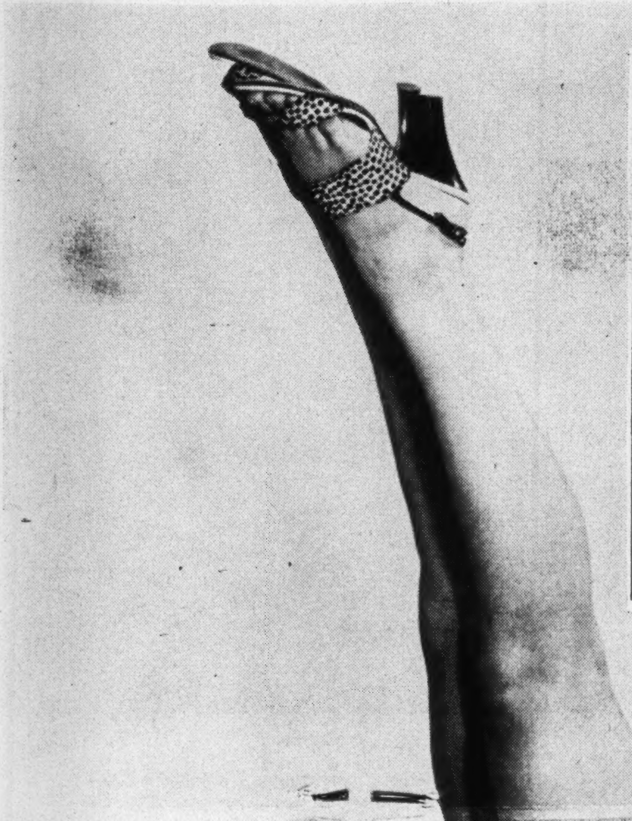
Howard Morehead

▶ **Muscling In:** Caressing two sets of bulging muscles, actress Louise Beavers gasps in amazement at physiques of Dick DuBois (l.), 1954 Mr. America, and Harry Swartz. The three are appearing with oldtime movie siren Mae West at Las Vegas' Sahara night club.


MILES
MILES
NORTH POLE 3302
CHICAGO, LOOP 10
IRELAND
ONTARIO, CANADA 235
STOCKHOLM, SW
LOS ANGELES 1,751
TOKYO, JAPAN 6,287
HAWAIIAN IS. 3,842
APLES, FLORIDA 1101

Isaac Sutton

North Pole Bound: In a traveling mood to escape Chicago's midsummer heat, pretty Babette Hudson eyes a guidepost with the idea of hoboing 3,302 miles to the snowy North Pole. The 18-year-old coed is a junior majoring in dietetics at the University of Illinois.

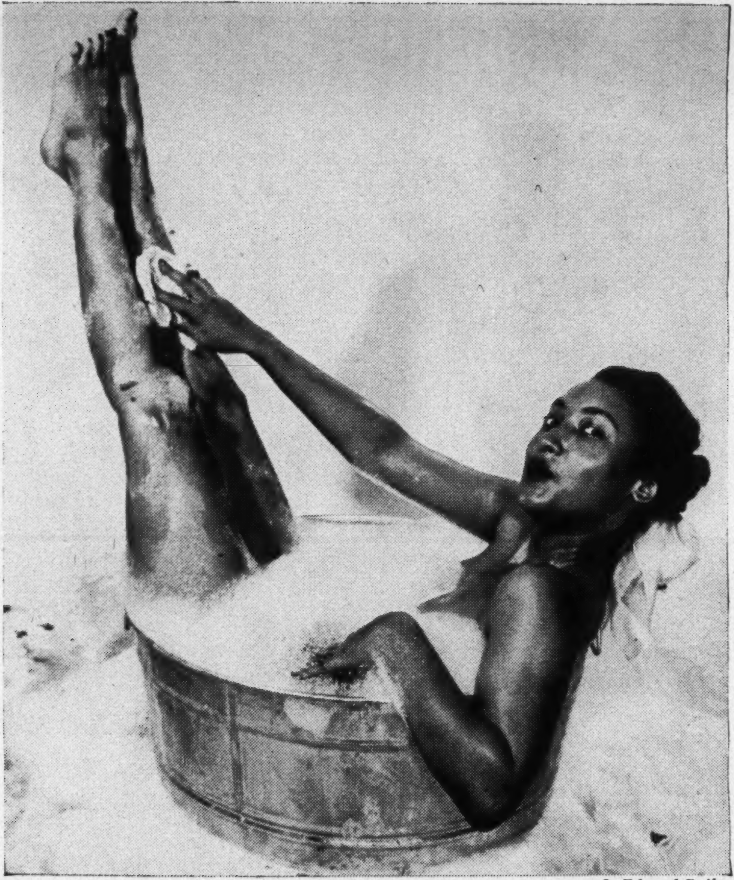


HIPS AHOY!

Using a body-building hip hoist to keep trim, shapely Claudia House exhibits charms which won for her last year's "Miss Shriner" national beauty contest title. A 21-year-old Detroit beauty, Claudia took pre-law course at Wayne University, where she was voted queen of Alpha Phi Alpha fraternity in 1951 and president of Alpha Kappa Alpha sorority the following year. She plans a career as criminal lawyer.

Percy T. Huggins

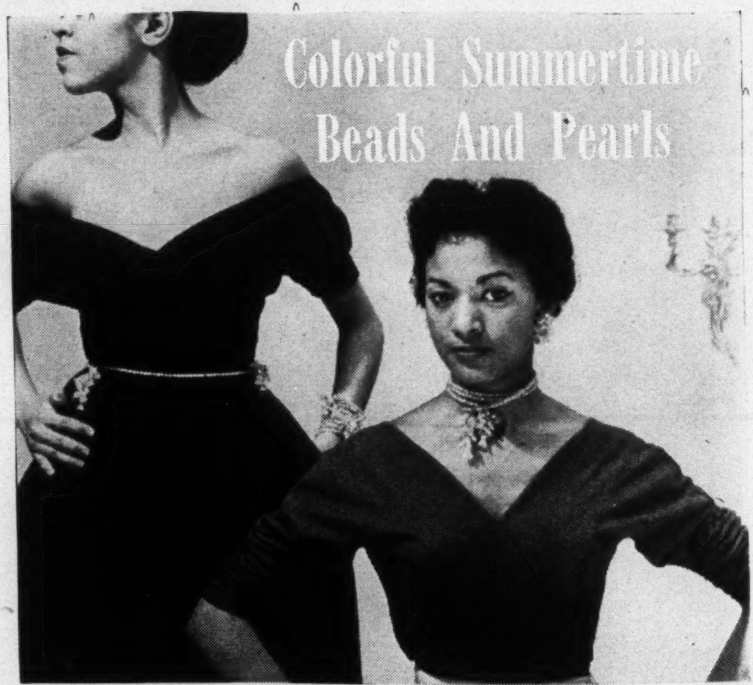
West Indies Beauty Back Home: After losing out in "Miss Universe" beauty contest at Long Beach, Calif., Evelyn Andrade dances with Ronnie Nasralla back in her native Jamaica, where she worked as dancer and telephone operator before competing for world beauty title.



J. Edward Bailey

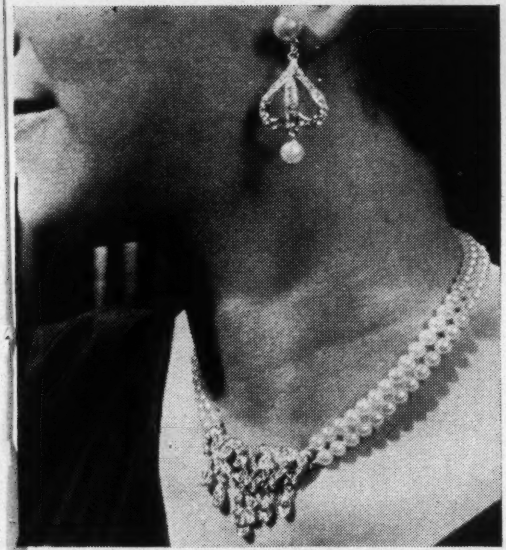
Summer Sudsing: Seeking relief from Detroit's 90-degree heat, shapely Juanita Womack tries a cooling sudsy bath the old-fashioned way. Juanita, a former Chicago tavern owner and market exchange clerk, also models, has posed for beer and soft drink posters.

Colorful Summertime Beads And Pearls



Spiral necklace by La Tausca has flower cluster, doubles as belt. Bracelet and earrings complete set. Price: $32.50.

The Broadway hit song, *Baubles, Bangles and Beads,* sets the pace for summer jewelry as designers attest that this is one of the biggest seasons for colored beads and pearls. Since the "plus" value of any costume depends upon its accessories, emphasis is on costume jewelry. Most important trend is the combination of pearls with rhinestones and fancy necklaces. Other new accessories



Smart pearl-rhinestone set is priced at $15.

Bib necklace by La Tausca has matching bracelet. Pair sells for $26.

Initialed compact by Elgin-American costs $5.95.

'Dewdrop' Beads Are Popular

include soft, iridescent pearls and "dewdrops"—colored porcelain beads with glass-fused nubs—which are smartly styled to complement the sheer, brilliant shades of summer fashions.

White bead choker by La Tausca costs $2.

Dog collar of pearls is made by Elgin-American. Cost: $3.

GERRI MAJOR'S

SOCIETY WORLD

TRAVELOGUE **Before Dr. Jane Wright, cancer research specialist of Harlem Hospital, jaunted down to Sao Paulo, Brazil, to read a paper on her specialty, she fretted: "They tell me ladies never go out unescorted in Brazil. Will it be proper for me to go to breakfast alone in my hotel?" What the doctor did not know was that a coterie of distinguished men was waiting for her arrival . . . The status quo of the Virgin Islands got a jolt when a travel agent booked Judge and Mrs. Myles Paige of Brooklyn into the none-too-friendly Club Contant in St. Thomas. While open discrimination is not practiced at the Contant, sleeping guests of color have been excluded by accommodations being restricted to club members. The Brooklynites found the atmosphere so chilly they moved to the more tropical Caribbean Hotel.**

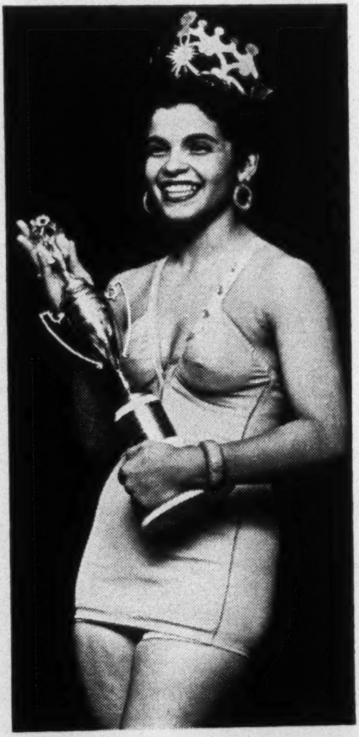
✠ ✠ ✠

STORK REPORT **Blue-eyed, silver-haired Lucille Lippman of Boston and Oak Bluffs is cast for the role of double grandmother. Both of her daughters-in-law—Lois (Mrs. Romeyn), who is a White House secretary, and Peaches (Mrs. Courtney)—are stork dating. The clan was gathered at the Lippman cottage at the Bluffs . . . In Baltimore Eva Ellen and Paul Spencer Williams Sr. have named their new daughter Rachael Ellen for her great-grandmother Rachael Ellen Ball of Chicago, wife of Dr. W. B. Ball, president of Guadalupe College, Seguin, Texas . . . And in the Monumental City the bird is giving the law firm of Brown, Allen and Watts the works. All three wives are layette shopping.**

▶ **Outdoor Chefs:** Enjoying Chicago's Assembly Club annual picnic, Mrs. Leonard Jewell, Mrs. Lloyd Wheeler and Mrs. Howard Shepard display skill at outdoor cookery in roasting wieners over portable stove.

COCKTAIL CHIT CHAT Before Cleveland Kappas could announce their purchase of the Sororis Club as a fraternity house, Forest City Alphas let it be known that they were owners of a home on Talbot Avenue. Both fraternities will move in September, after extensive remodeling and redecorating jobs . . . According to know-it-alls in Chicago, the 75 guests George and Irene Dennison had in to meet their cousin Leona Dennison Merkle of Los Angeles consumed four cases of champagne, two cases of mixed whisky and a half case each of gin and rum. Six waiters were kept on the jump, and two cooks kept a hot stream of canapes pouring from the kitchen. . . . Loudest hubba hubba in Knoxville is over the Roy Chandlers' break in marital relations after 20 years. Juanita left home, taking five of their six children with her.

STAG LINE **Los Angeles grass widower C. G. Price, who became a legend on the island of Jamaica as being a millionaire Texas colonel with "black gold" oozing from the soil of his farm in Hawkins, returned Stateside without the bride he sought in the Caribbean. Nevertheless, the wealthy Don Juan was trailed by enough gossip to fill a Sears-Roebuck catalogue. Natives say the colonel played the field, promising marriage but adroitly sidestepping all attempts to lasso him. His favorite hostess was Muriel Lynch, an educated lady whose only drawback apparently was her age. The colonel is an avid fancier of "fillies" . . . Chicago's stag line choice, musician Bill Shuford discovered he has the heart of a boy of 15, must take it easy. To keep from getting too bored he is helping the widow Oneida Anderson redecorate her home. The 38th Street mansion, willed to Oneida by her late husband, Alderman Louis B. Anderson, has woodwork of Georgian mahogany which was carried piece-by-piece from a millionaire mansion demolished to make room for Medinah Temple.**



Cincinnati's Cotton Queen: Crowned "Queen of the Cotton Ball" before a crowd of 3,500 at Cincinnati's exclusive Castle Farms, Alberta Carroll displays both her winning smile and American Legion loving cup award.

RICHMOND RAMBLINGS **Thelma (Kitty) Gilpin**, whose approaching marriage was widely publicized, was left holding her engagement ring and memories when the prospective bridegroom, Clarence Bradley, wed pretty Darnetta Brown on 10 days' notice. Darnetta, who has been living in New York City, captured Bradley during a Richmond visit . . . One dollar will get you three that France (Jelly) Brinkley will be a hooked man before he returns to his post as history teacher at Armstrong High School. His heart interest is Armstrong physical ed instructor Eva Davis, who is summering in her hometown Newark, N. J., while the highly-eligible "Jelly" works on his Ph.D. at Columbia University across the river.

Fashion Designers Honor Prexy: At bon voyage party for eight Europe-bound members, the National Association of Fashion and Accessory Designers honors its president, Mrs. F. S. Henderson of Atlanta (c.), with an engraved locket. Admiring gift are Mrs. Hortense F. Clemons of Toledo (l.) and Mrs. Cara M. Black of San Antonio.

STORY OF THE WEEK A Baltimore matron on holiday in fashionable Sag Harbor, Long Island, got tired of summer colonists bragging about their maids, chauffeurs, and butlers, announced her husband had given a two-week, all expenses-paid vacation to their cook, cleaning woman and governess. She did not bother to add, however, that she is all three.

* * *

WEDDINGS The scheduled August 14 wedding of former Windy City socialite Ione Trice of Savannah and widower Rev. John K. McClendon of McKeesport, Pa., will climax a romance which began in February when the bridegroom-elect attended the Bishop's Council in the Georgia metropolis. Since then he has commuted bi-monthly by plane and Fleetwood Cadillac between McKeesport and Savannah. The oldest McClendon boy, a June graduate from West Virginia State, will be his father's best man.

Punch Bowl Parley: Forced inside when rain canceled the Pittsburgh Frogs Club annual outdoor garden party, Mr. and Mrs. William White (l.) and Mr. and Mrs. Jack Craste gather around indoor punch bowl.

* PEOPLE ARE

- The "old Army trick" sultry singer Eartha Kitt used to duck her reported ex-flame, Sammy Davis Jr., when the mimic-dancer appeared at the Mocambo in Hollywood, where Eartha was appearing. Sammy invited her out for a "cup of coffee." The "Bad Eartha," said to be seeing a lot of Ava Gardner's Spanish bullfighter, Louis Dominguin, accepted the "coffee date," promptly excused herself and made for the nearest exit.

- The benefit at Jock's Place in Harlem given by the barmaid pals of Queenie Powell, wife of singer-guitarist Austin Powell. She suffered a broken jaw from a left hook tossed by night club host Rusty Faulkes, but told Austin the dentist did it trying to extract a tooth!

- Reports from Paris that Joe Louis has been contacted to star in a German boxing romance film. If Joe agrees to the script and terms, the female lead will go to Pat Rainey, now singing in Paris.

- The claims that she was "framed" in her recent arrest as the new "Madame Queen" of the Harlem numbers racket being spread around by golfer Odessa Calloway. Her threats to "tell all" at the trial have her friends worried about her safety.

- Blonde movie actress Barbara Payton and the "bad fortune" which has overtaken her since her romance with Negro artist Buddy Anderson leaked out. The actress, whose friends say she has "put down" the artist, is allegedly being blacklisted by all the studios in Hollywood. She was seen in a gas station purchasing 50 cents worth of petrol for her shiny Cadillac.

- The absence, for the first time in years, of Harlem's George (Commissioner) Carter, who once ruled as king of the Oak Bluffs, Mass., summer cabin set. He has been dethroned by Washington's suave Charlie Fisher.

TALKING ABOUT

The dissolution of the Cleveland law firm partnership of Gus Parker and John G. Shackelford after 10 years.

That fabulous going-away party in Philadelphia for Dr. Vernard (Slick) Bradley who gave up his Quaker City practice to take an $8,000 a year job in the Meharry Medical College department of urology. Jazz Byrd, Frankie (Half-Pint) Dee, George Drummond and onetime tennis champion Ted Thompson drank up most of the whisky.

The Washington sportsman known as "Bozo," who the boys figured was broke, but to everyone's surprise—including an acting district attorney—"Bozo" is now rolling around in the first Cadillac Eldorado piloted by a D. C. Negro.

The first Negro principal of a New York City school—Mrs. Gertrude Ayer—who went through college but never got a degree. Reports that she never went to college are erroneous.

The real reasons why that well-known Washington numbers banker stayed away from the shower given for barmaid Gloria Marshall by her pals in Harlem.

The new job just landed by the husband-and-wife Dixie radio team of Dave and Mayme Bondu. The pair manages Atlanta's new University Motel, which consists of 22 units all with television, air-conditioning and wall-to-wall carpeting.

That Chicago matron who keeps the phones busy spreading her not-so-nice gossip about the swank interracial wedding of the North Dakota white nurse and the young Park Manor doctor in Chicago. The matron is hot because she and her husband were not invited.

—Dan Burley

BOOK OF THE WEEK

SON OF TI-COYO
By Clement Richer

Back in 1951, one of the book delights of the year was a short, hilarious fable, *Ti-Coyo And His Shark,* written by Clement Richer, a Negro writer who left his native Martinique at an early age and was reared and educated in France. The book was such a success that, following the Hollywood formula, Richer has written a sequel, called *Son Of Ti-Coyo* (Knopf, $3). Like most sequels, the new work is not as good as the original. But enough of the color and zest of *Ti-Coyo* has been retained to make the new version enjoyable reading.

Clement Richer

Once again Richer is reciting the adventures of a small boy who has befriended a giant shark—only this time, Manidou, the shark, cavorts with Ti-Coyo's son, Guineo. There is a period of stress until the shark is able to distinguish friend from food but finally Guineo is accepted by the shark and gets free rides through the bay on the shark's fin. Richer introduces the race angle into his fable when two white South African hunters arrive in St. Pierre and are determined to finish off the pet shark. Instead the two are dispatched with haste by the wise old Cocoyo, Ti-Coyo's father, who employs such devious means as a crevice in the volcanic Mt. Pelee and a couple of playful vipers.

Richer is again jibing not too gently at accepted ways and customs in his tongue-in-cheek fable. In his first book, Richer seemed intent on proving villainy pays and his current effort similarly casts some doubt on such ideals as charity and compassion. But Richer does it with good taste. He is never offensive, always gay and charming.—B.B.

BOOKS

N. Y. Novelist Goes To Trial For Income Tax Fraud

Charles A. Smythwick Jr., 40-year-old Negro novelist whose first book, *False Measure,* was published in New York by William Frederic Press this month, went on trial in Federal court for participating in a $100,000 income tax swindle. A former employee of the multi-million dollar lower Manhattan Internal Revenue Office, Smythwick was indicted in February 1951, for his part in a scheme in which fraudulent returns were mailed to non-existent parties, then cashed. The alleged leader of the ring, Ruth McAdoo Serge, former chief clerk at the office, later committed suicide but left a half dozen alleged-accomplices—including Smythwick—to face trial on the fraud charges.

JOURNALISM

N. Y. Reporter Arch Parsons Fractures Skull In Fall

Arch Parsons Jr., 29, only Negro reporter with the New York Herald Tribune and a recent winner of a Nieman journalism fellowship to Harvard University, suffered a minor skull fracture after a fall in Harriman, N. Y. Parsons, a University of Michigan graduate, was reporting and participating in American Assembly sessions at the up-state town when he fell on a marble floor. Hospitalized at nearby Cornwall, N. Y., his condition was reported as "fair." Parsons, one-time reporter for Harlem weeklies, is the Tribune's regular correspondent at the United Nations.

Sues Louisville Defender For Contract Breach

The Louisville Defender, a weekly newspaper, was sued for $25,025 by H. I. A. Rosenberg, for breach of contract after the paper failed to run a $25 political advertisement. Frank Stanley, the publisher, said Rosenberg, a Republican candidate for Congress, owed his paper for a previous political ad.

MEDICINE

'Lost Boundaries' Medic Sued For $100,000

Dr. Johnston

Dr. Albert Johnston, whose lifetime of "passing" for white was portrayed in the movie *Lost Boundaries* was sued for $100,000 damages and accused of malpractice by a Gilsum, N. H., man who said his 14-year-old daughter was burned while under treatment by Dr. Johnston. The 53-year-old Keene, N. H., physician told JET he removed a scar from the abdomen of Marie Royce. The girl's father claimed the girl later required surgery.

Detroiter Revived By Medics After Heart Stops

A 20-year-old Detroit man, Leroy Jarrett, whose heart stopped beating while doctors at Detroit Receiving Hospital treated him for a severe knife wound in the abdomen, was revived when the doctors opened his chest and massaged his heart for 15 minutes.

FAKE WATUSI DANCERS CLAIM

Princess Muana and Prince Onago

There exists in the wilds of deepest, darkest Africa, a "positive cure" for cancer, the greatest and most-feared killer of 20th Century man, but because of the Belgium government the great life saver may be kept secret for years.

That is the

Nab Ind. Medic For Selling Narcotics Prescriptions

A 64-year-old Indianapolis physician, Dr. Gerald S. Lowerey, who police said netted an estimated $100 a day from selling narcotics prescriptions, was arrested by city and federal agents as he sold a prescription to a 20-year-old woman. Detective Sgt. Henry B. McMahan said "no less than 25 young people" had become dope addicts because of the "obliging" medic's prescriptions. McMahan said Dr. Lowerey's prescriptions were for all types of narcotics and sold for $2 to $6, with "bargain day" rates available.

Third Pittsburgh Quad Dies In Hospital

The third of four babies born to Mrs. Ruth Hurd, 25, of Pittsburgh, died in Magee Hospital six days after the birth of the city's first quadruplets. Two of the babies, Jerry Harvey, the only boy, and Jacqueline Sue died within 12 hours after birth. The third to die was Jill Carol. The remaining baby, Janet Elaine, was the first born. The four babies weighed less than a total of eight pounds at birth.

AFRICANS HAVE CANCER CURE

claim made by Prince Onaga and Princess Muana, the self-styled Watusi royal dancers, who were unmasked in San Francisco last March as Fred Williams, an ex-"gentleman bum" from East St. Louis, Ill., and the former Margaret Cabelle, a native of Ballinger, Iowa, neither of whom has been closer to the Dark Continent than the Brooklyn Navy Yard.

According to Williams, an ex-New York bus boy, and his "royal consort," who are in Los Angeles to "lend their support" to the World Federation of Spiritualists convention, witch doctors in the Belgian Congo have "cured cancer in natives for years by giving them a medicine made from the Kiri root," a pea-shaped vegetation common to that portion of Africa.

IS BIRTH CONTROL

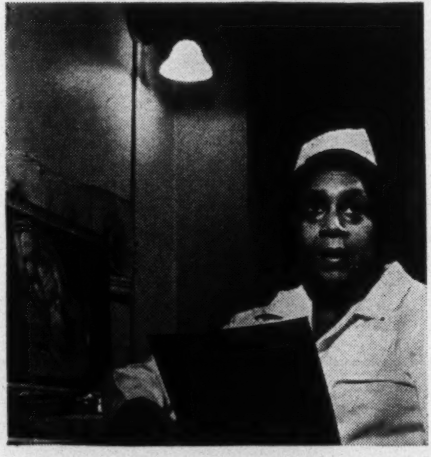
PLANNED PARENTHOOD
CENTER
N.Y.C. COMMITTEE
MOTHERS HEALTH
CENTERS
DR. L. LEVINE

Planned parenthood centers advise mothers on child spacing.

When a Knoxville, Tenn., Negro mother, Mrs. A. L. Teasley, gave birth to her third child within a period of 22 months and 28 days, she failed by a few days to set an international child-bearing record. Asked if she would try again to set any records, the mother of 12 children replied: "No, I won't try to, but I might anyway."

To most mothers—as to Mrs. Teasley—childbirth is an accident rather than planned. To many mothers, childbirth also is a matter of racial pride for there are those sociologists who look upon a high Negro birth rate as a matter of racial survival, and as necessary for the Negro to maintain his present 10 per cent of the American population. Because of the high Negro death rate (statistics show that each year at least 40,000 Negro babies are born dead or die in their first year), it is argued that Negroes cannot afford birth control. Among the advo-

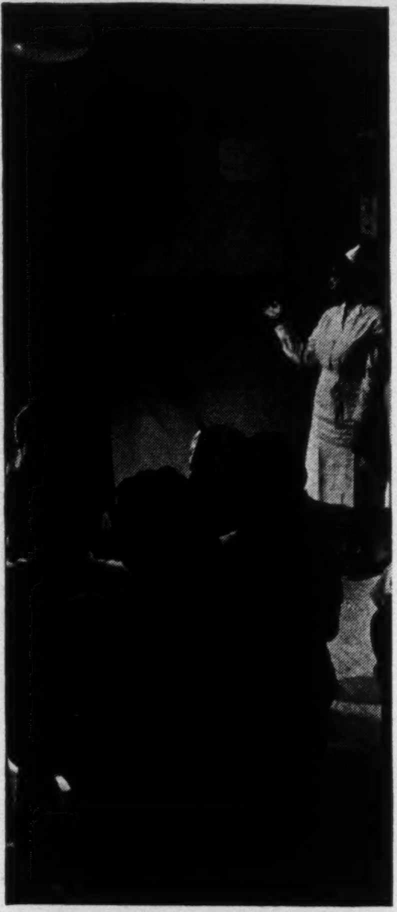
A MENACE? TO NEGROES?



Registered nurses in birth control centers counsel the pregnant.

cates of a high birth rate is Chicago's Dr. Julian Lewis, eminent pathologist and former University of Chicago professor. Says Dr. Lewis: "If, for some reason, the Negro birth rate was reduced to the level of the non-Negro rate and the prevailing high death rate maintained, it would mean that the non-Negro population would increase at twice the rate of the Negro population." At this rate, eventually, Negroes would "become an inconspicuous group" instead of constituting the nation's largest minority, he declares.

But advocates of birth control decry the theory of unlimited births. More babies would be assured by birth control, they maintain, because—although fewer babies would be born—there would be far fewer deaths. Dr. E. Franklin Frazier, noted author and Howard University sociology professor, flatly debunks the advocates of a high birth rate. Says he: "The survival and progress of the Negro race depends not upon how many Negro babies are born, but on how many live to become strong, healthful, useful adults." Pointing out that half the Negro population now lives in urban areas where large families



Expectant mothers learn child hygienics, budgeting, proper diets.

are neither convenient nor practical, Dr. Frazier says stillbirths, venereal infection and abortions leave from 40 to 50 per cent of urban Negro marriages childless. He has high praise for the chief birth control agency, the Planned Parenthood Federation, which he said has an educational program "aimed at correcting these very conditions."

Mrs. Margaret Sanger, founder of the Planned Parenthood Federation, notes that there are at least 17,000 stillbirths among Negro mothers each year and that a "vast majority of these deaths could be prevented if every baby were planned." Pointing out that lack of good medical service is the root of the high Negro infant and childbirth mortality rate, Mrs. Sanger urges child planning as the best immediate step to halt "this waste in human lives." Says she: "In the immediate here and now, Negro parents

Parenthood centers keep precise records of mothers, provide free consultation, charge minimum fees.

need birth control to help alleviate some of the needless suffering and heartbreak, to get firmly established on the road to health and better living."

Although he terms the Planned Parenthood Federation's aims as "lofty" on the whole, Dr. Lewis attacks the agency as attempting "to improve the quality of the human race at the cost of numbers." Declaring that the widespread practice of birth control by Negroes would be "race suicide," Dr. Lewis insists: "Until the present death rate is lowered to at least that of the general population, and a constant satisfactory rate of increase assured, Negroes cannot afford birth control."

4 Negroes Nominated To Boxing Hall Of Fame

Four Negro champions of yesteryear were among the prizefighters named to the new boxing Hall of Fame. Jack Dempsey, whose 85 votes led the balloting, was followed by Joe Louis with 78 and Henry Armstrong with 74. Other Negroes included in the all-time array of ring greats were Jack Johnson, first of his race to hold the heavyweight title, and lightweight champion Joe Gans.

Louis May Make European Boxing Tour

Joe Louis will soon leave for a European exhibition boxing tour with former heavyweight champion Jersey Joe Walcott, it was reported in Chicago. A third ex-champion, James J. Braddock, may join the package group as referee, according to Jimmy Ascendio, Louis' business manager.

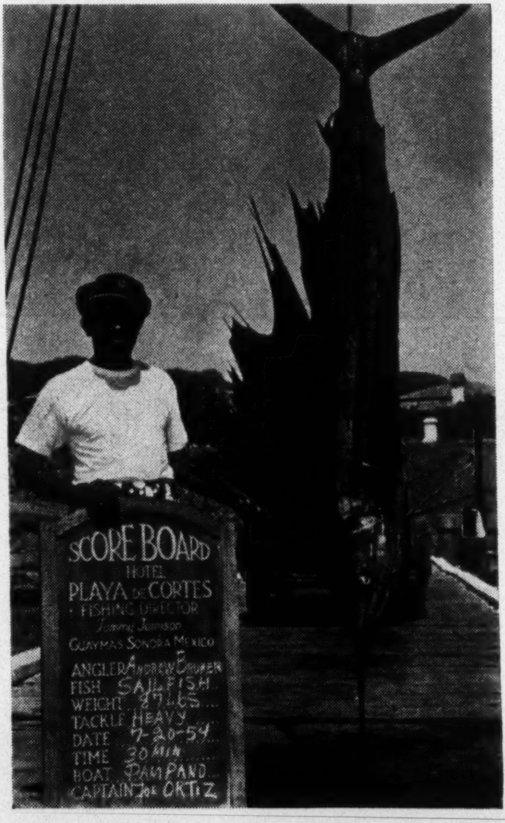
WILLIE IS OUR BOY!
SAY HEY Willie MAYS
SAY HEY
LEO
WILLIE
GIANTS

Willie Mays Celebrates 'Day': Honored at "Willie Mays' Day" while riding crest of league-leading 36-home-run spree, New York Giant center fielder is presented luggage by Manhattan models at Polo Grounds.

Negro Player Moved, Dixie Loop Resumes Play

Aldo Salvent, Cuban Negro third sacker of the Knoxville, Tenn., Smokies, was transferred to Harrisburg, Pa., and the Class B Tri-State League went back into operation as a six-team circuit. The league was threatened with folding when R. E. Littlejohn, president of the Spartanburg, S. C., Peaches, withdrew his club and began assigning his players to other teams after Knoxville played Salvent against the South Carolinians. "The bone of contention," said league president Bobby Hipps after a three-hour meeting of league directors, "was voluntarily withdrawn by Knoxville."

→


SCOREBOARD
HOTEL
PLAYA DE CORTES
FISHING DIRECTOR
Jimmy Jamison
GUAYMAS SONORA MEXICO
ANGLER ANDREW BRUNER
FISH SAILFISH
WEIGHT 87.65
TACKLE HEAVY
DATE 7-20-54
TIME 30 MIN
BOAT PAMPANO
CAPTAIN Joe ORTIZ

King-Size Catch: Las Vegas sportsman Andrew Bruner is dwarfed by a 12-foot sailfish he landed after a 30-minute battle off the coast of Guaymas Sonora, Mexico. Giant fish weighs 87 pounds.

▶ Fistic Celebration: Commemorating 200th TV fight sponsored by Pabst brewing firm, former heavyweight champion Ezzard Charles, light heavyweight Harold Johnson, light heavyweight titleholder Archie Moore and former heavyweight king Joe Louis share cake.

Offer Marciano $200,000 To Box Valdes In Cuba

A $200,000 guarantee for Rocky Marciano to defend his heavyweight title against Nino Valdes in Havana next spring or summer was offered by President Fulgencio Batista of Cuba. Valdes would get $100,000 for the match.

Ted Rhodes Employed By Ohio Golf Firm

Ted Rhodes, celebrated Chicago professional golfer, joined the advertising staff of the Burke Golf Company of Newark, Ohio, and became the first Negro to hold such a job. Rhodes, who is Joe Louis' pro, said his salary was "to be discussed."

Pianist Bud Powell Undergoes Fourth Mental Test

Bud Powell and estranged wife.

Jazz pianist Bud Powell, who three times was committed to New York hospitals for mental illness, was examined a fourth time at Bellevue Hospital following a breakdown at his Manhattan home. Powell, called one of the creative geniuses of jazz, underwent psychiatric tests for eight days, was released as "mentally cured but emotionally unstable." Powell is still under legal guardianship of Birdland night club manager Oscar Goodstein, who became Powell's guardian after his discharge from Creedmore State Hospital in February, 1953. Powell married white Audrey Hill a month after his discharge from Creedmore. They separated in December, 1953.

Cab Calloway Quits 'Porgy' For Night Club Act

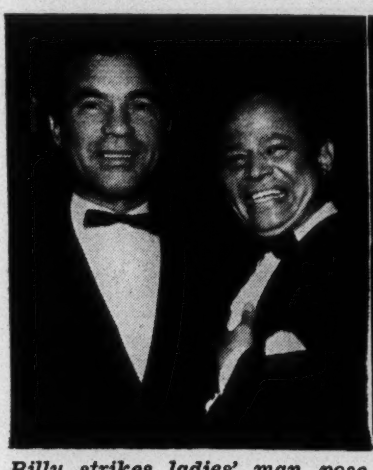
Cab Calloway, the Sportin' Life of the All-Negro show, *Porgy and Bess,* announced in Los Angeles that he will leave the touring company August 14 to launch a night club act which opens a six-week engagement at Las Vegas' plush Sahara Hotel in September. The ex-bandleader said he will be accompanied by a four-piece musical group.

Taps Miller Fined $100 On Paris Dope Charge

Dancer Marion (Taps) Miller, arrested in Paris last month on narcotics charges, was fined 35,000 francs ($100).

BILLY DANIELS THRILLS MOVIE

Singer Eartha Kitt arrives at Billy Daniels' Mocambo opening with much-publicized "boy friend," TV producer Arthur Loew Jr.



Billy strikes ladies' man pose with playboy Porfirio Rubirosa.

Table-hopping Billy visits film tough guy George Raft.

STARS AT MOCAMBO OPENING

Singers Billy and Eartha hug each other in warm greeting.

Billy jokes with madcap bandleader Spike Jones.

Chatting with movie cowboy actor Chill Wills, (c.), singer introduces him to his 15-year-old daughter, Diane.

Singer Accuses Dancer In $1,000 Credit Steal

Miss Thomas

Miss Follins

Night club singer Merdis Thomas charged in New York that her Chicago roommate, dancer Valerie Follins, had used her department store charge plate to secure more than $1,000 worth of merchandise without her knowledge. The pair shared a Chicago apartment before Miss Thomas began an eastern engagement with Larry Steele's *Smart Affairs.* Miss Thomas claimed she made credit application at a large Chicago store, and a charge plate arrived after she left the city. She says she plans to sue.

Negro Playwright Regains Rights To Musical

Playwright Frederick Lights, who is also floor manager for Dave Garroway's NBC show, Today, regained rights to his musical comedy, *Samson And Lila Dee,* optioned last year to white producers Oscar Lerman and Martin Cohen. Lights, a graduate of Howard and Yale universities, contracted to have the play produced by Lerman and Cohen, but they called in other writers to revise the musical, virtually shoved Lights out of the picture.

Negroes Top 10 Of 15 Top Places In Jazz Poll

Negro musicians took 10 of the 15 top places in the second annual jazz critics' poll sponsored by Downbeat magazine. Count Basie topped the poll with his new, big band voted the nation's best. The Modern Jazz Quartet, featuring Milt Jackson on vibes, John Lewis on piano, Percy Heath on bass and Kenny Clark at the drums, headed the combo voting. Ella Fitzgerald and Louis Armstrong topped the best female and male vocalist categories for the second year. Other individual winners include Dizzy Gillespie, trumpet; Charlie Parker, alto sax; Harry Carney, baritone sax; Art Tatum, piano; Ray Brown, bass, and Lionel Hampton, vibes.

New York BEAT

▲ Singer Ruth Brown's ex-hubby Jimmy Brown, trumpet player with Paul Williams' orchestra is not shedding any tears over their divorce since Buffalo cutie Joyce Smith told him he is her reason for living.

▲ Negro couples who visited Jersey Joe Walcott's swank New Jersey motel report that their patronage was frowned upon. It is rumored that his ofay manager, Felix Bocchicchio, is the real boss of the spot.

▲ Minnie Paynter, the Washington glamor girl, and Sir Lionel Beckles, dancer at the Paradise Club, are playing the hottest love scenes ever witnessed on the Atlantic City beach.

▲ Lincoln hospital nurse Evelyn Robinson and Cpl. Donald Lawrence, stationed at Mitchell Air Base, are keeping their marriage a secret.

▲ The biggest mystery in town is why Frieda Sylvester, barmaid at the Bird Cage tavern, jumped out of a taxi and ran two miles to her home, leaving her escort in the cab holding her shoes.

▲ Herb Drayton, headwaiter at the Birdland Cafe, is an instructor at the New York School for Bartenders and Waiters. He gives lectures on how to spot a phony entering a night club.

▲ Fannie Pennington, barmaid at Jock's Place, is sending this one to Ripley. She says she actually saw the fabulous Harlem character, Oscar Hammerstein, who swears he has never paid a check in his life, pick up a $20 check for a party.

▲ The Gloster Currents are headed for the divorce courts in Cincinnati. He is the NAACP director of branches.

Edwina Weldon

▲ Although they rented a swank Eastside apartment three months ago, the Jimmy Mundys (he is the music arranger) still do not have any furniture in it. He ordered it in Paris and it was mistakenly shipped on a boat that sailed to South Africa.

▲ Ofay tenants in a swank Los Angeles apartment house made arrangements to move when they learned their new landlord was bandleader Earl Bostic.

▲ As soon as the baseball season ends, Giant centerfielder Willie Mays will go to Puerto Rico to avoid making after dinner speeches demanded by more than 500 groups. He also nixed a vaudeville tour with the Trenier Brothers.

▲ Most of the Broadway and Greenwich Village night clubs which hire sepia chorus girls insist that they drink with the white male customers.

▲ Shapely Edwina Weldon, talented 22-year-old New York model and art student, is readying her collection of ceramics and sculpture for a one-woman show at a Manhattan art gallery.

▲ Comedian Mantan Moreland and his girl friend, Goldie Lewis, who owns a Harlem beauty shop, are in the mood to call off their wedding plans as a result of a sudden misunderstanding.

▲ Kiah Sayles is thinking about taking a leave of absence from his whisky salesman's job to devote more time to grooming Paul Andrews, the new light heavyweight boxing sensation who is ranked fourth in his division.

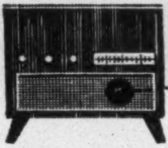
▲ Melrose Colbert, the Theresa Hotel switchboard operator, is working weekends at local cafes. She used to sing in Benny Carter's band.

▲ When not studying at Columbia University summer school, Miami schoolteacher Maude Diaz spends most of her time holding hands with newspaperman Jim Reid.

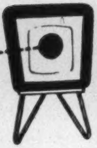
▲ Hortense Penn, the statuesque model who was last year's "Miss Transit," is getting loads of flowers from ofay accountant David Springsteen at her Harlem apartment.

—Major Robinson

Hortense Penn



RADIO-TV GUIDE



Willie Mays To Sing 'Say, Hey' On NBC Show

Willie Mays

Willie Mays, New York Giants' home run king, will make a special guest appearance on Colgate Comedy Hour (Sun., August 15, at 8 p.m. EDT) on NBC-TV, singing the catchy *Say, Hey,* a popular ditty based on Willie's favorite expression. The Chords quintet will provide background music for Mays' vocalizing. Other Negroes on radio and TV this week include:

Dr. Robert C. Weaver on America's Town Meeting of the Air (Tues., August 17, at 9 p.m. EDT) on ABC radio.

Peg Leg Bates on Dorsey Brothers Stage Show (Sat., August 14, at 8 p.m. EDT) on CBS-TV.

Louis Armstrong and orchestra on Ephrata Park Concert (Thurs., August 19, at 9:30 p.m. EDT) on ABC radio.

Harold Carter vs. Paul Andrews in 10-round light heavyweight bout (Wed., August 18, at 10 p.m. EDT) on CBS-TV.

Cisco Andrade vs. Bolden Abrams in 10-round lightweight bout (Sat., August 14, at 9 p.m. EDT) on ABC-TV.

Paine College Choir on Negro College Choirs (Sun., August 15, at 10:30 a.m. EDT) on ABC radio.

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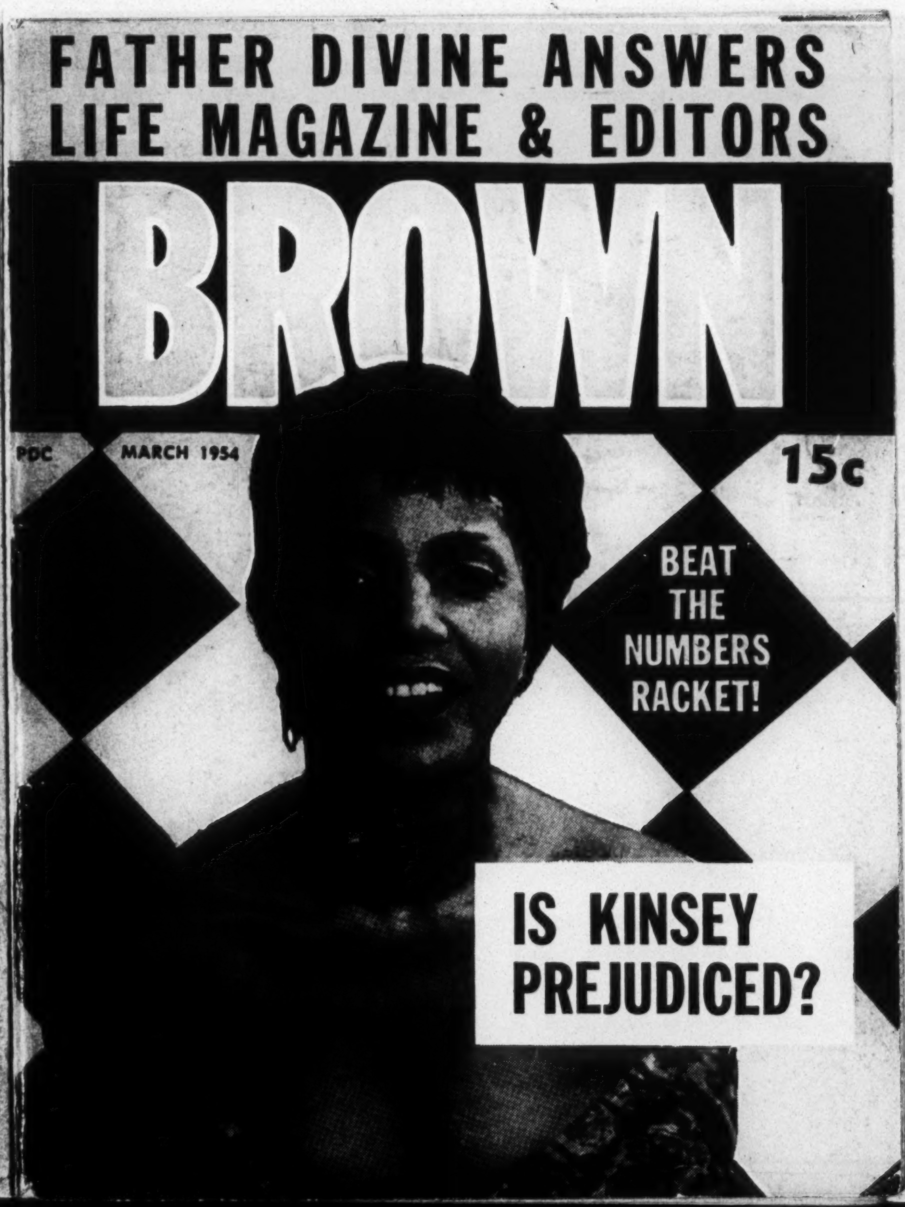

FATHER DIVINE ANSWERS LIFE MAGAZINE & EDITORS

BROWN

PDC MARCH 1954

15c

BEAT THE NUMBERS RACKET!

IS KINSEY PREJUDICED?

DELORES PROCTOR, 22 YEAR OLD EXOTIC DANCER OF WASHINGTON, D.C., IS REALLY SETTING THE NATION'S CAPITAL AFIRE. DOLORES POSED FOR BROWN READERS BETWEEN SHOWS AT THE CRYSTAL CAVERNS.

BROWN

MARCH 1954 **VOL. 1, NO. 2**

HIGHLIGHTS OF THIS ISSUE

HOW TO BEAT THE NUMBERS.
You can beat the numbers and BROWN tells you exactly how to do it. 26

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FATHER ANSWERS HIS CRITICS. .
Any man who is GOD to a million people deserves to be heard. This is FATHER'S reaction to LIFE'S "slanted" article on his Philadelphia heaven. 4

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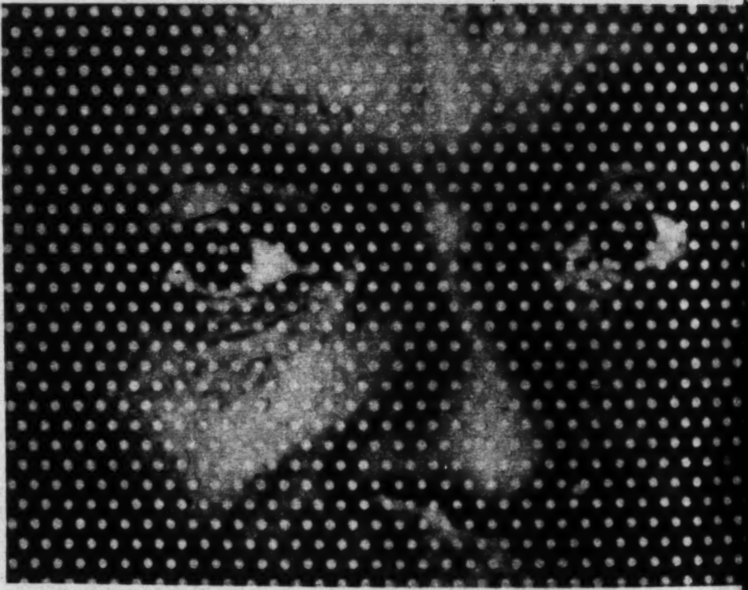


RITE: FATHER'S FOLLOWERS HAVE SEEN THE AFFECTS OF HIS CURSES.

FATHER DIVINE ANSWERS CRITICS

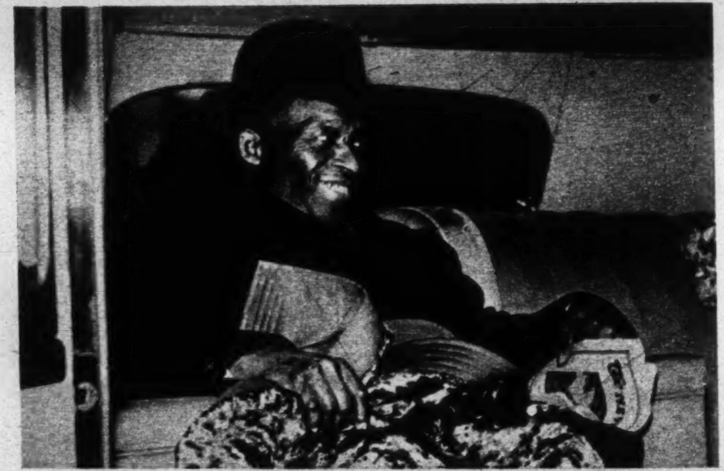
When FATHER DIVINE criticized LIFE magazine and Sara Harris for their attempted ridicule of himself and his works, thousands of Americans were reminded of his past condemnations. The question: what will be the effects of his blasts — this time?

BROWN sat at FATHER'S early morning banquet table in Philadelphia when the blast was first made. We were awed by the penetrating, moving condemnation from the man who for more than 20 years has been GOD to millions.

He and his "spotless virgin bride" MOTHER DIVINE came to the table "a blessin' and a cursin." His effect on the crowd was amazing. To those who believe in FATHER, the potency of his curses and blesses have been proven time and time again.

On the occasion of BROWN'S visit, The New Day, official publication of FATHER'S church, was read aloud at the banquet table. More than four hundred people, guests and followers, crowded about and heard the section referring to people jinxed by FATHER for attempting to criticize him.

FATHER blasted Sara Harris, author of the book "FATHER DIVINE, HOLY HUSBAND." FATHER'S followers believe Mrs. Harris, by slanting her material, supported the battle against Democracy, Christianity and GOD. FATHER not only cursed those immediately responsible. He cursed their children, their children's children and their children to the fourth generation, "if they live that long." He mentioned others



FOR THE PAST TWENTY YEARS, HE HAS BEEN THE LEADER OF MILLIONS.

who were cursed telling how they had fallen victims to paralytic strokes, tuberculosis, bleeding sores and "all kinds of accidents and disasters."

As the paper was being read FATHER DIVINE sat quietly sipping a glass of blessed tea. Occasionally he would comment "Aren't you glad?", meaning to his followers that he had taken this action for the benefit of all. The response of the followers was an overwhelming "Yes we're glad."

BROWN ventured into the outer room and mingled with some of the followers. One angel approached us with a copy of The New Day. She told us that LIFE magazine had been treated with the utmost courtesy and kindness when they visited the Woodmont home. "It would have been as easy for them", she said, "to write a truthful account as to commit the attempted burlesque which they did." "Some of us " she added, " have devoted our lives to FATHER DIVINE and the principles for which he stands, to us it is no joke. If LIFE magazine had to handle the situation as they did it would have been best to

NO ONE WOULD SAY THAT FATHER'S FOLLOWERS ARE INSINCERE.

ignore us completely."

No one seeking the truth would say the followers of FATHER DIVINE are insincere. The followers BROWN spoke to in FATHER'S Philadelphia Heaven, were people who had found security, guidance, and happiness in life. Being a Divinite has given them a sense of belonging.

To quote one follower who claimed to be 113 years old and a former minister; "Heaven is within us, it is not in some far-off place. FATHER DIVINE teaches this. He is GOD, he is the type of GOD we need and want."

There are many phases of FATHER DIVINE'S movement which demand public attention. In FATHER'S Heaven there is no such thing as racial distinction. The followers sit together, they work together.

Words such as Negro, Jew, Gentile, White, which denote racial or religious distinctions are outlawed. Those who use these words oppose FATHER DIVINE.

Finance is another noteworthy feature in FATHER'S heaven. Collections are not taken. Persons who eat in the dining rooms sleep in the immaculate hotels, are required

FATHER AND HIS BRIDE CAME TO THE TABLE A BLESSIN' AN' A CURSIN'.

to pay nominal fees. The price of a hotel room is generally one dollar. The price of an evening meal, consisting of fifteen courses—as much as you can give.

Still another feature about FATHER is the manner in which he allies himself with democracy. From the time he originally came into national prominence, he has been an arch enemy of communism and all anti-democratic kinds of government.

With pride FATHER'S followers recall the messages written to Hitler and Mussolini asking them to ward off an inhumane war. Mussolini, according to The New Day, made a statement through his mouthpiece Virginio Gaydo that the United States could never lead the world because of FATHER DIVINE and his 50 million followers. "They opposed me " FATHER states, "a symbol of democracy, and they fell."

One follower mentioned to BROWN the curse of the New Jersey Turnpike. FATHER cursed the turnpike when he was given a ticket for reportedly speeding. Since this damming action, the mysterious shootings of truck drivers haveoccurred. Many citizens who are not followers have heeded FATHER'S jinx it is said, and they no longer use the turnpike.

According to FATHER'S followers, there was a definite reason for the fatal crash of the Dutch KLM constellation in 1949. On this occasion thirteen top United States newspaper and magazine men were killed following a series of malicious articles written against HIM. "When they hate me", according to FATHER, "they hate Righteousness and Virtue" . . . . .

It was indeed a vengeful GOD who blasted Sara Harris. An angry GOD who thought himself misused. The flock awaits further happenings since the Judgement Day speech, when father came "To curse and to bless."

LIFE MAGAZINE COVERED PROPHET JONES'S VISIT TO FATHER'S HEAVEN.

THE JAZZ BEA

CHICAGO'S PIANO PRINCE

by JIM WASHINGTON

The Fabulous Pershing Lounge has brought to the windy city a gale of masterful music produced by the Piano Prince—Ahmad Jamal. Sipping a Pershing Special, it's more than relaxing to hear the cool, captivating melodies of Ahmad who offers the patrons music in the modern manner.

Just as most entertainers have one recording that puts them in the limelight, when asked about his, Jamal replies, " 'Will You Still Be Mine' seems to have caught on, they like it a lot." This is supported by the applause he receives when he plays the number.

Once one tune hits home, we usually like to go back and find out what's been produced before. In Jamal's case we turn up some insane sounds; things like "Billy Boy", and "Surrey with the Fringe on Top."

These tunes were recorded by Jamal's group under the title, "The Three Strings." Recently Jamal signed a contract with Parrot Recording Co. and some good sounds should be released soon.

We must give credit to the able work done by Guitarist Ray Crawford and Bass Richard Davis. Crawford can make his instrument sound like a softly played bongo and Davis shows a great deal of talent playing both the maracas and bass at the same time. The twenty three year old Pittsburgh native Jamal, easily ranks with the best.

ARE OUR STARS PHONIES?

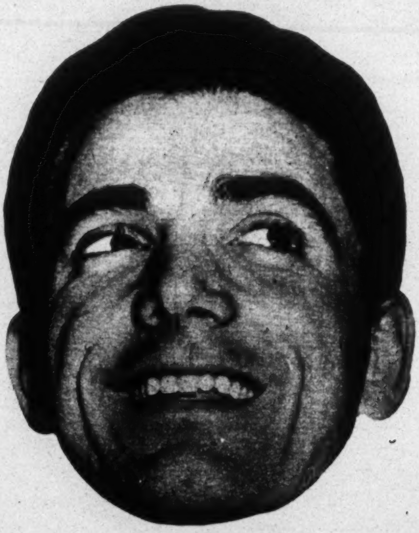
The saying goes; once a Negro becomes a star, starts making big money, he starts forgetting he's a Negro.

Just how true is this saying? Do our top personalities idle in their country estates, buy fabulous foreign cars and take white mates? Or do they make sound contributions to the race?

Off-stage most personalities are treated like ordinary people. They're supposed to think first of their families, homes and welfare. Being a top Negro personality is somewhat different. People such as Jackie Robinson, Sugar Ray and Pearl Bailey are not only stars,—they're regarded as race symbols and most of them realize this.

When we patronize our stars, we want to be favorably represented. They're in the public's eye and we expect

LEFT: JOSEPHINE BAKER INCIDENT REMAINS PROMINENT WITH MOST.
BELOW: JOSE FERRER KISSES PEARL AFTER HER WEDDING CEREMONY.
RITE: AFTER ONE YEAR, PEARL AND LOUIS REMAIN; A COUPLE IN LOVE.



REVEREND COLE WATCHES SON RECEIVE MUSIC AWARD IN CHICAGO.

them to realize that many Americans know only the Negroes they read about or see on television and in the movies.

You may dispute Sugar Ray's boxing merits but no one can dispute his loyalty and devotion to his friends. His earnings, which are approaching the one million mark have not blinded him to conditions on the home front.

Ray not only talks about aiding his brethren, he does it. For years he's been influential in naming Negroes to high posts in New York City's municipal government and also in private industry.

To date he's invested nearly a half million dollars in sound businesses which hire qualified Negroes and they're paying off. Ray is one Harlemite who hasn't forgotten.

When Jackie Robinson first opened his Harlem clothing store he publicly announced that he was trying to bring to Harlem a type of styling needed. He told friends he didn't think the stores on the mainstem (west 125th Street) were giving the people what they wanted.

Robby admitted openly that he didn't own the entire store because of the large amount of capital needed to start such a venture. He did however proceed to hire qualified Negroes to work in the shop as managers and salesmen.

Jackie Robinson's dignity does more to aid the cause of Negroes than anyone can imagine. He's lived up to the high expectations of millions of Negroes. When he dons his cap and commands a Dodger field post, it's with pride he's referred to as "Our boy Jackie."

Joe Louis made two TV appearances last year which will remain with viewers for quite some time. The first was with Leonard Reed in his comedy routine on the Ed Sullivan show. BROWN received innumerable letters expressing disgust and bewilderment at seeing a great champ in the role of a comic.

His second appearance was as a helping hand on

JACKIE ROBINSON AND SUGAR RAY HAVE THRIVING BUSINESSES.

SUNSET
APPLIANCE

THE BOMBER AND HIS CHILDREN WON $500 FOR A NEEDY FAMILY.

"Strike it Rich" when Joe and his two children took the grand prize of **$500** for a needy southern family. The Bomber answered the questions with deliberation and accuracy. He played his rightful role of champ, and the viewers loved it.

The Stork Club incident involving Jo Baker remains prominent with most Negroes. Many still say, if the fabulous entertainer wasn't wanted in the lily-white club, she shouldn't have gone. Others maintain that if she was barred because of her race, she was right in fighting the injustice.

Since her departure and the barrage of commentary from abroad labeling Miss Baker anti-American, the issues have become clouded.

The question that remains with many is was Miss Baker primarily concerned about being barred because of her race, her self or both?

When Pearl Bailey married Louis Bellson, it was one of the most publicized affairs on record. Pearl insisted

LENA HORNE HAS REFUSED TO WORK IN CLUBS WHICH DISCRIMINATE.

her's was not "just another interracial marriage", it was an average marriage of a young couple in love.

A segment of the press tried to turn the marriage into a circus. Photos of the "be-bop Wedding march", threw an unfavorable light on the ceremony.

The Bellsons have now been married a year. In this time friends have concluded that Pearl's description was and is accurate. They are a young twosome in love. Pearl's public has not been disappointed.

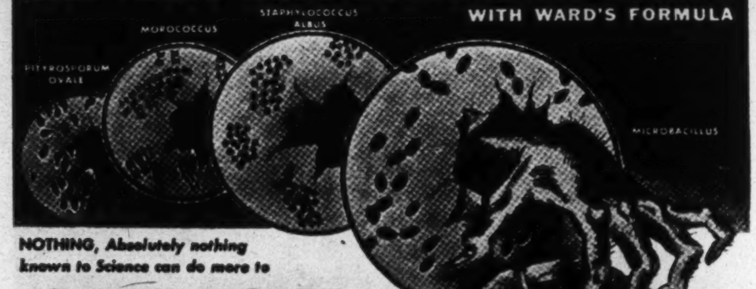
Lena Horne, Joyce Bryant and a number of other entertainers have refused bookings in some spots which continue to seat Negro patrons in out of the way areas.

Singer Nat Cole has brought law suits against hotels which refused him admittance because of his race. He could have gone to other hotels but he chose to fight.

Looking at the individual stars it's quite evident that they are very much aware of their positions. They realize that no matter how much money they make, they are Negroes facing the problems of fourteen million others.

KILL THESE HAIR-DESTROYING GERMS

WITH WARD'S FORMULA



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FALLING HAIR
DANDRUFF
HEAD ODORS
Proof!
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Millions of trouble-breeding bacteria, living on your sick scalp (see above) are killed on contact. Ward's Formula kills not one, but *all four* types of these destructive scalp germs now recognized by many medical authorities as a significant cause of baldness. Kill these germs—don't *risk* letting them kill your hair growth.

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2. **Removes ugly infectious dandruff—*fast***
3. **Brings hair-nourishing blood to scalp—*quickly***
4. **Stops annoying scalp itch and burn—*instantly***
5. **Starts wonderful self-massaging action—*within 3 seconds***

Once you're bald, that's *it, friends!* There's nothing you can do. Your hair is gone forever. So are your chances of getting it back. But Ward's Formula, used as directed, keeps your sick scalp free of itchy dandruff, seborrhea, and stops the hair loss they cause. Almost at once your hair looks thicker, more attractive and alive.

We don't ask you to believe us. Thousands of men and women—first skeptical just as you are—have *proved* what we say. Read *their* grateful letters. Study the guarantee—it's *better* than a free trial! Then try Ward's Formula at *our* risk. Use it for only 10 short days. You *must* enjoy *all* the benefits we claim—or we return not only the price you pay—but DOUBLE YOUR MONEY BACK. You be the judge! © Ward Laboratories, Inc., 1430 Broadway, New York 18, N.Y.

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I must admit I didn't have much faith in it, but I hadn't been using Ward's one week before I could see it was helping me. I could feel my hair getting thicker.
E. K., Cleveland, Ohio

Out of all the Hair Experts I went to, I've gotten the most help from one bottle of Ward's Formula.
C. La M., Philadelphia, Pa.

After using Ward's for only 12 days, my hair has stopped *falling* out.
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J. M. K., Columbus, Ohio

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DOUBLE YOUR MONEY BACK GUARANTEE

SOUNDS

Phil Moore who manages FAYE ADAMS, says that her recording of "Shake A Hand" is just a sampling of the sensations the New Jersey lass has in store...MR. B has combined with the Herman McCoy singers to come up with another goodie. This time it's "Fortune Telling Cards."...JOAN SHAW the little girl from Virginia has waited a long while for a tune that would carry her over, she has it in her latest "You Make Me Cry Myself To Sleep Every Night." PATTI PAGE does a remarkable job on the IVY ANDERSON classic "I've Got it Bad." It takes a lot of singing to do better than great — PATTI does it...It'll be interesting to see just how far THOMAS BROWN of Athens, Ga. goes with his "crying" singing act. For years we've been saying how successful white performers have been immitating Negroes. Mr. Brown is doing a reverse... SECVARA LIVESY-what pipes!

ADAMS

SHAW

MR. B

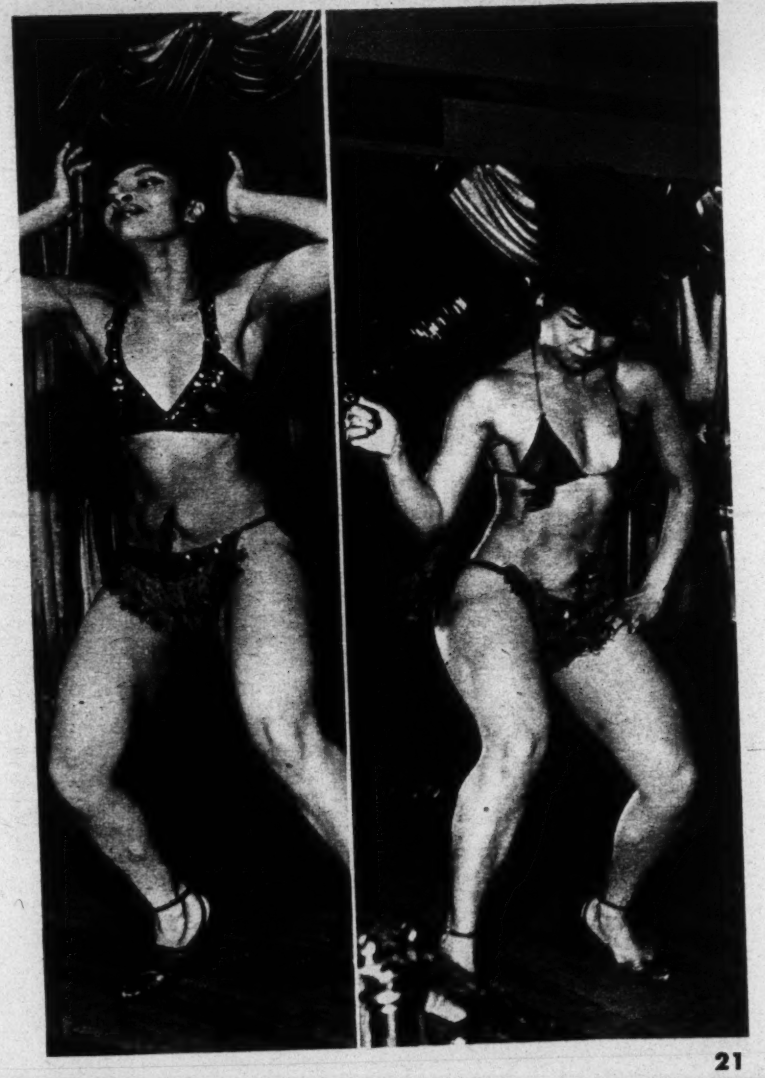
PAGE

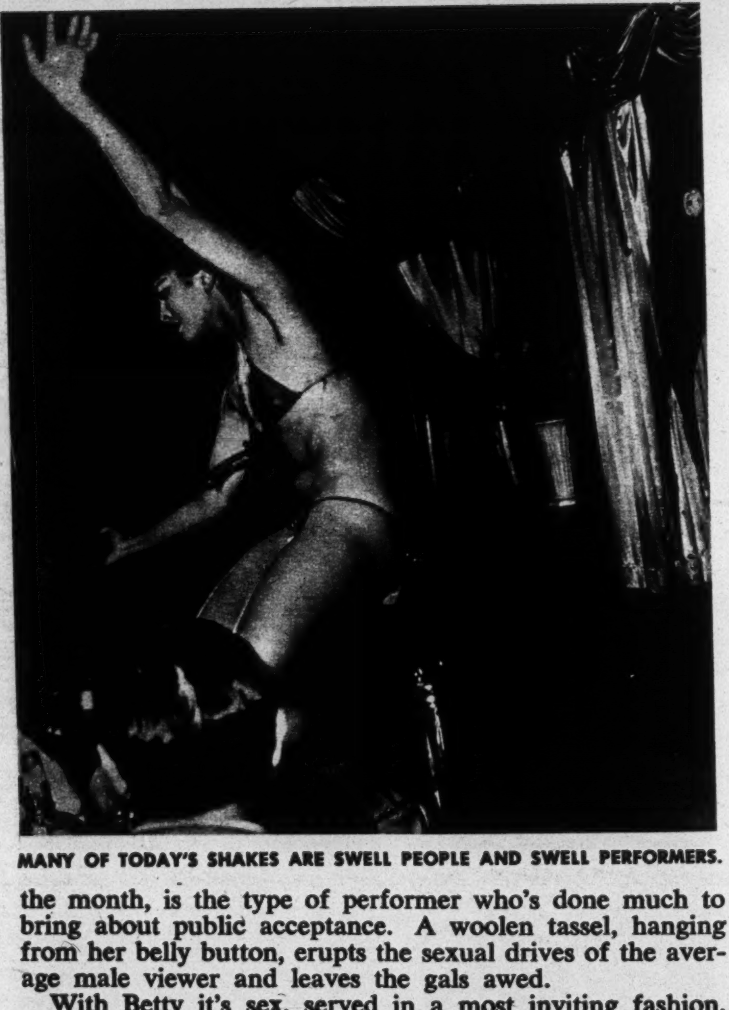
THE BEST OF THE SHAKES

Shake dancers have been the "bad girls" of show business for years. Club owners who feature legitimate entertainers formerly boasted of their vocalists, bands, and comics. Briefly they'd add, "there's also a shake on the bill."

Today, the public has begun to think differently of the shakes. The reason for this change of heart is the type of girls performing as shakes. For the most part, they are not the type of women we generally associate with "back door stuff." They're skilled as dancers—and impressive as people.

Manhattan's Betty Brisbane, our shake of

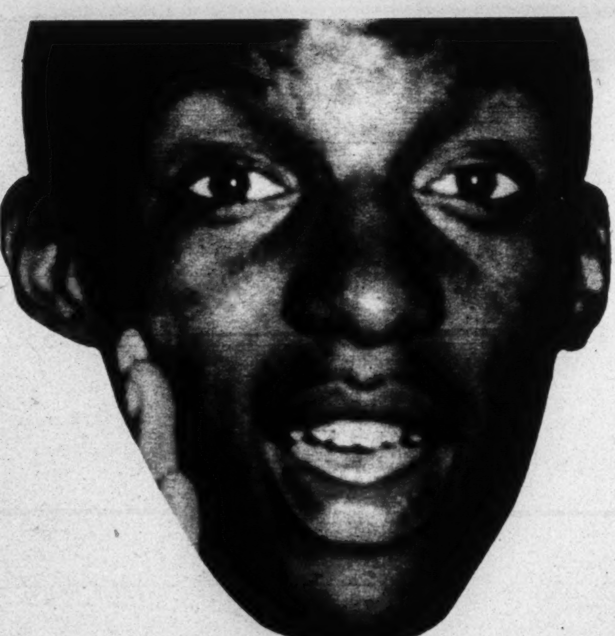




MANY OF TODAY'S SHAKES ARE SWELL PEOPLE AND SWELL PERFORMERS.

the month, is the type of performer who's done much to bring about public acceptance. A woolen tassel, hanging from her belly button, erupts the sexual drives of the average male viewer and leaves the gals awed.

With Betty it's sex, served in a most inviting fashion. The performance is so sensational, it demands acceptance.



THE GLOBETROTTING GENT
WALT DUKES

It's nice being a lawyer. It's probably even nicer making $20,000 a year for playing basketball. That's what Walt Dukes decided when he joined the tricky Trotters.

Not long ago, Walt was pressing pants in his mothers tailor shop. He worked, played ball and studied with the intent of becoming a lawyer and making a decent living.

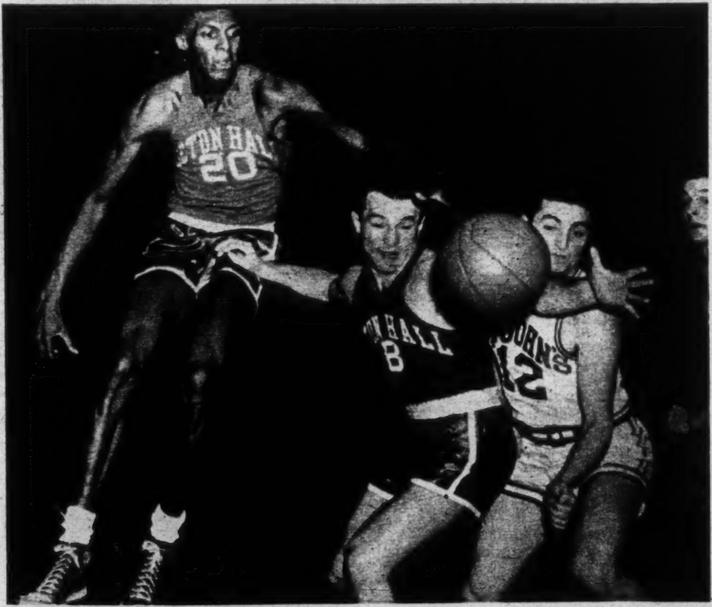
When Bob Davies, then All American at Seton Hall became interested in the 6-6 youth, Mrs. Dukes saw a great opportunity for her son to attend college and achieve his goal.

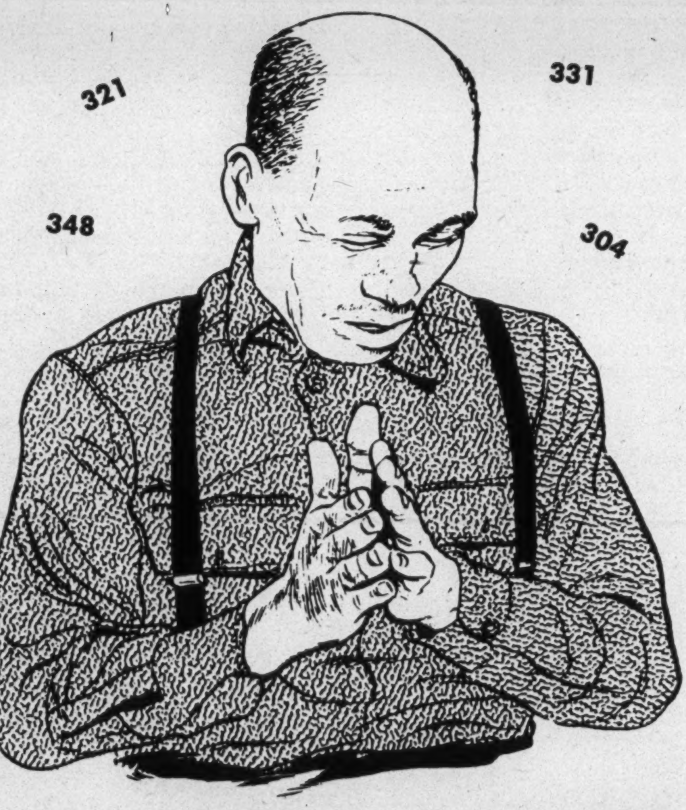
Walt went off to school with this in mind. In addition to becoming the nation's number one basketball figure, he became quite a student.

Asked whether he planned to play pro ball or go on to law school Walt would comment, "I came to college to get an education, I'd like to continue getting one."

Evidently Walt remembered those tailor shop days and the fundamental purpose of getting an education — to provide himself with a better living. Intimates of Walt will quickly mention his admiration of the trotters and his love of basketball. This and $20,000 gave Abe Saperstein a winning argument and a great ballplayer.

ALL AMERICAN DUKES IN ACTION DURING NITE GAME AT THE GARDEN.





"NOW I LAY ME DOWN TO SLUMBER—MY PRAYER, TO HIT THE NUMBER."

WAYS TO BEAT THE NUMBERS

Wise men tell us it's just about impossible to beat the numbers. They say the probability of getting a hit is less than finding a Lucky Buck.

But wise guys don't play the numbers. They don't know the methods used by thousands of "Hitters,"—methods which do produce hits.

If you're a wise guy, you won't be sucker enough to put money on a losing thing so don't read any further. This inside dope is for the people who don't know what's happening and should use this knowledge to wise up.

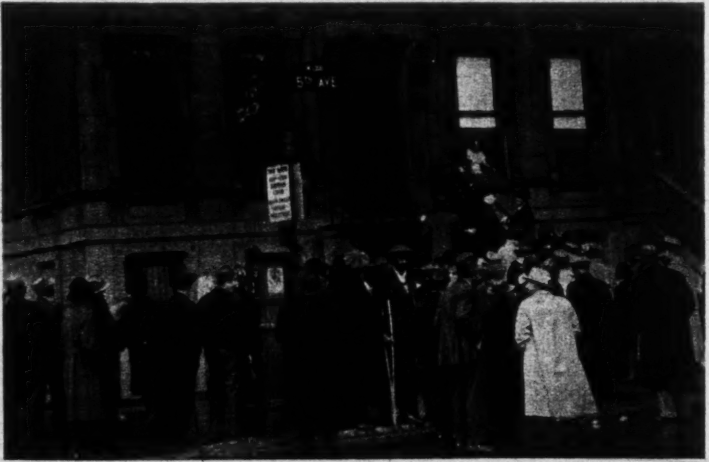
They say the surest way to hit the number is to dream one and play it until it comes. To the wise guys it might seem fantastic, but "Hitters" know it's a sure thing.

All over the nation there are "firms" which publish dream books. These books (which sell for 50¢ and upward) give the winning numbers for whatever you might dream. If it's a girl, an animal or a dead relative, in the dream book, you'll find the number to play.

The characters who publish these books are generally two steps ahead of the cops. They pop up in fancy offices under misleading names and generally sell their books, if not on some newsstands, at the office door.

If these guys knew what the number was going to be—would they be in such a shaky racket?

A SURE WAY TO MAKE A HIT, IS TO PLAY A FRIEND'S HOUSE NUMBER.



The fact remains that people actually believe in these books. Word gets around that somebody got a winning number from one, and the book sell's like mad. In every "Hitter's" house there is at least one good dream book.

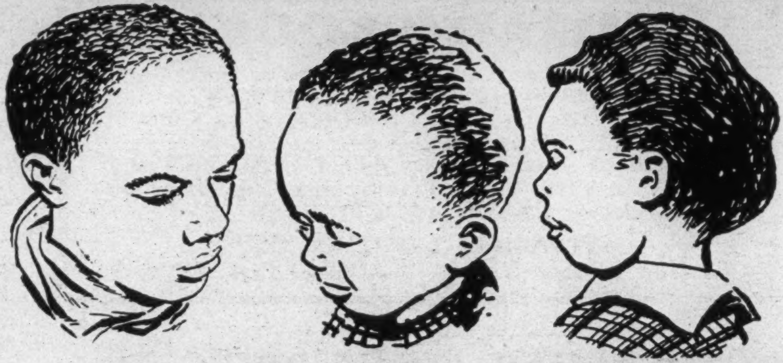
"Out of the mouths of babes"—also come winning numbers. You'll hear many wierd tales of the extremes some parents will go to, to get their children to give them a winning number. Legend has it that children have an "in" with the powers to be, and so it stands to reason that they will have the dope on what number is coming out.

(Children don't only give out the winning numbers. When a collector feels the law moving in, he may give the chore of picking up the numbers and money to his children.)

As soon as a guy makes a change in his address, it's his duty to let his friends know it immediately. If there's one sure way to hit the numbers, it's to play a new house number. Of course you don't just put the number in one time—straight, and expect any results. You've got to play the number over a period of time, and in as many forms as possible (combination).

A lot of wise guys would think that if the "Hitter" doesn't hit the number, he'd lay off—forget about it. But it isn't that way. The "Hitter" doesn't have to hit the number to be happy. If he comes near, say misses it by one figure, he'll continue to play figuring "it wasn't my time."

There are other ways of hitting the number. Among them: getting the figures from the newspaper headlines, the number of people in the cartoons. Some characters work it systematically. They keep charts showing which figures played on what dates and which should come up next. These people figure the bankers (those who back the rackets) won't let the same number come too often, for fear they'd have too many "hits."



"OUT OF THE MOUTHS OF BABES"—ALSO COME WINNING NUMBERS. IF KIDS HAVE AN "IN" WITH HEAVEN, THEY HAVE "IN" WITH NUMBERS.

Arguments for and against legalizing the numbers are of little concern to the "Hitters." Some think it might be better for the collectors and bankers if it were legal. If so they'd be regular working people, no fear of arrest and forced to meet their obligations.

On the other hand some feel that today, there's little if any chance of the collectors finding any serious "police" trouble. It's common knowledge that they pay off the right people and because of this go pretty much unmolested.

As for getting paid after a hit, for the most part the bankers and runners are in business for as long as possible. They realize that by welching on bets, they get bad reputations. Talk gets around and this affects business.

You've often heard it said that if the "Hitter" would invest money in things more important, he'd be lots better off. To the "Hitter", there are few things more important than hitting the numbers.

You can play the number at noon and if it's a hit you'll have your money within a few hours. To the "Hitter," hitting the number is an immediate goal. Something he can see, believe in—and he does.

If you're a "Hitter," (and who isn't), do yourself a favor, and wake up.

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ON STAGE

... Convicted Mau Mau leader Kenyatta was once a movie extra. His last film was "Sanders of the River," starring Robeson...Louis Armstrong vividly recalls selling, "I Wish I Could Shimmy Like My Sister Kate." It's now a jazz classic that has earned a fortune. Louis sold it years ago for less than $50 . . . Vera Frances wants to be a good singer. She's investing her modeling money in voice lessons...It's encouraging to talk with Bobby Lucas. He lives up to his billing of being a "new and different singing personality." The best of luck to him when he appears in London . . . Sugar Ray's Show Biz income now averages $6,000 per week. His little sister Evelyn is doing two shows for a Manhattan radio station, and doing them well...When Louis Jordan and his Tympany Five came into New York's Cafe Society, it was the first time in seven years that he made a nightclub appearance there. It's great to hear he's pressing new and even better sides ...

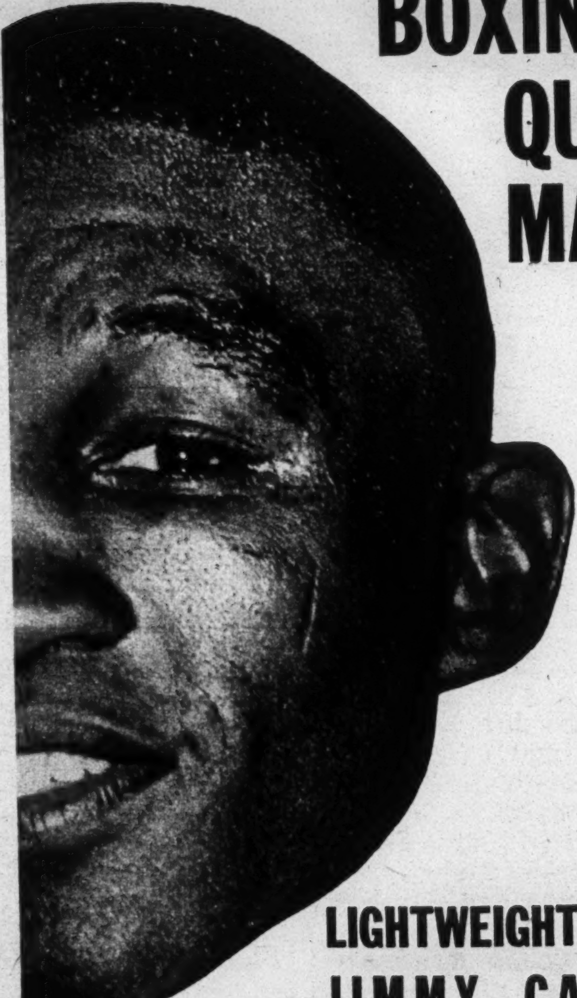
ARMSTRONG

SUGAR RAY

EVELYN

VERA FRANCIS

BOXING'S QUIET MAN



LIGHTWEIGHT CHAMP JIMMY CARTER

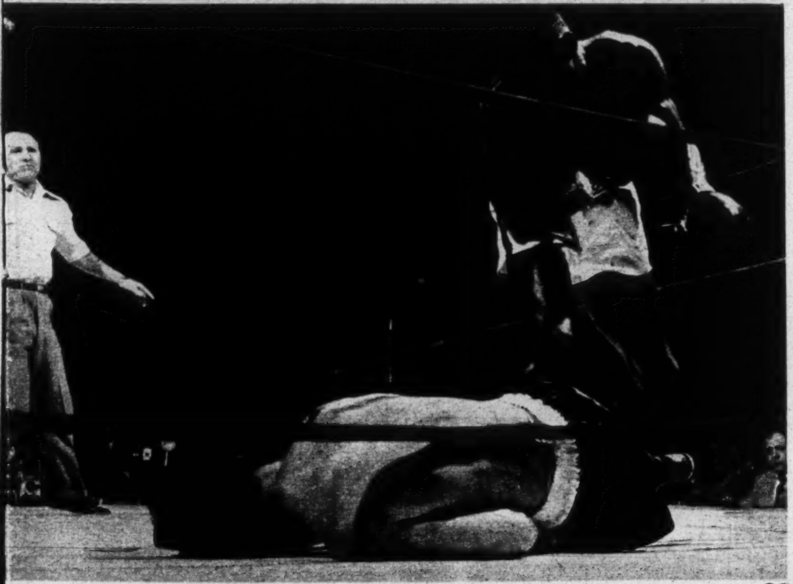
Pushing a hand truck through the heavy traffic of Manhattan's garment district isn't the ideal way of making a buck. Especially if the number of bucks you've made during the week totals between 30 and 40. It was the realization of this that brought to the ring one of boxing's most underrated fighters, Lightweight Champ Jimmy Carter.

Like many other boxing greats, Jimmy was born in the South. His parents moved to Harlem from Aiken, South Carolina when he was nine.

At the Catholic Boys Club in Harlem Jimmy began to develop his boxing skills. He entered the Golden Gloves at 16 and lost his only start. This was the end of his career in amateur competition.

Jimmy entered the service during World War II. At Camp Claiborne in Louisiana he won the welterweight

THE UNDERRATED CARTER FLOORED COLLINS TEN TIMES IN BOSTON



championship. Later while in France, he won seven impressive bouts. With these fistic successes under his belt, Jimmy began to think seriously about boxing.

When he was discharged Jimmy tried his hand at a variety of jobs. None of them promised anything but hard work, long hours and small pay. Jimmy decided, the only out was in the ring.

Through a friend, he linked up with Willie Ketchum, a veteran fight manager. This has proven a winning combo. The only criticism Willie makes about Jim is that he's too much of a gent. Like the time Jimmy lost a decision to Salas, and again when he was defeated in a non-title bout with Art Aragon, Ketchum wanted to protest both decisions. Jimmy took the other view, "Maybe I was beaten; we'll catch them the next time around." And that's just what Jimmy did.

It took Jimmy five years to get a crack at the title. When he did enter the ring with Ike Williams, he beat the champ soundly, flooring him four times. Still, despite his win of the crown, the "experts", didn't accept him as the champ. The papers made excuses for Ike; "he defeated himself trying to make the weight." Others wondered how Jimmy got a shot at the title with his mediocre record.

The fight was attended by he smallest crowd ever to see a Madison Square Garden title match—less than 4,000. Jimmy's purse a "fat" $3,500, including TV rights.

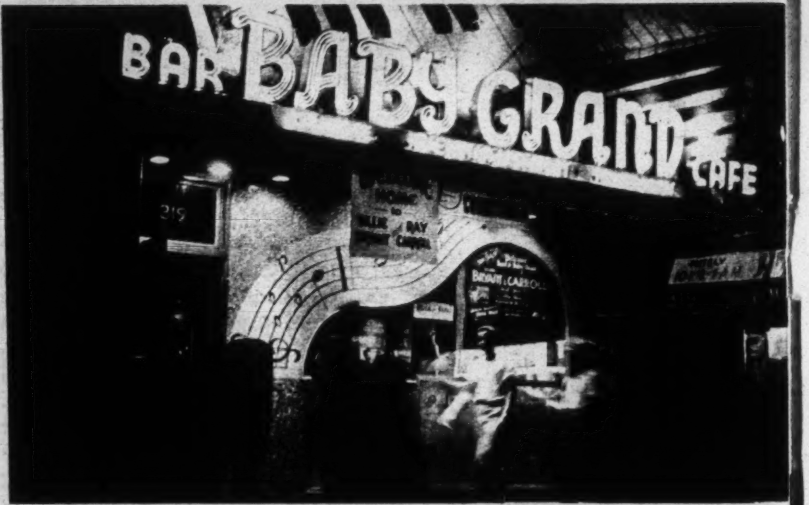
Jimmy got his first taste of gate money last year when he fought, or rather massacred, Tommy Collins. Collins was the home town favorite, but on this occasion he proved to be the fall guy. Collins fell ten times before the fight was stopped. The "experts" smiled; Collins was no match.

George Araujo was actually favored to take Jimmy's title in June of '53. The experts rated George 8-5 over the champ. Carter promptly banged out a substantial victory over Araujo flooring him four times. George had never been knocked down before. At this point the boxing bigs began to reflect: could it be that Carter can hit?

Jimmy, his wife Evelyn and their two children have a spacious five room home in Queens, New York. The champ has the run of the garden where he passes his spare time puttering with the plants and photographing his two children.

In the basement of his home the champ has a large and assorted collection of popular records. He proudly plays them for friends and believes one day he may open a record shop. Carter takes his boxing as seriously as any businessman. He regards the time spent in training as a sound investment.

LEFT: GEORGE ARAUJO WAS AN 8-5 FAVORITE TO TAKE THE CROWN
BELOW: JIMMY JR. AND SISTER PEARL CONSOLE DADDY AFTER A FIGHT.



RITE: A BUMPING GRINDING VIBRATING TORSO CHARMS THE AUDIENCE.
ABOVE: IT'S THE POLICY OF THE GRAND TO ALWAYS PLEASE PATRONS.

BACKSTAGE:

HARLEM'S BABY GRAND

The bumping, grinding, vibrating torso of Rosa La Rose, combined with the soothing songs of Edna McGriff, is the type of entertainment that has made the Grand a top spot in uptown Manhattan.

The club is owned and operated by the Krulic brothers who have a sister spot, equally as impressive, in Brooklyn. As explained by one of the brothers, the policy of the Grand is to give the patrons what they want.

With this in mind they continue to present acts such as blues balladaire Herb Lance and comedian Nipsy Russell,

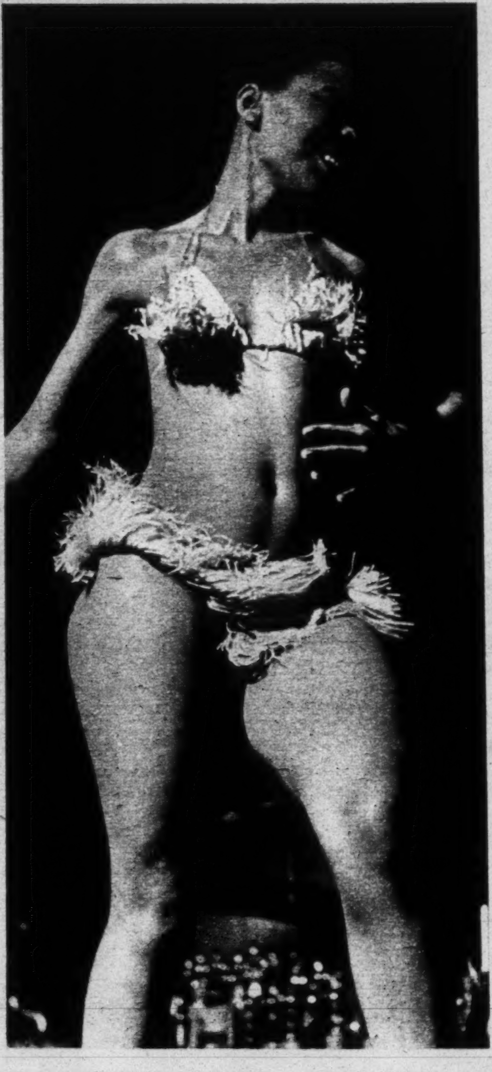
"the man with a new and refreshing type of humor."

It's the friendly manner of the entertainers that gives the Grand its warm atmosphere. That plus the cozy arrangement of the club itself.

Chat with Rosa La Rose, after the show, and you're in for a shock. You'd think the sexy artist billed as "Miss Vibration" would be hard, calloused. Inasmuch as she appears nitely at the club, listens to male calls ringing from low moans to heated yells — it figures . . .

Rosa is anything but hard or calloused. She speaks in a soft sweet southern voice —coming from Georgia it's natural. Rosa likes to dance and and seems to regret that she's not able to do more of a variety of dances.

We asked Miss Vibration how she felt appearing before an audience in little more than nothing.



"Years ago, people frowned at my type of dancing. Now they've changed a bit. Shake dancing is a method of 'expression'. When I shake, I use all my body muscles and it pleases me." (I told Rosa it pleased us also.)

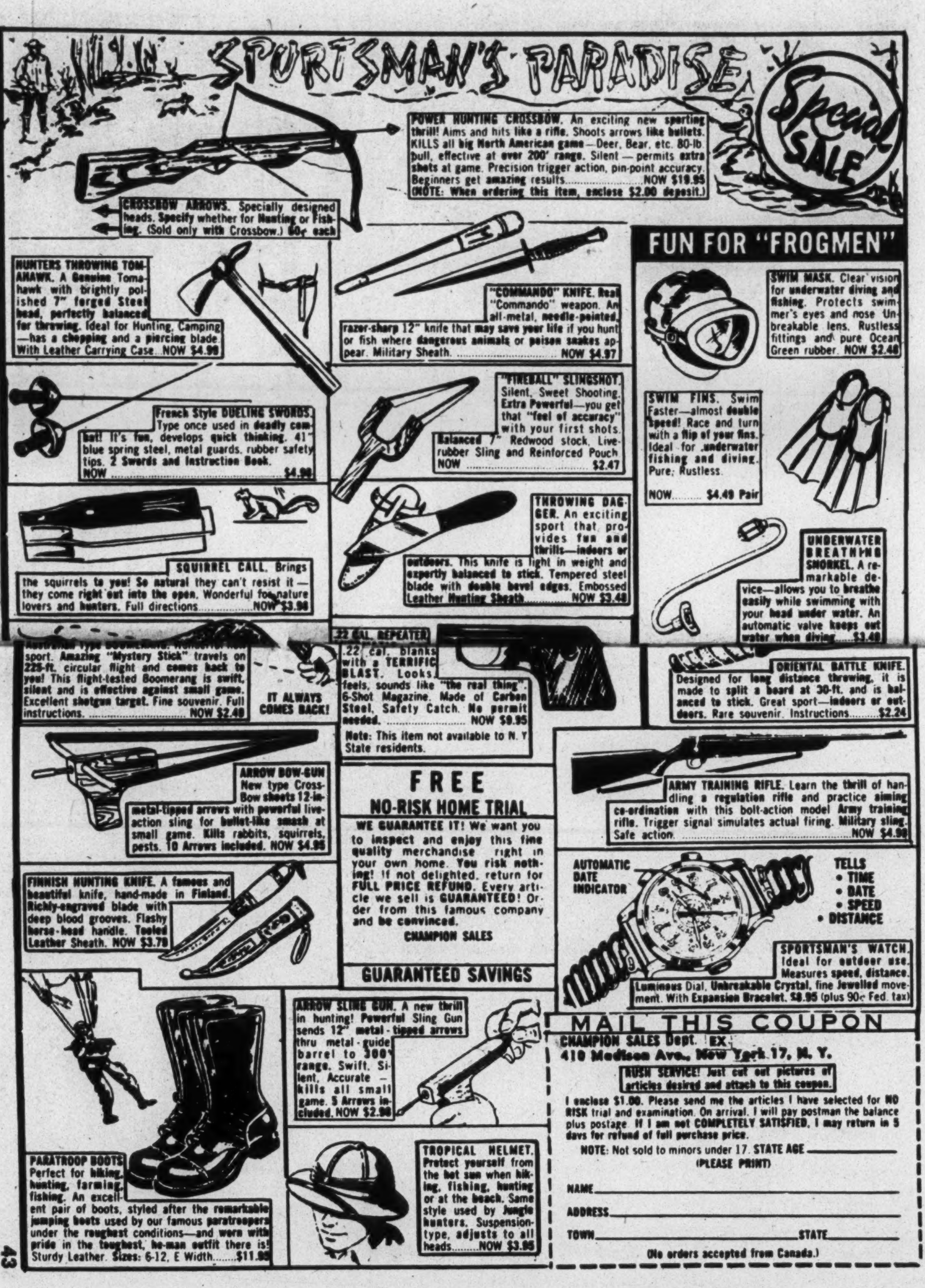
Rosa's costume consists of a thin piece of fabric which fits about her waist. It's flesh colored and from close up you might believe Rosa performed without clothes.

Edna McGriff is a young lady with a fine singing voice. We asked about

ABOVE LEFT: HERB LANCE MOVES THE AUDIENCE WITH A BLUES NUMBER. RITE: EDNA MCGRIFF THE HEAVENLY FATHER GIRL SINGS SWEETLY LEFT: ROSA LA ROSE, MISS VIBRATION SPEAKS WITH SOUTHERN DRAWL.

her future plans and she told us that she was considering a trip abroad with the USO. She seemed enthusiastic about the trip saying that she's been looking forward to it since recording her hit tune, "Heavenly Father." The type of singing she does at the Grand is a mixture of blues and ballads. It's crazy the way she goes from "No Other Love", to "Lawdy Lawdy", or some other blues favorite.

Combine Rosa, Edna, a great male vocalist and comic and you have an evening of GRAND entertainment.



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IS PAUL ROBESON HURTING THE NEGRO?

Paul Robeson is the most controversial colored figure in America today. Our State Department continues to withhold his passport on the grounds that he has engaged in activities which support the communist movement. In Red dominated countries he's regarded as a great hero, leading the fight for world peace.

Supposedly "liberal" reporters tell us that if Robeson is a commie, he may be largely an American-made product for which we are responsible.

To support this they cite the life story of the once great baritone. His brilliant record at Rutgers where he was Phi Beta Kappa, Valedictorian, Football All American and everything else of scholastic importance.

BACK WHEN, ROBESON POSES WITH WALLACE, EINSTEIN AND KINGDON.

It's frustrating to any man, black or white, considered superior, to meet a world which offers him at best second rate employment, housing and equality because of his race. The fact remains that Robeson is but one of fifteen million Americans facing these same problems. Yet how many are "performing services beneficial to the communists?"—Few if any . . .

Several race leaders who've known the artist for some time make interesting comments about him. Max Yergan says of Robeson, "He is a victim of commie domination and intrigue." Union leader A. Phillip Randolph, president of the Brotherhood of Sleeping Car Porters, comments, "It might be truthfully said that he is a Johnny-come-lately to the cause of the Negro. It is a matter of common knowledge that he has been chiefly associated with left-wing movements, with little if any contact with our masses."

Robeson first tasted general disfavor with many leaders in April of 1949 when he stated at a foreign conference that he didn't think the Negro would fight the Russians. This of course aggravated most of the Negro leaders who in turn denounced the singer.

When he returned home, Robeson called a closed press conference for Negro newsmen and explained that he had not said Negros would not fight. He insisted that his words had been taken out of context by the Hearst papers.

At this same conference he advised the reporters to go to Russia and observe conditions. There are, according to Robeson, no racial barriers to fight,—equality for all people—in the Soviet.

Ask Robeson what Russia has done for Negroes and he cites the Soviet Union as the leader in the fight for a free world and equality of treatment. He points to several hundred Negroes in the Soviet, brought over as

RITE: MRS. ROBESON ACKNOWLEDGED RECEIPT OF PEACE PRIZE MONEY.
LEFT: ROBESON IS RUSSIA'S NATIONAL HERO. HAS PHOTOS IN WINDOWS.

ROBESON AND CONVICTED RED LEADER BEN DAVIS DISCUSS PEEKSKILL.

slaves who now govern a village in the Georgian Republic. "Regardless of their color," he states, "they receive full dignity."

Since the 1949 speech and the ensuing Peekskill riots, the baritone has been somewhat subdued. The Daily Worker reports that Robeson considers himself a captive in his native land. Recently he told intimates that he had been invited to sing in France, Israel, Denmark and London but couldn't make the engagements because of the state department.

Back in Harlem, Robeson has established his Othello Recording Co. He announced that the company was

ROBESON'S SON MADE THE HEADLINES WHEN HE MARRIED A CLASSMATE.

founded because the large recording outfits refuse to release any of his old songs, or press any of the new.

The latest Robeson explosion occured when he was awarded the Stalin Peace Prize. The award is given the person who has done the most for strengthening peace amongst nations.

Customarily the winner goes to Russia and receives the awards; a medal and $25,000. Robeson didn't make the trip. His wife later told the press that the Chase National Bank had notified her that the money had been deposited in her New York account.

ANDRE VISHINSKY SHAKES HANDS WITH ROBESON AT RUSSIAN EMBASSY.

It was the hope of many that Robeson would refuse the award. He must realize that his street corner oratory advising us to forget about Korea is anything but helpful.

In Korea the commies told our troops that they should join Robeson in his fight against "bigoted capitalists." Many of these GIs grew up knowing Robeson as a national hero. Now they regard him as a national casualty.

It's more than tragic to consider the good Robeson might have done had he chosen to fight his problem as thousands of others are doing. A few "overly progressive" people may criticize the NAACP and the Urban League. But these "progressive" individuals don't realize how difficult it is for these groups to do their work.

The fact remains that in the areas which count, housing and employment, the NAACP and the Urban League are first to do the most effective fighting.

Robeson is indeed a tragedy. He is a disappointment to his race, his country and most of all to himself. Many of us at first felt sorry for Robeson. This sorrow in the face of our GIs combating an enemy supported by Robeson, is turning to general resentment.

ROBESON HAS BEEN SOMEWHAT SUBDUED SINCE 1949 PEEKSKILL RIOT.

S SONS CO
PER

AT EASE

The average Korean vet is 12 years younger than the World War II vet...Illegal dependency allotment claims are costing the Government an estimated $18,000,000 ... When Ike named General Davis to the American Battle Monuments Commission, it was his first Negro appointment. The General will maintain cemeteries abroad...The Army has cracked down on a group known as The Organization which operated from within the PX. The group forced "tribute" from hundreds of business firms, and actually boosted the price of goods ... Under the Army's new Buddy System, the GIs get an opportunity to choose the guys they will be with during their tour of duty. Newsreel films show the boys picking buddies of the same color . . . Only 26,000 of the 2,200,000 Korean vets have retained their Government Life Insurance . . . Courses in Atomic energy are being given high school grads . . .

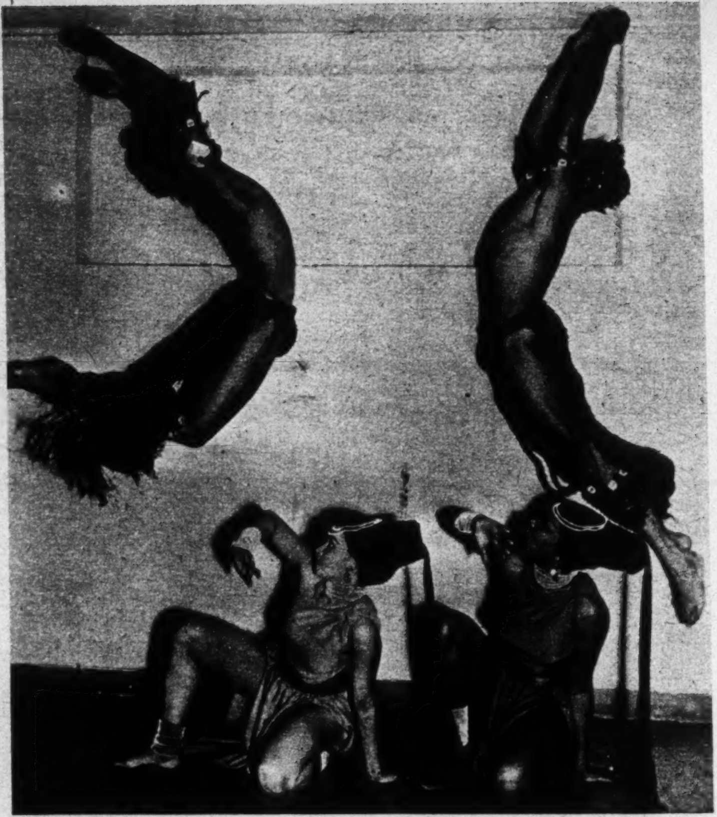
EUGENE ANDERSON AND BERNEY BYERS; THE OTHER HALF OF THE TEAM.

DE SILVA'S DANCE TEAM

Paris is in for a treat. A group of four talented young people known as the DeSilva dancers has developed an act which captivates audiences.

For years the unit has been studying primitive dances as they are performed in this country by the best—Dunham and Primus. To this they've added what they term "modern innovations" and this seems to make all the differ-

EUGENE ROBINSON AND MARIE LOUISE DE SILVA, TWO TEAM MEMBERS.

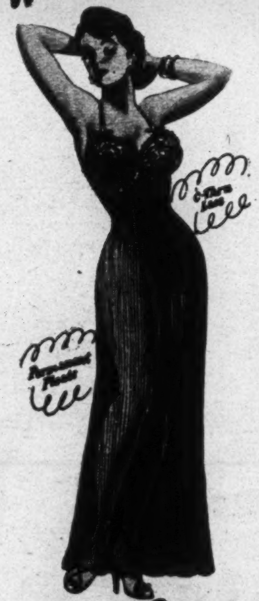


DE SILVA DANCE GROUP WILL CAPTIVATE PARIS WITH "INNOVATIONS."

ence in the world.

The four members of the team are, Marie Louise De Silva (the leader), Bernie Byers, Eugene Anderson and Eugene Robinson. Before going on to Paris the group will appear in London. They're young, vibrant and most of all, a new and different type of dance team.

WOW-ee!!



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Enticing, enchanting—more words cannot describe this Luxury Gown . . . Filmy sheer and light as a wisp. Nylon Tricot Permanent Pleats—Nylon Spaghetti Straps and Cobweb-Lacy Bodice. In Midnight Black, Bright White, Heavenly Blue or Maize that caresses and clings to every curve. What a Gift for your loved one. She will LOVE you for it. HEAVENLY DREAMS—WOW-EE! $12^{98}
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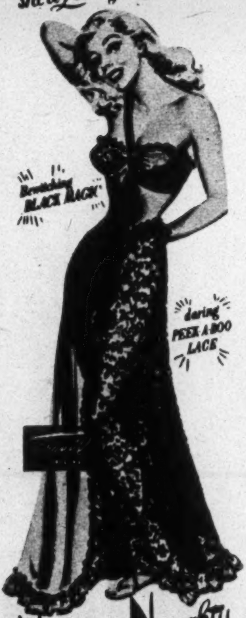

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french nightie

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☐ Send C.O.D. I'll pay delivery costs.
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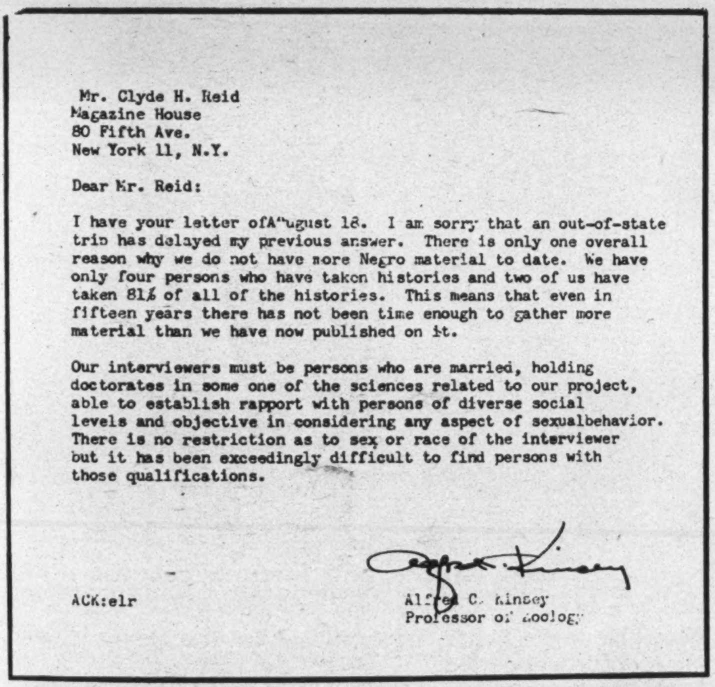
IS KINSEY PREJUDICED?

BROWN MAGAZINE REFUSES TO ACCEPT HIS ANSWER AS THE ACTUAL TRUTH



Mr. Clyde H. Reid
Magazine House
80 Fifth Ave.
New York 11, N.Y.

Dear Mr. Reid:

I have your letter ofAugust 18. I am sorry that an out-of-state trip has delayed my previous answer. There is only one overall reason why we do not have more Negro material to date. We have only four persons who have taken histories and two of us have taken 81% of all of the histories. This means that even in fifteen years there has not been time enough to gather more material than we have now published on it.

Our interviewers must be persons who are married, holding doctorates in some one of the sciences related to our project, able to establish rapport with persons of diverse social levels and objective in considering any aspect of sexualbehavior. There is no restriction as to sex or race of the interviewer but it has been exceedingly difficult to find persons with those qualifications.

ACK:elr

Alfred C. Kinsey
Professor of Zoology

DR. KINSEY ANSWERS BROWN

An article in our first issue entitled "DR. KINSEY ARE WE OVERSEXED?", noted the constructive work the scientist **might** have done for Negroes, had he been able to get sufficient information on the sex life of Negro women.

By making a factual report, he **might** have disspelled stereotypes which portray our girls as better bedmates, oversexed, and of low moral character.

BROWN brought to Kinsey's attention that had he used qualified Negro scientists, he would undoubtedly have

KINSEY'S LILY-WHITE RESEARCH STAFF NEEDED A QUALIFIED NEGRO. IF DR. KINSEY WANTED TO, HE COULD LOCATE QUALIFIED NEGROES.

been able to get better cooperation from the Negro women who were interviewed.

On the opposite page is the doctor's answer to BROWN. What is your opinion? Is it **practically impossible** to find qualified Negroes for such an assignment?

Kinsey tells us that although there is no restriction facing the persons hired as interviewers "it is exceedingly difficult to find persons qualified" to command the job.

BROWN magazines refuses to accept this answer as the actual truth. We're given this answer whenever we ask why Negroes aren't given—not the better—but the decent jobs. Without further information from Dr. Kinsey, we're forced to place him with the other bigots who hide behind such shallow excuses.

Copies of Kinsey's response have been forwarded to the nation's leading social scientists. Dr. Richard Trent of

ABOVE ARE THE FOUR SCIENTISTS WHO TOOK CASE HISTORIES. THEY ARE: DR. POMEROY, MRS. CHRISTENSON, DR. GEBHARD AND KINSEY.

New York City one of our leading young psychologists, expressed the reaction of most.

"It is inconceivable that a noted scientist like Kinsey would harbor prejudices against any racial unit. It might well be that he did have difficulty contacting qualified Negroes for the purpose of conducting these interviews however, there are Negroes in the United States capable of completing such an assignment. Many of these scientists are registered with the prominent social agencies.

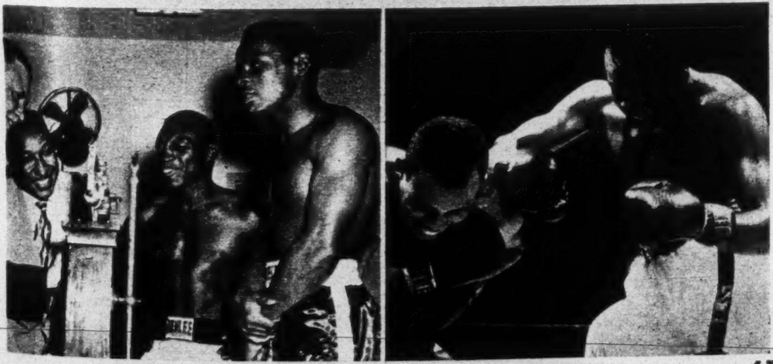
"In addition to this, I think it advisable for all persons, seeking Negro workers to perform specified tasks, to check with the Urban League whose branches are located all over the nation. I'm certain that this organization, which allocates a portion of its time to placing qualified Negroes would be of value to anyone having difficulty finding such persons."

TEN SECONDS

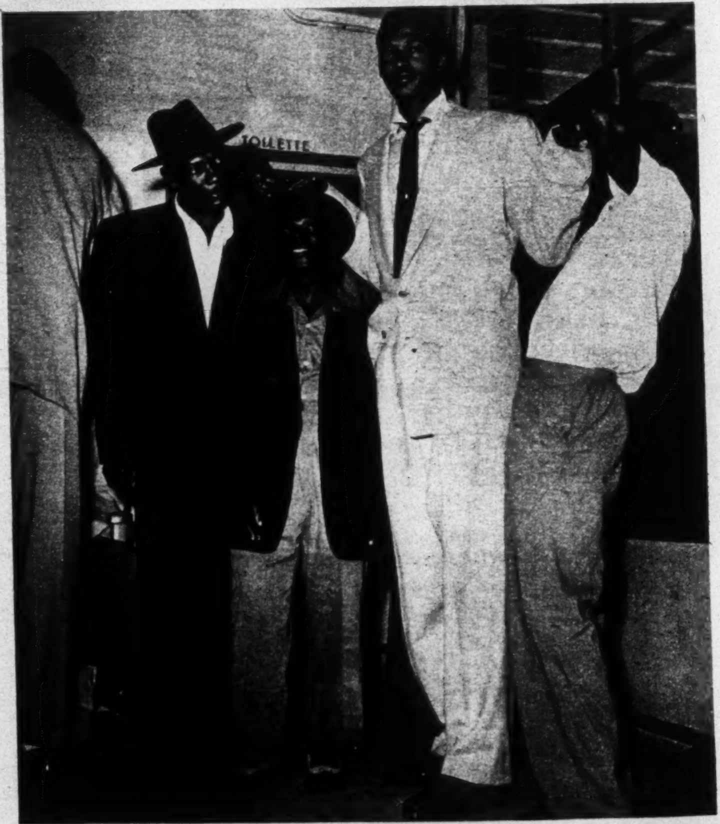
Unlike Randy Turpin, Kid Gavalan takes his training seriously and he'll be prepared to meet Bobo Olson. ... Rocky Marciano's stablemate, Willie Troy is a real comer. When he knocked out Terry Moore of Baltimore, we checked his name as a good middleweight prospect. In twenty two bouts, he's had sixteen knockouts. . . . Floyd Patterson didn't make an impressive showing against Wes Bascom, but we still say he'll be champ in 24-months. D'Amico, Floyd's manager put Floyd on a

limb by pitting him against a seasoned vet like Wes, who's fought the best. It was the former Olympic champ's eighth victory. ... Fans are beginning to wonder just what it will take for Jimmy Slade to win a fight. His latest loss (by decision) to Danny Bucceroni astounded ringsiders. . . . Coley Wallace (the movie star) looked awfully good in his fight against Gilliam. He has a strong punch and is very fast. . . . George Araujo is too good a fighter to let his defeat by Jimmy Carter stop him altogether. These days while in the ring he's fighting more than an opponent—he's battling himself for his loss to the champ. ... At one time Ezz Charles had a tough time finding opposition. At this point every bum in town wants to fight him. ... Sandy Saddler recently announced he's ready to meet Willie Pep following his Army discharge. ...

LEFT: GEORGE ARAUJO HAS NEVER RECOVERED FROM THE CARTER BOUT.
RITE: KID GAVALAN WILL BE MUCH BETTER PREPARED TO MEET BOBO.

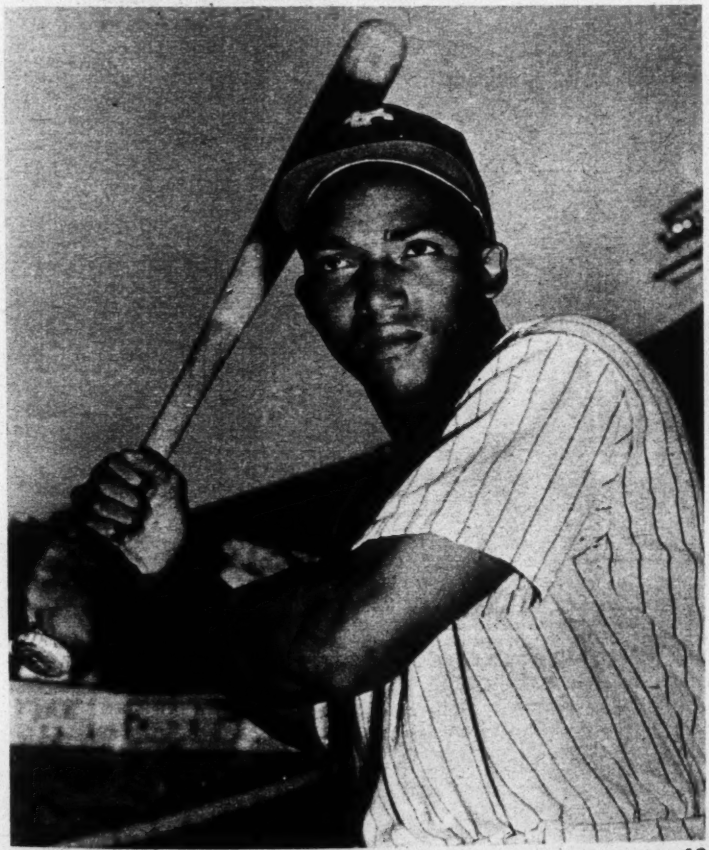


BETTER BITS



Guess who? That's right! Those traveling basketball men the Harlem Globetrotters, after a successful European tour, are home again ready to set up shop . . . With Walt Dukes they are invincible.

Power and ability are the reasons the Yankees have signed Vic Power (above) and Elston Howard, the two promising outfielders who played with their Kansas City farm team last season. No longer will the world champs enjoy being the only lily-white team in the big town. Both boys will have a tough time, but at least it's a chance and that's all they need.



Above: Lovely Vera Francis and talented Bobby Lucas drop in on the Four Step Brothers at work at Broadway's Club Basin Street. Rite: The versatile Maurice Rocco, who always played a rousing boogie, was a welcome sight to many New York TV fans. Rocco made a guest appearance on a network show. He still seemed to have those nimble fingers.

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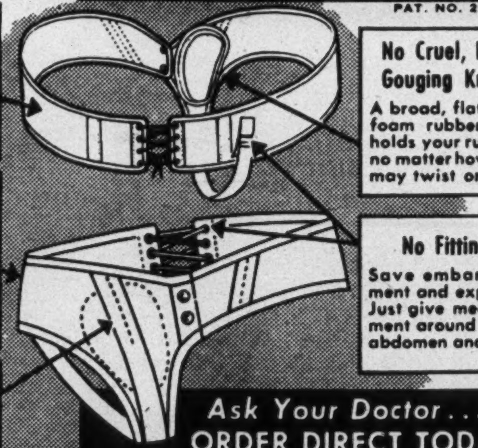

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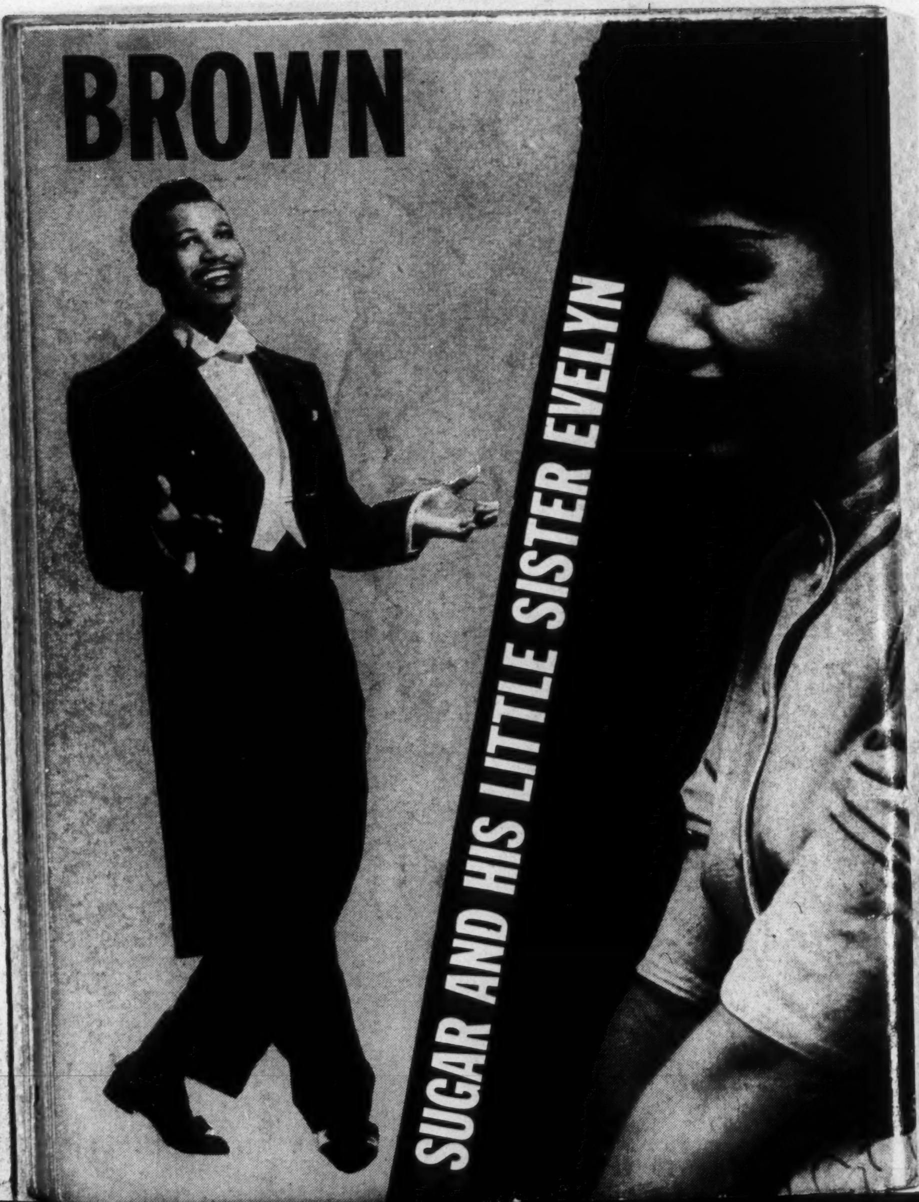


BROWN

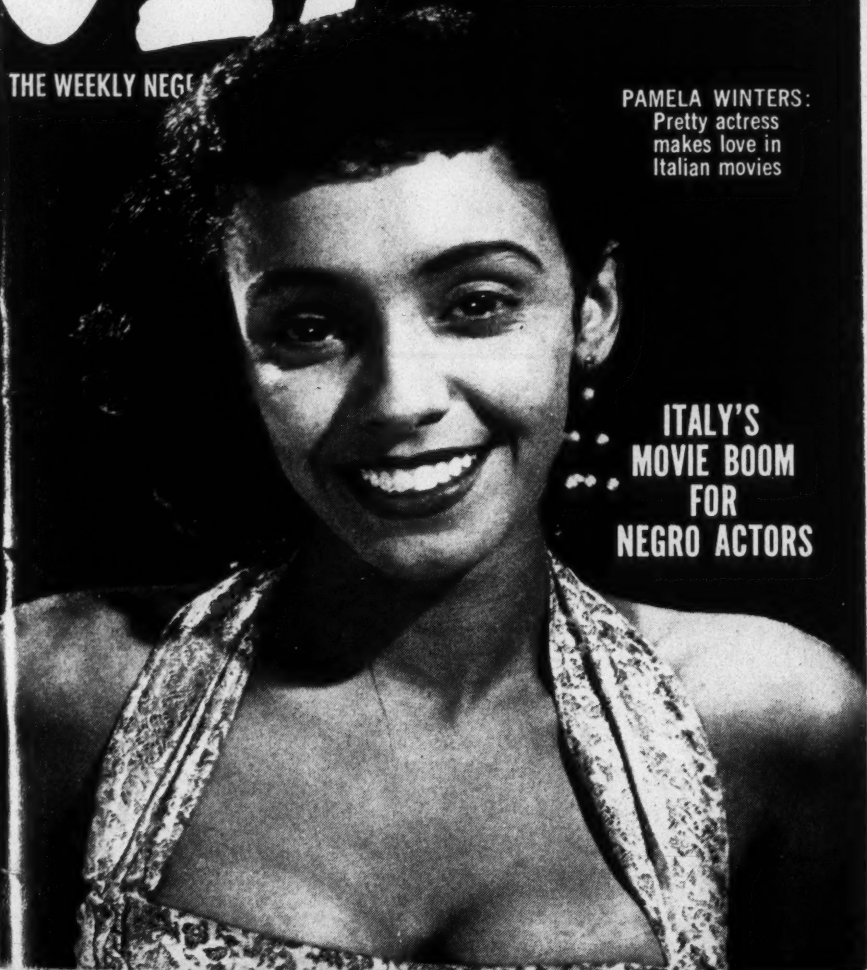
SUGAR AND HIS LITTLE SISTER EVELYN

JET

MAY 13, 1954
A JOHNSON PUBLICATION
15c

FAMOUS SOCIETY SCANDALS

THE WEEKLY NEG



PAMELA WINTERS:
Pretty actress
makes love in
Italian movies

ITALY'S MOVIE BOOM FOR NEGRO ACTORS

I DIDN'T WANT TO SELL SEX!

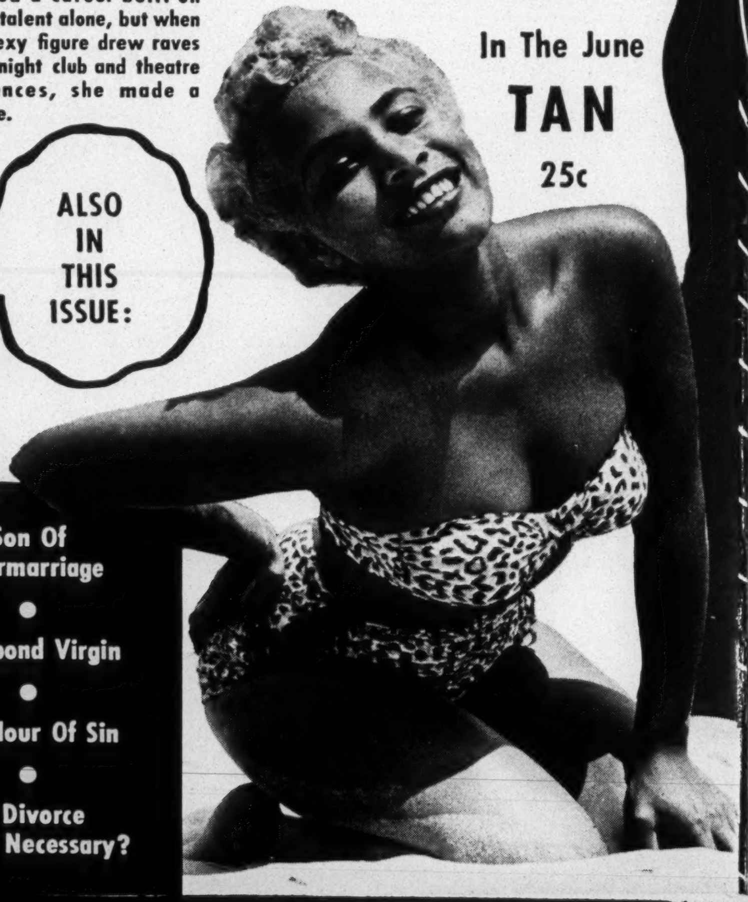
Sultry, curvaceous, blond-haired singer Sally Blair wanted a career built on vocal talent alone, but when her sexy figure drew raves from night club and theatre audiences, she made a change.

By
Sally Blair

In The June

TAN

25c



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Vagabond Virgin

●

One Hour Of Sin

●

Is Divorce Really Necessary?

JET

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NATIONAL REPORT

Negro In Annapolis June Class Expelled

An East St. Louis, Ill., cadet, slated to become the fourth Negro to graduate from the U. S. Naval Academy in Annapolis, Md., was ordered discharged from the academy two weeks before graduation because he was involved in a quickie wedding 10 years ago.

The cadet, John D. Raiford, ninth Negro in the school's history to enter the naval institution, was ordered expelled by academy heads when a routine investigation of members of the June graduating class disclosed his early marriage. Naval regulations specifically forbid candidates, who are married or have been married, from enrolling at the academy. Raiford was the only Negro member of the class.

Raiford claimed he never lived with his wife and the marriage was later annulled. His wife has since remarried. Counsel for the cadet, Frank Reeves of Washington, said he appealed to Secretary of the Navy Robert Anderson to stay Raiford's expulsion in view of the fact that the marriage was annulled.

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'TOO MUCH SACRIFICE' FORCES

Mr. and Mrs. Howard

The first Negro to move into Chicago's Trumbull Park housing project, touching off one of the gravest and longest racial riots in city history, surrendered to mob rule and moved his wife and two small children out of the violence-marred project because he "was sacrificing too much for nothing."

Donald Howard, 25-year-old ex-postal worker, who resisted efforts of housing officials to evict his family in a desperate move to pacify angry white citizen groups, moved out officially May 1. However, upon doctor's orders, Howard had moved his family 10 days earlier from the project to a $25-a-week hotel suite.

"It was too great of a strain and I was beginning to show signs of going to pieces," Howard reflected on the terror-

Barber Ejects Minister In Bias Argument

A white Champaign, Ill., barber was charged with assault and battery for manhandling a white minister who objected to the barber discriminating against a Negro patron. Rev. Theodore Frank, pastor of the First Congregational Church, charged that barber John Barthelmy shoved him out of the barber shop when the minister insisted Barthelmy serve a Negro who had entered the barber shop ahead of the minister. Rev. Frank said the barber ignored the Negro and called him to be served first. Students on the nearby University of Illinois campus have charged barbers with refusing to serve Negroes and have threatened to picket the shops.

FAMILY FROM CHICAGO RIOT SITE

filled nine-months existence in the boarded-up, police-patrolled project. "The doctor said I was nervous and upset, and needed a change, some place to relax."

Beset by one court suit seeking his eviction from the project and another charging him with shooting a gun at two stone-throwing white teenagers, Howard said his family lived like "trapped rats" at the project at a great financial loss and without help from the people who were urging him "to stick it out." Howard said "no organization or person offered us financial help in our struggle."

"Two months after we moved in, I thought it best to leave," Howard said, "but people told me to fight, make it possible for other Negroes to live at the project. I stayed—at a great financial sacrifice amid abnormal risks."

"Because of the project wage ceilings, I wasn't able to accept a $75-a-week painter's job. We used up our savings when my wife (Betty, a long-distance telephone operator who earns $53 a week) was unable to go to work soon after we moved into the project last June. Since then, we've been forced to skimp along from week to week on my wife's earnings."

Deny Robeson Will Renounce Reds On TV Show

A New York spokesman for Edward Murrow's CBS Person-to-Person television program denied a magazine report that singer Paul Robeson would renounce communism on the show. John Aaron, a program assistant, told JET: "There is absolutely no truth to the report. The singer has never been approached to appear on the show nor has Robeson ever asked us to be a guest."

House Sets Hearings On Anti-Bias Travel Bill

Hearings on a bill to ban segregation in interstate travel will be held by the House of Representatives' interstate and foreign commerce committee on May 12 to 14 in Washington, administration leaders announced.

▶ **First Negro Jurors:** Chosen as first Negroes on juries in their towns were J. H. Theus (l.), Southern University Instructor who served on grand jury duty in East Baton Rouge, La. and Jim DeBow (r.), Lebanon, Tenn., merchant. DeBow and 11 white jurors slept and ate together five days and nights in trial of a state representative.

Claims Negro Airmen Unfit For High Flying

A report by the Air Force's Chief medical officer that Negroes are more susceptible than whites to physiological distress during high altitude flying was protested by the NAACP to top Pentagon officials. Col. James P. Jernigan made the claim before the Aero-Medical Association in Washington, using as the basis for his statement the fact that all nine of the air sickness victims at Warren Air Force Base between 1950 and 1953 were Negroes.

Predict Million Negroes In Chicago By 1970

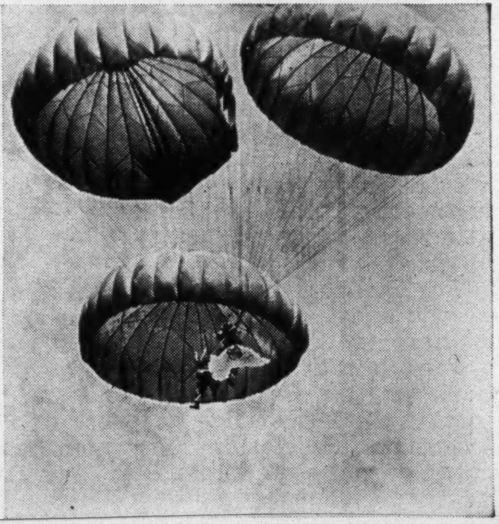
Chicago's Negro population may zoom to the one million mark in 16 years, predicted Phillip M. Hauser, director of the population research center of the University of Chicago. Hauser said Chicago's Negro population increased between 1940 and 1950 by 77 per cent—a total of 215,000 to bring the total in the city to 492,000. By 1960, he said the present trend indicates Chicago's Negro population will be 750,000, about a fifth of the city's total.

Four More Get New Federal Posts

Plummer

Walker

Two Portland, Ore., lawyers were named to important Federal posts in the administration's first major Negro appointments on the West Coast. Ulysses G. Plummer Jr., 46, was appointed as an $8,200-a-year lawyer on the general counsel's staff of Bonneville Power Administration and Mallory C. Walker, 30, was named an examiner with the U. S. Immigration and Naturalization Service in Portland. In Chicago, George Maseo Jones, an architect, was appointed an advisor for the Foreign Operations Administration in Monrovia, Liberia, while Mrs. Mabel W. Anderson, acting head of department of health, Mississippi Vocational College, at Itta Bena, was named health educator in Addis Ababa, Ethiopia.



▶ Paratroopers Tangle In Air: Colliding in mid-air, three paratroopers of 82nd Airborne Division become entangled during mass jump of 9,000 troops at Fort Bragg, N. C. The trio later untangled chutes, floated safely to earth. Man in topchute was Negro Lt. James W. Cox of Washington.

L.A. Insists On Fire Department Jim Crow

The president of Los Angeles fire commission, testifying in a court hearing, said he favored continued segregation of Negroes to two of the department's 90 stations. The official, Howard J. Callahand, said he received more than 1,700 letters from white firemen who threatened to resign if Negroes were integrated at all stations.

SELASSIE SLATED FOR 2 DIXIE STOPS

Ethiopian Emperor Haile Selassie will skip the South, except for short visits to two cities, during his forthcoming six-week tour of the United States—his first to this country—embassy officials disclosed in Washington.

The emperor's boycott of the South is ostensibly an attempt to minimize embarrassment from racial discrimination, one informed source disclosed. The first instance of racial discrimination regarding the planned tour occurred in Chicago and resulted in the Ethiopian Embassy cutting a scheduled three-day stop to one of less than a day. According to an informed source, a swank Chicago hotel which was to house the Emperor protested against the large reception in his honor "lest too many African society leaders show up."

Traveling in a chartered TWA Constellation plane, the 62-year-old African monarch, accompanied by a 20-man official staff and State Department guides, will fly coast-to-coast and will visit Canada and Mexico. His only stop at a Negro institution will be a tour of Howard University on May 28.

For the final two weeks of the tour, the emperor will be the guest of Army officials on a tour of secret U. S. military fortifications, presumably atomic bomb centers.

According to embassy officials, his present itinerary will include:

May 26—Three days as guest of President and Mrs. Eisenhower in Washington, where he will be honored at many official state affairs.

Atlanta Widow Awarded $18,000 In Mate's Death

An $18,000 judgment was awarded the Atlanta widow of a Southern Railway Co. employee who was killed last October when struck by a Diesel engine while working at the railway's repair shop. The widow, Mrs. Macy Sanders, charged criminal negligence in the death of her husband, Harvey, 55, who had worked for the railway for 32 years.

* * *

DURING HIS 6-WEEK TOUR OF U. S.

May 29—Three days in New York area, where he will be guest of the United Nations at an official state banquet June 2 at Waldorf-Astoria Hotel.

June 3—Boston, Mass.

June 4—Ottawa, Canada.

June 5—Montreal, Canada.

June 6—Quebec, Canada.

June 7—Three-hour stop at University of Michigan, Ann Arbor, after which he will fly to Chicago.

June 8—Chicago as guest of Mayor Martin Kennelly; after visit of stock yards and railroad centers, he will be guest at noon luncheon.

June 9—St. Paul, Minn., visit to University of Minnesota. In the evening, the emperor will be guest speaker at an official state dinner.

June 10—Spokane, Washington.

June 11—Seattle, Washington, for two days.

June 14—San Francisco for major address on international peace before World Affairs Council.

June 15—Two-day visit of national parks in California.

June 17—Los Angeles. He will visit movie colony.

June 18—Stillwater, Okla. He will be guest of officials of Oklahoma A. & M. College, from which many of his country's farm experts have graduated.

June 19—Mexico City. Five-day tour.

June 23—New Orleans. Army officials will meet him and conduct him on two-week tour of secret military installations.

* * *

Wouldn't Cut Boy's Hair, White Barber Fined $100

A New Rochelle, N. Y., barber, who refused last September to cut a five-year-old Negro boy's hair because "I have insufficient facilities to take on new business," was ordered to pay $100 damages for breaking the state's civil rights code. The child, Kenneth Williams Jr., son of a prominent Harlem dentist, was taken into a shop owned by Nicholas DiPitro, who refused to cut the boy's hair, then ejected him from the shop. The case was settled without a jury trial when city court Judge Edward J. Kennedy told DiPitro he was certain to lose the case in court.

Wis. Boys Admit Burning Cross On Negro's Lawn

Three Milwaukee, Wis., teenage boys admitted burning a gasoline-soaked cross in front of the home of a Negro family which recently moved into a white neighborhood. The boys, one 17 and the others 16, told police they burned the 18-inch cross on the lawn of the Fred Morse home as a "thoughtless prank," denied malice against the Negroes, whom they said they did not know.

Yesterday In Negro History

May 9, 1936—Italy formally annexed Ethiopia after Italian troops, led by Marshal Pietro Bodaglio, occupied Addis Ababa.

May 10, 1948—The U. S. Supreme Court ruled that restrictive racial covenants on real estate were unenforceable.

May 12, 1951—Oscar S. DePriest, 80, first Negro member of the Chicago's City Council, first Negro to serve in Congress since Reconstruction, and first Negro to be elected to Congress from the North, died in Chicago.

Oscar DePriest

◎ FORECAST ◎

Miss. Federal Posts. For the first time since Reconstruction, Negroes will shortly be appointed to top Federal posts in Mississippi, largely through efforts of GOP committeeman Perry Howard.

New French Hero. Engene Jacques Bullard, French war hero of the famed Lafayette Escadrille and the only Negro pilot in World War I, will be awarded the Legion of Honor, France's highest decoration.

Air Cadet Recruiting. The Air Force will begin an intensive drive among Negro colleges to recruit new pilots for its undermanned ranks.

Mahalia Jackson TV Show. Chicago gospel singer Mahalia Jackson will soon launch her own television program on a national network.

Mixed Police Squads. As a result of a recent meeting of U. S. police chiefs in Philadelphia, officials in several Dixie cities will establish mixed police squads to handle racial problems.

Best-Selling Record. Plugged by singer Eartha Kitt, a new disc, *You Fascinate Me*, written by Winifred Scott of San Francisco, will become a best seller.

Nominee For Judge. Mercer M. Mance will win the Democratic nomination for superior court judge in Indianapolis, Ind., and become the first Negro to be backed for judge by a political party in the city.

Nat's Ninth 1,000,000-Record Hit. Nat Cole's newly-recorded *It Happens To Me* will become his ninth record to reach a million sales.

Africans Gain Control Of Gold Coast Government

Gold Coast Africans were given control of their domestic government by the British in the first step toward becoming England's first independent Negro colony in Africa. The first general elections under the new draft constitution will be held in June. The British will continue to control defense and foreign policy until the country is deemed "ready to assume leadership," according to colonial affairs minister H. C. Hopkinson.

Demand Canada Lift Ban On Negro Immigrants

An interracial delegation from Toronto charged in a parley with Immigration Minister Walter Harris in Ottawa that Canada discriminates against Negro immigrants from other Commonwealth countries and demanded that the ban be lifted. The delegation was told a study would be made to determine whether it is possible "to widen the category of admissible Negroes."

Nigerian Leader To Visit U. S. To Raise Funds

Nigeria's political leader, Dr. Nnomdi Azikiwe, who is a prominent newspaper publisher and Lincoln (Pa.) University graduate, soon will visit the United States in an effort to raise capital for further development of his country.

Virgin Women 'Fed' To Strange African Plant

A backward Nigerian tribe which sacrifices young virgin women to a rare "human flesh-eating" plant was uncovered when British authorities raided a secret Niefu tribal ritual and rescued a 13-year-old girl, who was about to be "fed" to the plant. Human bones were found near the pineapple tree-like plant which led authorities to believe the human sacrifice was a yearly event. Called the "Ouancou Ouanki," the plant was said to have eight long, draping poisonous leaves and six octopus-like tentacles powerful enough to enfold a human.

Gold Coast Premier Cleared Of Bribery Charges

Dr. Nkrumah

Gold Coast Premier Dr. Kwame Nkrumah was cleared of charges of accepting bribes and improper conduct by a commission which investigated the letting of government contracts. The commission reported there was "no justification for the allegation" of bribery in four contract cases and said Nkrumah's $5,000 loan to purchase a car was "not from an improper source." Krobo Edusei was dismissed as ministerial secretary at the ministry of justice following the commission's report that his conduct "fell below any reasonable standard for men in public service."

Queen Ignores Death Threat, Visits Uganda

Defying a threat on her life by Kenya's top Mau Mau leader, Britain's Queen Elizabeth toured Uganda for three days during which she visited several towns and dedicated a dam. After Mau Mau chief Dedan Kimanthi wrote a letter to Uganda's British governor from neighboring Kenya warning that the queen would be shot by Mau Maus in Uganda, British security officers urged the queen to cancel her visit.

721 Job-Seeking Jamaicans Arrive In England

The largest group of Jamaican immigrants in history—721 in number—arrived by boat in Southampton, England, in quest of work. A second group of 400 is expected next month despite being warned by Jamaican officials that "all is not gold" in England. The Jamaicans saved $252 each to pay for transportation.

Jailed Jamaican Freed After Winning $28,000

A 55-year-old Jamaican port worker, who was jailed for failing to pay $56 maintenance fees to his wife from whom he is separated, was freed after winning the $28,000 first prize of the island's Turf Club Sweepstake. The worker, James Williams, was imprisoned a week before in the debtor's prison. Sweepstake officials aided him in being released from prison.

MR. & MRS.

Four-Legged Girl To Wed Ex-Army Captain

Checking into a Broadway hotel for a summer's appearance at New York's Coney Island, four-legged Betty Lou Williams, a circus and sideshow attraction for more than a dozen years, announced her engagement to ex-Army Capt. Ernest Lombard. Miss Williams, who has part of a separate torso and two legs attached to her stomach, told JET: "We met down in San Antonio a year ago and simply fell in love. We will be married as soon as some personal problems can be ironed out." Ex-Captain Lombard, who is 26 and a veteran of 11 years in the army, is a native of New Iberia, La., and was attached to the Army's medical corps while stationed near San Antonio. Said he: "For the first time in my life I'm really in love." The two are currently residing in a double suite at a Broadway hotel, but soon will move to Brooklyn, where Miss Williams will be nearer her work. It is her first marriage, his second.

'Hexed' Wife Slays Husband With Shotgun

A 51-year-old Nashville mother of 16 children, Mrs. Cora Gibson, who said her husband, Fred, had put "devil powder" in her bed for the last seven years, shot her mate to death with a 12-gauge shotgun. Gibson staggered 20 feet and collapsed after the blast tore through his body. Mrs. Gibson told police they had argued over Gibson's lack of support for her and eight of the children. Telling of the "yellow devil powder" used by her 56-year-old laborer husband, Mrs. Gibson declared: "That powder would get on me and make me do the devil's work. Fred would breathe on me, too, and it'd make me sweat and get real nervous."

2 N. C. College Teachers Suspended On Sex Charges

Two male Charlotte, N. C., teachers, Samuel A. Moore, director of Carver Junior College for Negroes, and Kenneth A. Diamond, professor of French at the college, were suspended after they were arrested on charges of unnatural sex practices.

Four-legged girl Mary Lou Williams and future husband.

WOMAN PRISONER CALLED MARGO

A trim young prisoner named Margo arrived at woman's prison in Raleigh, N. C., and, after spending a night with five women in an isolation ward, was unveiled as a male impostor named Walter. Arrested for robbery and sentenced to 12 months, Margo Johnson, alias Walter, was housed with women prisoners until after their arrival at the prison. When the girls were stripped at a physical examination next day, Margo turned out to be a man.

Ruth Brown Says 7-Year Marriage Was Not Legal

Singer Ruth Brown said in Detroit she will press her suit for divorce against her musician husband, Jimmy Brown, after discovering evidence they were not legally married in North Carolina in 1947. Said Miss Brown: "We found he had applied for divorce from his first wife only three weeks before we were married. Now my divorce will be easier." The singer also denied plans for a new marriage, said: "I don't intend to get married soon."

Calif. Wife Claims Husband Is 'Sex Degenerate'

Claiming that her husband of eight days is a "sex degenerate" interested only in acts of "perversion" and unable to carry on a normal sex relationship, Mrs. Marie W. Casmore filed suit in Los Angeles, seeking to annul her marriage to Vernon Casmore. Mrs. Casmore claims that prior to their March 28 marriage, Casmore represented himself as a "normal man with normal habits," but after living with him for eight days, she became "disgusted." Mrs. Casmore is seeking the annulment on grounds of "fraud, misrepresentation, trickery, and deceit."

Father Gets Third Road Gang Term For Non-Support

A Dunn, N. C., father of four children, who twice served time on a road gang for non-support, was sentenced to another year on the roads after selling his wife's bed for $10 to get money to leave her again. The wife, Mrs. Viola Barnes, said her mate, Henry, "packed his clothes and got gone."

EXPOSED AS MALE NAMED WALTER

Surprised prison officials gasped: "He'd been in the cell with all those women. He said he'd been a perfect gentleman." Officials soon learned Walter began wearing girlish garb three years ago in Brooklyn, N. Y., playing a female impersonator in a show. Later he (as she) drifted South with a carnival and after leaving the show got into trouble on a robbery charge and wound up in the Raleigh women's jail.

Prominent Detroit Doctor Faces Bastardy Charges

Dr. Ossian Sweet, Detroit physician who during the 1920's was acquitted in the slaying of a white man when a mob attempted to storm his home in a lily-white neighborhood, was scheduled to go on trial May 11 on bastardy charges. Dr. Sweet was charged with fathering the son of a 30-year-old woman, who assisted him in his campaign for public office two years ago. Dr. Sweet denied the charges.

Married 124 Years: With their years of marriage representing a combined total of 124 years, Mr. and Mrs. David Palmer (l.) and Mr. and Mrs. Munroe Brown celebrated almost simultaneously their respective 60th and 64th wedding anniversaries in Detroit.

THE WEEK'S CENSUS

Died:

"Tubby" Johnson

Charles H. Gibson, 85, former chief accountant at Tuskegee Institute; of a heart attack; in Toledo, Ohio . . . **Henderson A. (Tubby) Johnson,** 54, director of athletics at Fisk University; of a heart attack; in Nashville . . . **Mrs. Katie L. Webb,** 89, a former teacher in Pine Bluff, Ark.; of a cerebral hemorrhage; at her Chicago home . . . **Mrs. Bessie Delancey Williams,** 39, co-owner of Harlem's Cadulan Beauty Shop; of automobile crash injuries; in Bennettsville, S. C., while en route to New York.

Birthday:

Mary Lou Williams, celebrated jazz pianist, now in Europe; 44, on May 8.

ART

Chicago Artist Sells Painting In Virgin Islands

Mrs. K. Marie Moore, a self-taught Chicago artist, sold her painting of the old Marine Hospital in Charlotte Amalie, St. Thomas, to the Virgin Islands government. Mrs. Moore is the wife of Virgin Islands Judge Herman E. Moore.

Detroit Artist Gets $1,750 In Portrait Commissions

Artis Lane

Artis Lane, Canada-born artist at J. L. Hudson Co., Detroit's largest department store, was commissioned to paint 25 portraits of prominent Detroiters for $1,750. She received a $1,000 order for 24 pastel portraits of wives of members of the exclusive Motor City Yacht Club and a $750 commission to do a portrait of the owner of a leading Detroit optical firm.

Olivia Stanford Sells Out Rose Meta Beauty Stock

The nine-year partnership of Rose Morgan and Olivia Clark Stanford of the New York Rose Meta House of Beauty is being dissolved, JET learned. Mrs. Stanford gave Mrs. Morgan a 30-day notice of sale of her stock valued at an estimated $80,000. The stock represents 40 per cent of the stock in the beauty chain. Mrs. Stanford's Hessian Hills home and furnishings have been sold for a reported $60,000 and it is reported the family will move to Haiti.

Say Sugar Ray, Eckstine To Back Las Vegas Hotel

An all-Negro Las Vegas, Nev., hotel will be built on the city's heavily Negro-populated westside by Sugar Ray Robinson, Billy Eckstine and the Mills Brothers, according to reports.

Sudduth Charged With Resisting Arrest

Horace Sudduth, Cincinnati hotelman and president of the National Negro Business League, was charged with resisting arrest by policemen who tried to serve him with a building code violation citation at his home. Sudduth, who asked that the citation be served at his office, said his wife was ill and his daughter was expecting a baby, and refused to admit police. He demanded a jury trial.

◄ **Gets Better Business Award:** Public relations counselor Joe Baker (l.) shows off his "Better Business" award presented him by fraternity in Philadelphia. Arthur C. Kaufmann (c.), head of Gimble Brothers, also won award.

JOURNALISM

Cal. Newsman Found Guilty Of Assaulting Woman

James H. Anderson, political columnist of the California Eagle newspaper, was given a 30-day suspended sentence and fined $75 in Los Angeles municipal court for assaulting Mrs. Eddie Daniels after she refused to accompany him to a motel.

LABOR

Court Orders Negro Electricians Into Conn. Union

Two Hartford, Conn., Negro electricians joined the all-white AFL International Brotherhood of Electrical Workers local union after the state's highest court ordered the union to admit them as members. Mansfield Tilley and Warren Stewart were backed by the Connecticut commission on civil rights in their five-year fight to break the local's color bar. The court rejected union claims that the Negro electricians were not qualified and ordered that they be admitted or that the union pay $200 for every week they were denied membership.

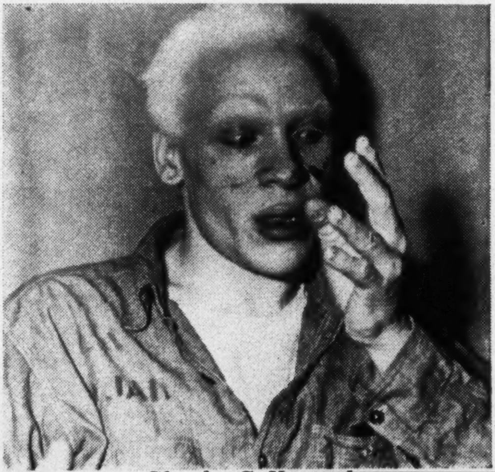
Nigerian Labor Specialist Meets Union Leaders: Making a two-month tour of the U. S. to study labor relations, Francis C. Nwokedi (c.), top Nigerian government labor specialist, with Harold Snell (l.) and Willard Townsend, CIO Transport Union executives.

WEEKLY ALMANAC

MEDICINE OF THE WEEK. When Robert B. Johnson, a Virginia Union University professor, was taken to the hospital, apparently suffering a nervous condition, doctors were baffled. Specialists finally discovered the total sugar supply in his system was used up by noon each day. Prescription: one pound of candy daily.

HIDING PLACES OF THE WEEK. Los Angeles police arrested two shoplifting suspects, Lillie Jackson and Mary Powell, on the complaint of a market manager. Reason: the women each had concealed a large canned ham between their legs.

COLOR CHANGE OF THE WEEK. In Los Angeles, 29-year-old Charles C. Howard, a county jail prisoner serving time for grand theft, offered an unusual nightly prayer that "the doctors will make me dark again." Howard, a once dark-skinned Negro, is suffering from a strange skin disease that has turned him into a milk-white albino. He hates his new color and declared: "I crossed the color line and I want to go back. I want my color back real bad."

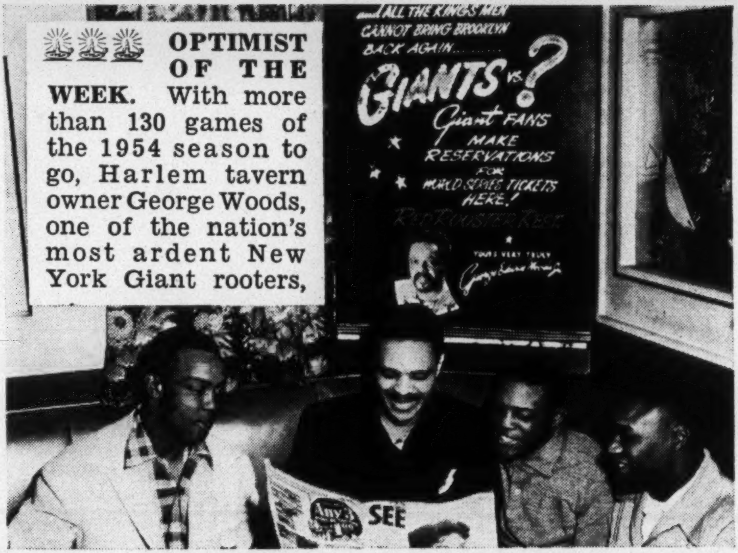


Charles C. Howard

EVIDENCE OF THE WEEK. Testifying in a Montego Bay, Jamaica, court that part of her little finger had been cut off a month before by a stone tossed by 18-year-old Reubena Foster, Iris Montague proved her point and won the case with damaging evidence. Her proof: the severed one-inch joint of her little finger, carefully preserved in a vial.

HERO OF THE WEEK. Attracted by the screams of several girls, Joe Lewis, a 35-year-old Chicago car polisher, saw seven-year-old Robert Goldstein being swept downstream by a treacherous current in the rain-swollen Chicago River. As the white youngster grasped a small thicket of thin overhanging branches, Lewis waded into water and swam to the youth, then carried ashore the youngster who had fallen in while playing.

Joe Lewis shows where he rescued Robert Goldstein.


...ALL THE KINGS MEN
CANNOT BRING BROOKLYN
BACK AGAIN......
GIANTS VS. ?
Giant FANS
MAKE
RESERVATIONS
FOR
WORLD SERIES TICKETS
HERE!
Red Rooster Rest
Yours very truly
SEE

OPTIMIST OF THE WEEK. With more than 130 games of the 1954 season to go, Harlem tavern owner George Woods, one of the nation's most ardent New York Giant rooters, was so sure the Giants would top the National League he posted a sign offering World Series reservations. He was lauded for his faith by Giant stars Monte Irvin, Willie Mays and Hank Thompson (above).

NAME OF THE WEEK. When the Harry Savages of fashionable Overbrook Road in Richmond, Va., became the parents of a daughter, they quickly named her Melody. Reason: papa Harry is a music teacher.

IRATE MOTORIST OF THE WEEK. Stopped by a Los Angeles traffic officer for switching lanes, going through a safety zone and driving 50 miles an hour in a 25-mile zone, Mrs. Laura Prosser, 60, became so angry she: 1) hurled the officer's pencil across the street as he was writing a ticket; 2) stuck her tongue out at him, and 3) refused to sign the ticket when hauled off to jail. Snapped Mrs. Prosser in court: "My car wouldn't travel over 30 miles an hour if it was going downhill and aided by a tailwind." She was placed on probation.

Budget Cuts 'Killing' Howard U., Says Prexy

Dr. Johnson

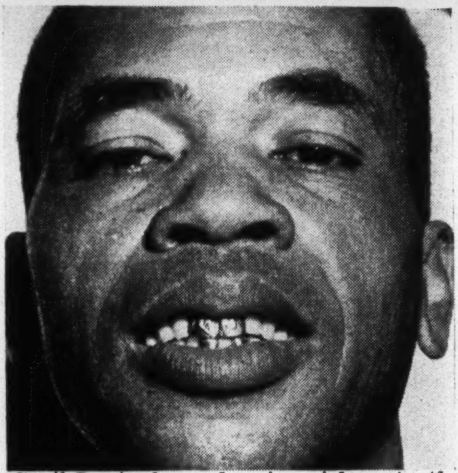
Declaring "Howard University is being killed," president Mordecai Johnson asked a Senate appropriations subcommittee to increase the $2,520,000 budget for the university next year. Dr. Johnson declared: "The present administration has paid no attention to Howard's needs. The total budget for the school is the lowest in 20 years." Discussing the university's needs, Dr. Johnson said the school's power plant broke down 17 times last year. He said it had "three diseased boilers" and "if I don't get money to fix it, it may blow up and kill somebody."

Bunche's Alma Mater, UCLA, To Get His Documents

All of Dr. Ralph J. Bunche's documents, including his 1927 valedictorian address, records and correspondence, will be placed in the library at the University of California at Los Angeles. The United Nations official and Nobel prize winner is a graduate of the university.

Teacher's Last Apple: Retiring from the St. Louis (Mo.) public school system after 47 years, Miss Olivia S. Richardson, 70, gets her last apple from an admiring pupil, Eddie Harper, seven. An eighth grade teacher, Miss Richardson was first Negro elected president of the city's teachers council.

Janitor With Nudes On Teeth Wins Student Poll



Cecil Davis shows dancing girls on teeth.

A 48-year-old Negro janitor, who has two semi-nude dancing girls sculptured on his gold teeth, was chosen the most popular "student" at Creighton University in Omaha, Neb. Cecil Davis won a school-wide election and was named "honorary man about campus" because the sorority sponsoring the penny-a-vote, school-wide popularity contest declined to name him the official winner. Davis, janitor in the Creighton Dental School, was encouraged to enter the contest "as a joke" by dental students. Davis' two gold teeth were fashioned by a dentist friend who is also a professional artist.

Dr. Wesley First Negro Head Of Ohio Educators

Dr. Charles H. Wesley, president of Central State College, was elected president of the Association of Ohio College Presidents and Deans and became the first Negro to head a group of college presidents and deans.

6 Honored As Lincoln U. Marks 100th Year

Lincoln University, near Oxford, Pa., oldest Negro college in the world, celebrated its 100th anniversary and awarded honorary degrees to six persons, including famous chemist Percy L. Julian and Dr. Milton S. Eisenhower, brother of the President and president of Pennsylvania State University. Representatives from 300 American and foreign universities attended the convocation.

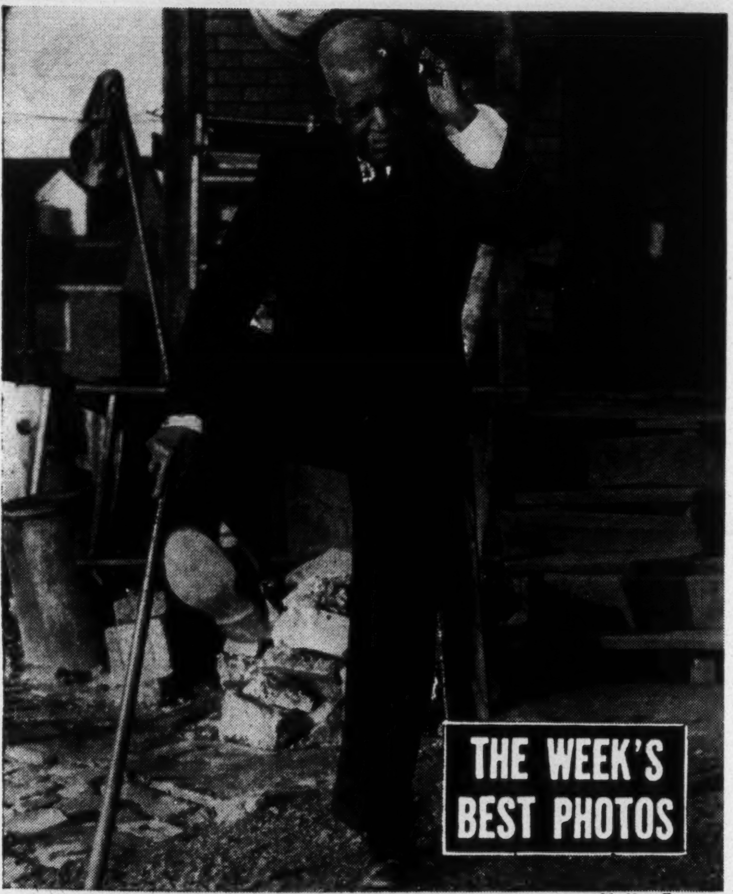
Collegians Pick White Queen, Negro King: Chosen king and queen of Los Angeles City College's 25th anniversary celebration, Allen Brown and Barbara Lee Cooke receive their crowns from movie starlet Kim Novak and Dr. Howard S. McDonald. Largest junior college in U. S., City College has more than 90 per cent white student body.

Dartmouth Frats Get 6 Years To End Bias

Dartmouth College has given the 26 fraternities on its campus six years to completely end racial restrictions for membership. The ruling by the college trustees followed a campus referendum calling for the end of all bias in fraternities. Two fraternities on the campus already admit all qualified students regardless of race.

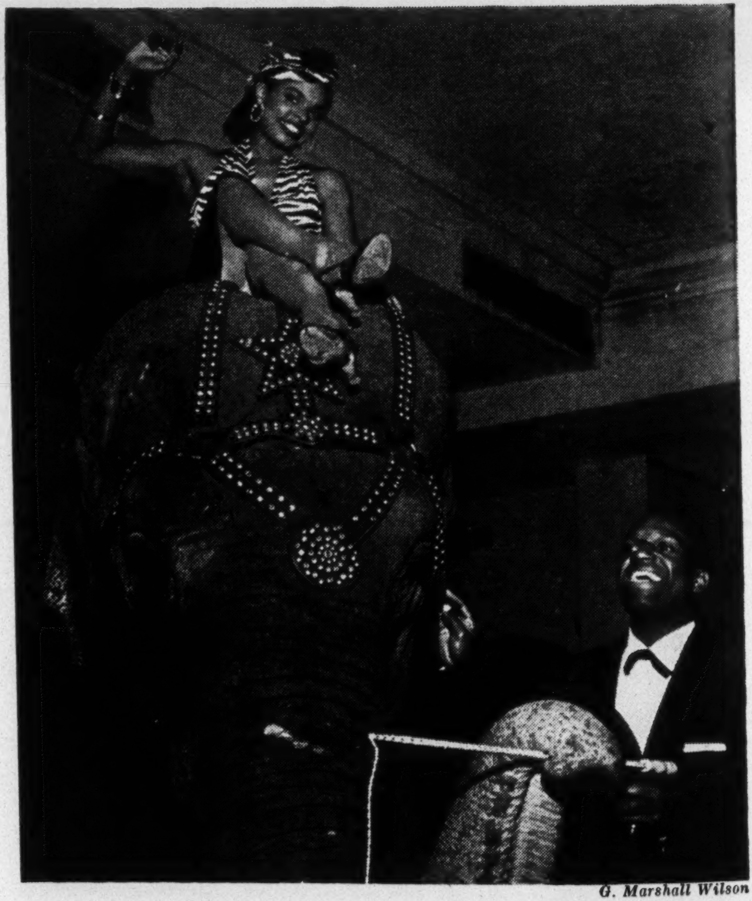
N. Y. Educator Gives His Manuscripts To Yale U.

Dr. George N. Haynes, teacher at City College of New York and Yale graduate, gave his writings and manuscripts to the Yale University library. They will be included in the James Weldon Johnson Memorial Collection. The material includes his latest book, *Africa—Continent Of The Future.*



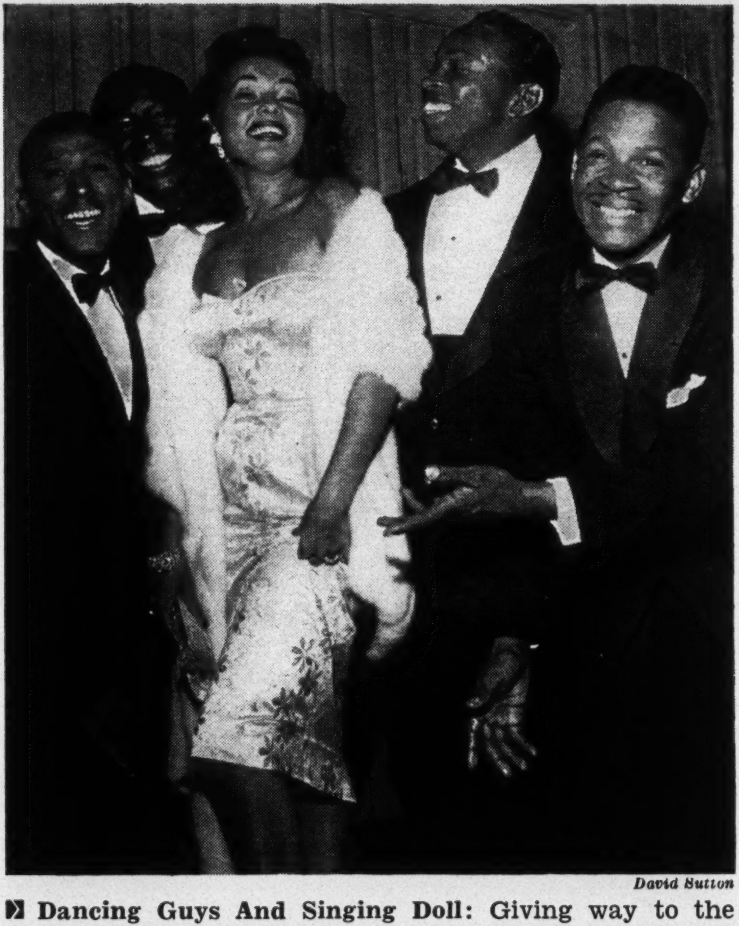
Shelby Freeman

Dancing Centenarian: Celebrating his 103rd birthday, Louis Burns of East St. Louis, Ill., dances a jig like he used to do as a slave boy during the Civil War, when he performed for such notables as Generals Grant, Sherman and Sheridan. Burns, now blind, has 87 descendants.



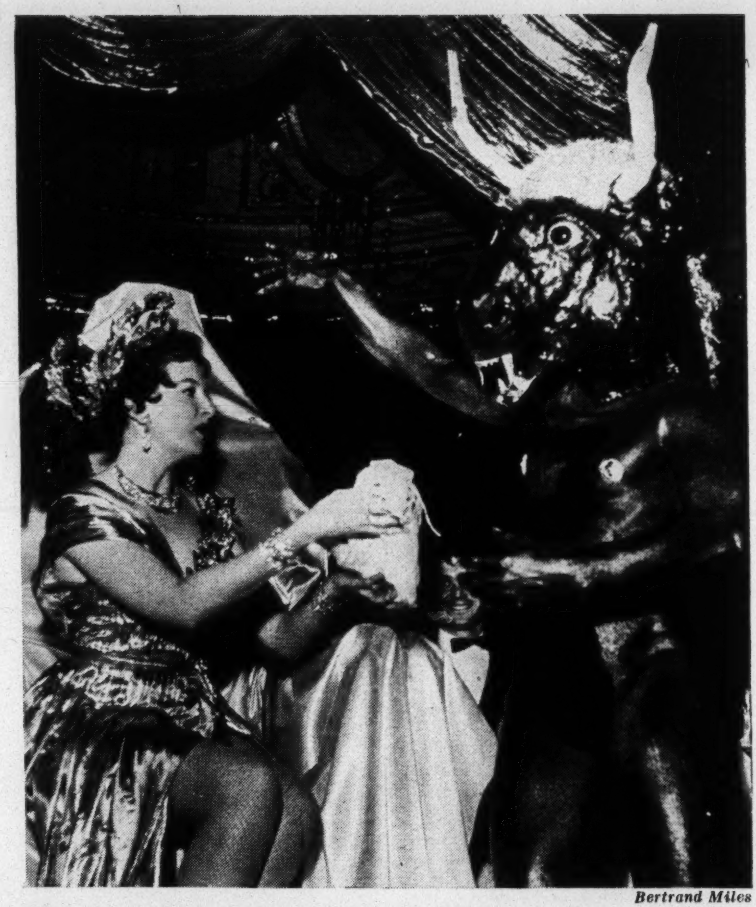
G. Marshall Wilson

Elephant Girl: Turning out for the spring arrival of Ringling Brothers, Barnum and Bailey Circus in New York, film actress Vera Francis and comedian Nipsey Russell visit with a friendly elephant named Ruth. Vera climbed aboard but Russell played it safe on the ground.



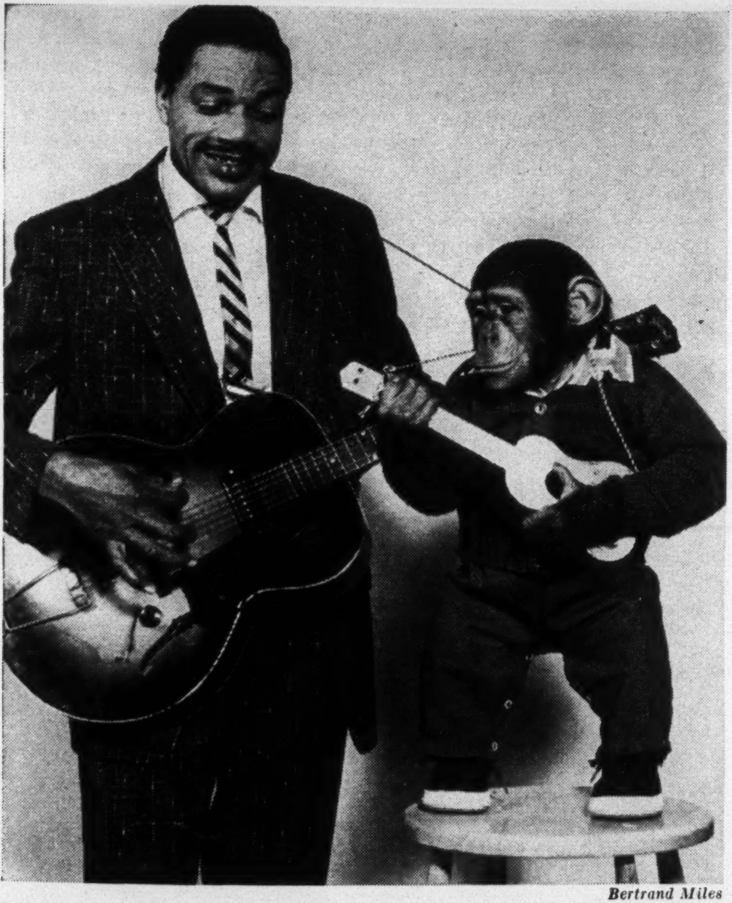
David Sutton

Dancing Guys And Singing Doll: Giving way to the shapely charms of singer Abbe Lane, the dancing Four Step Brothers give the Xavier Cugat thrush the photographic spotlight as she visits the quartet during their engagement at Ciro's in Hollywood.



Bertrand Miles

Bull Of The Ball: Winning 50 silver dollars as fourth prize at Art Students League dream ball at New York's Hotel Plaza, James Allyn receives reward from film star Deborah Kerr. Allyn's body is covered with black paint, his loins with black fur piece, his face in bull's head.



Bertrand Miles

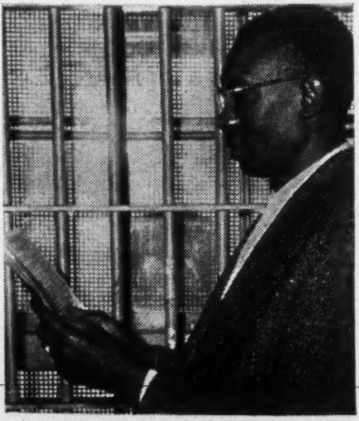
Vooty String Ensemble: A couple of veteran muggers, entertainer Slim Gaillard and monkey TV star, J. Fred Muggs, team up for a guitar duet in New York. J. Fred, a $300-a-day performer who recently bit comic Martha Raye, declined a nibble at Gaillard, exponent of vooty music.

Ball Game Called Because Of Prison Break

Nineteen Negro prisoners at Alabama state prison in Atmore cut their way through a fence and escaped when a nearby tower guard fell asleep watching a baseball game. None of the prisoners were considered dangerous, and 15 were recaptured near the prison shortly after their escape. The guard, Henry Sawyer, was fired immediately. The ball game, between Atmore and another prison, was called off when the break was discovered and guards scurried to round up the escapees.

L.A. Realtor Guilty On First Of 2 Dope Charges

A Los Angeles real estate broker, Joseph (Big Joe) Brown, charged on two counts of possessing narcotics, was found guilty of the first charge by a superior court jury. Brown, a former fight promotor, was arrested last December 18 when police found narcotics hidden in his car. While awaiting trial, Brown was arrested a second time when police said they found a large quantity of uncut heroin in his apartment. He will be sentenced following his second trail.

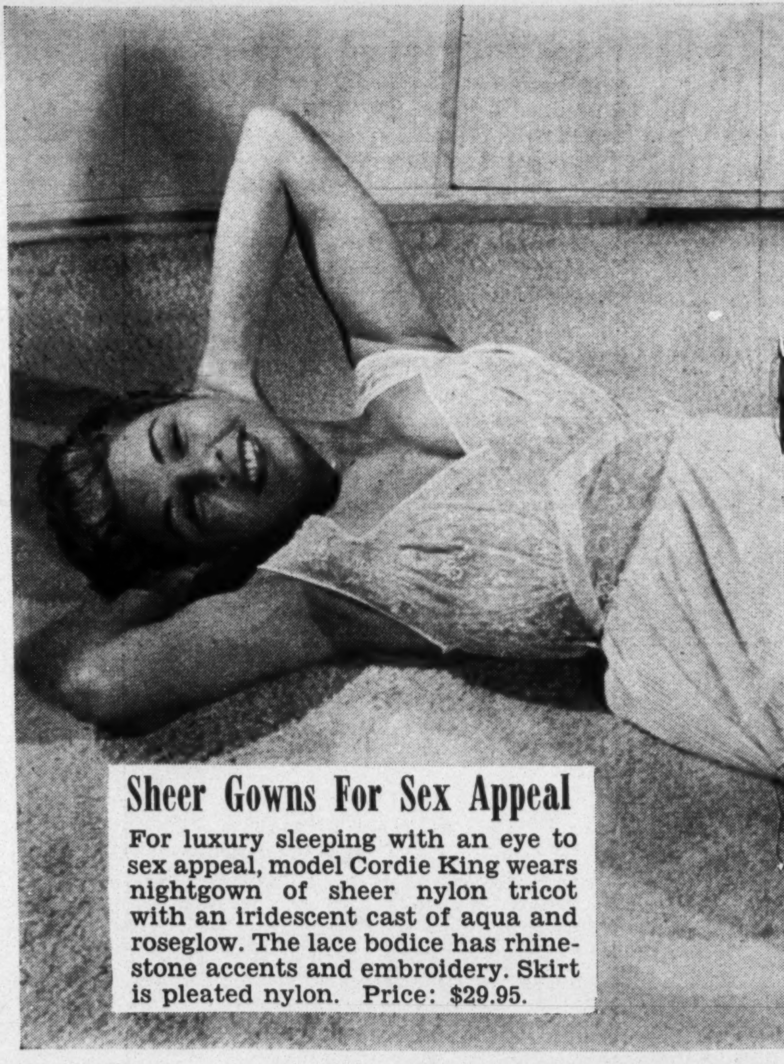


Doomed Ex-Blind Man Reads Bible: Sentenced to the electric chair for first degree murder, Harry Kirkendoll, who insisted at his trial he became blind while reading the Bible in his jail cell, again reads from the Scriptures after the mysterious return of his sight. Kirkendoll claims, "I just treated myself."

LUXURIOUS NIGHTWEAR

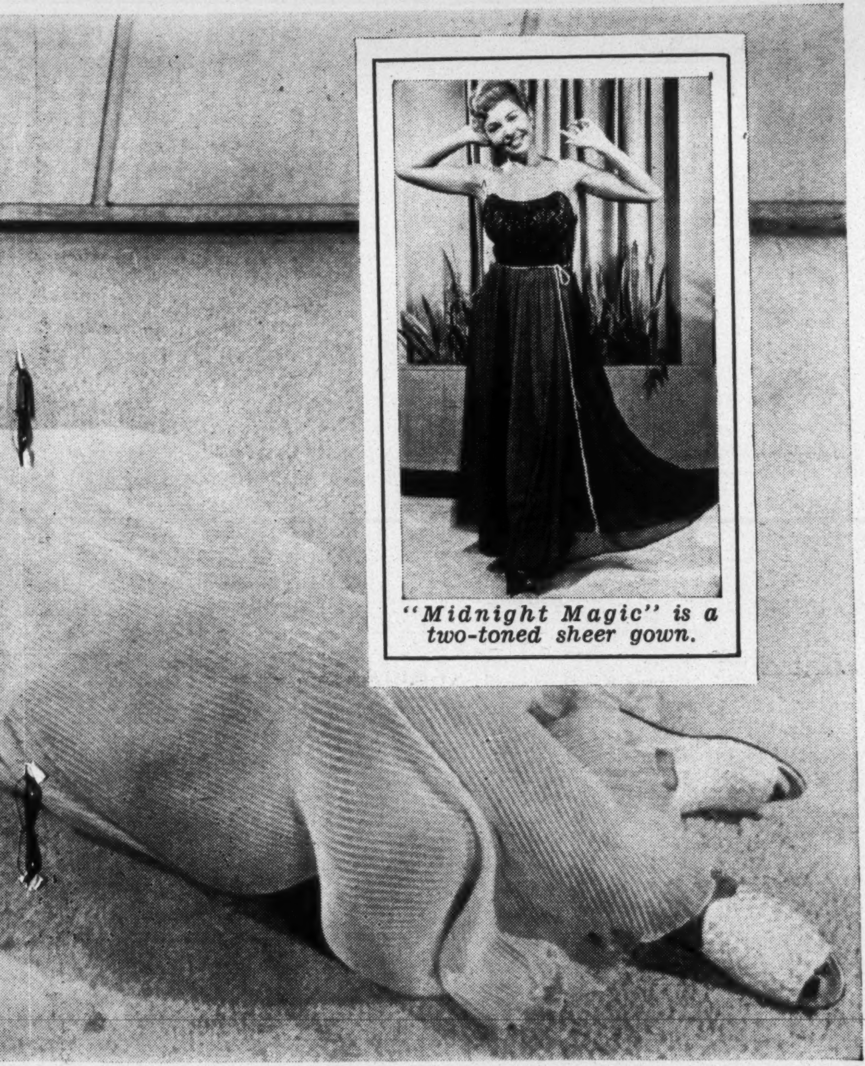
No other piece of apparel in the feminine wardrobe has the allure and eye-catching qualities of sheer, luxurious nightwear. The fluffy pleats, ruffles and lace of this year's styles make them more intriguing than ever. Colors are rich and bright, with black—the favorite of males—still much in demand.

"Charm Set" has black nylon gown and peignoir. Price: $30.



Sheer Gowns For Sex Appeal

For luxury sleeping with an eye to sex appeal, model Cordie King wears nightgown of sheer nylon tricot with an iridescent cast of aqua and roseglow. The lace bodice has rhinestone accents and embroidery. Skirt is pleated nylon. Price: $29.95.



"Midnight Magic" is a two-toned sheer gown.

GERRI MAJOR'S

SOCIETY

COCKTAIL CHIT CHAT Helen Banks (the millionairess Mrs. Charlie) upset New York's sedate Adelphai Bowling Club formal ball by wearing a wide, diamond bracelet and a rope of pearls looped with a diamond brooch like so much costume jewelry. The bracelet (must have cost $25,000) was secured with a safety pin. Helen does not trust safety catches. . . . Sharpest car at the Penn Relays in Philadelphia was Grant Reynolds' white El Dorado. The doorman of the Ritz Carlton where Reynolds slept was so impressed he reserved a 24-hour parking space for the buggy directly in front of the hotel's main entrance. . . . Pete Tyson's made-to-order Lincoln was less fortunate. Someone drove it off without the owner's permission when the former big-wig of DeeCee's rent control board parked it in front of his own residence. According to insiders, lawyer Tyson is being considered for the judgeship which Armond Scott will leave vacant upon retirement.

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STORK REPORT Bostonians are trailing Dr. Adelaide Hill to see if she is shopping for safety pins and bassinets. Her chemist husband, Dr. Henry, cornered in Summit, N. J., where he is working on a special project, came up with very evasive answers. . . . Cleveland's Clarence McCleods (he is assistant to the attorney general) are scratching for names for their new twin daughters. Said Mamma: "It's hard enough to name one." . . . Soprano June McMechen is crooning lullabies to her first child, Alan Douglas Haywood, born at New York's Bronx Hospital. Father Paul is the proudest parent in Westchester County. . . . Houston reporter Richard H. Moore is handing out cigars and bragging about his fifth son and sixth child, which was welcomed by wife Betty at St. Elizabeth Hospital.

W O R L D

STORY OF THE WEEK New Yorkers Doctors John Davis and H. Binga Dismond, bogged down by a dock strike, arrived in Port-au-Prince, Haiti, two days after the wedding of Consul General Cinna LeConte, brother-in-law of President Magloire, and the beautiful Michelle Desrue. But Dr. Dismond was glad he was late. Upon unpacking he discovered that while his luggage was stored in Harlem awaiting the Cristobal's sailing, thieves removed all his dark clothing, including the striped trousers and frock coat required for a Palace wedding.

▶ **Mink For Church Style Show:** Awaiting start of a "million dollar" style show at New York's Abyssinian Baptist Church, model Dorothea Towles and pastor Adam C. Powell look over mink coats outside Deacons' Room. Show attracted 2,500 people, netted $2,000.

PARTY FARE

New York City professional party-giver Edward G. Perry had to check all details of the June 2 dinner for Emperor Haile Selassie in the Waldorf-Astoria with the State Department. Out of deference to his Imperial Highness, chicken will be the main course. A cocktail will be served before dinner, wine with each of the seven courses, and brandy with the coffee. . . . When Mildred and Mabel Keemer, wife and mother of Detroit's Dr. Edgar Keemer, entertained 70 socialites at bridge, every guest received a grab-bag gift (some cost as much as $20), and the seven highest scorers were presented with an estimated $500 in sterling silver prizes such as trays, salad sets, covered vegetable dishes and compotes. . . . Ohio Gov. Frank Lausche was among the 200 who showered Cleveland's Mr. and Mrs. Louis S. Jones with well-wishes on their 60th wedding anniversary. Also present was Nettie Ricks Demby, wife of the Episcopal Bishop Edward Demby, who had attended the couple's wedding reception in 1894. Host of the party was the Jones' only son, Louis Vaughn, a Howard University music prof. . . . Shag Taylor the Boston politician and drugstore owner, celebrated his 30th anniversary in business by playing host to friends.

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▶ Gun-Toting Cowgirl: Packing two six-guns Wild West style, singer Sweetie Mitchell "shoots it up" at San Francisco's annual scholarship barn dance sponsored by the Carpe Diem Club.

Hilda Coddles Page: Lucky page boy Walter McCullough is about to be kissed by pretty actress Hilda Simms at the fifth annual Amsterdam News debutante ball in New York's Rockland Palace. The ball is held to sponsor debut of worthy young women into New York society.

TRAVELOGUE. When elder daughter Joan and her husband, Dr. James D. Reppert of Reading, Pa., visited her parents, Dr. James K. and Thelma Garland Smith in Columbus, Ohio, the Smiths gave a cocktail party for 120 select guests. Said one matron: "Everybody had a visible means of support. The gathering was unique." The Repperts live in faculty apartments at Albright College, where Dr. Reppert teaches English. Their interracial romance culminated in marriage over a year ago in Harvard University Chapel. Dr. Reppert was then a Harvard instructor and his wife, a newly-graduated Radcliffe College girl. . . . Leah Wilson, wealthy widow of the late "Grand" of the Elks, came up from Washington for a check on her Harlem property and put up at the Theresa because "Finley liked to stay there." . . . Long Island's George and Harriet Anthony and Harlem's Joe Scott are home from a sniffing spree among Bermuda's famed Easter lilies.

Chicago Artist Takes A Bride: After exchanging nuptial vows in Chicago's St. Edmunds Church, 25-year-old artist Lawrence T. Young and his schoolteacher bride, Yvonne English, 24, observe cake cutting tradition. The popular couple will honeymoon in New York, then reside in Chicago.

WEDDINGS Alma and Harvey Armstrong, the newlywed Chicago socialite and Brooklyn realtor, are not separated, love each other madly, are moving heaven and earth to get a Brooklyn apartment of their own. "Whoever told you we are tiffing is only jealous of our happiness," said the bride. . . . Robert W. Read Jr., director of Julia C. Hester House (Houston's community center for Negroes) and his bride, Dr. Catherine J. Roett, are at home in Bob's modernistic apartment adjoining the center. Their recent marriage, his second, her first, was the closest guarded secret among the Smart Setters. . . . Cases of champagne were served at pre-wedding and nuptial parties for Baltimore's Sandra R. Sheppard and her bridegroom Joe Rhinehart (heir of the Arkansas lumber tycoon), neither of whom drink. The youngsters (both are students at Howard University) by-passed a honeymoon to set up housekeeping in a Washington apartment.

CLUB WHIRL Surprise personality at the Baltimore Alpha dance was the staid lawyer who arrived with a brief case and became everybody's pal when it leaked out he was toting a bag of gin miniatures. The gay Alpha laughed: "Don't know what the good brothers would have done without me." Over 800, including Colts football star Buddy Young, whirled for the first time in Baltimore's Famous Ballroom. . . . After 10,000 people vacated the Kappa dawn dance in the Washington, D. C., armory, quipsters claim janitors swept up 5,000 empty fifths, but a more reliable source voted the dance "the best dressed" of the season. . . . After an eight-year absence from the entertainment world, Orlando Roberson, brother-in-law of the late poet Countee Cullen, came out of retirement to sing at the New York City cocktail party of the Wives of Club 75. . . . The Cotton Club girls, former hoofers at the famed New York club, plan to use the profits from their annual dance to buy a tavern, to be named the Cotton Club Inn.

Square Dance Partners: Cavorting at the Negro Actor's Guild breakfast barn dance in New York, Bob Hall, Apollo Theater electrician, and stage star Juanita Hall (no relation) join hands to skip around the Savoy Ballroom. Hall's costume was prize winner.

FAMOUS

On the morning of March 14, 1952, socialites in staid Philadelphia were up early. Those who could not get into Judge John A. Mawhenny's court were prepared for a long day of confidences via telephone. Had an H-bomb exploded it could not have created more of a stir in social circles, for on that day the hush-hush testimony in the Lil Wall love tryst case was to be aired.

Lillian Wall, plump and fiftyish wife of prominent Dr. Lonnie C. Wall, accused 27-year-old war veteran Gilford H. Lee of robbing and attempting to rape her two years previously in her home. Why Mrs. Wall waited two years to have her attacker taken into court was lost in the spicy testimony which freed Lee on both counts.

Called to testify in his own defense, the GI swore under oath that the matron had seduced him when he was 15, that they had engaged in a May-September romance for 10 years, and that Mrs. Wall became enraged when he told her he had decided "to drop everything" because Dr. Wall had remarked "it's common knowledge in the neighborhood Lee is running around with my wife."

On the witness stand, the youthful ex-soldier said Mrs. Wall screamed, ripped her nightgown, pulled out hands full of her hair "just as if she was crazy," during a tussle when he was trying to get out of the Wall home to which Mrs. Wall had summoned him.

Society SCANDALS

Asked by the court how he got entangled in such a man-trap, Lee said Mrs. Wall had hired him when a boy to carry out trash and papers, then one day "told me she wanted me to do something for her, if I wouldn't tell anybody."

When the court handed down its decision against her, Mrs. Wall gave interviews to newspapers claiming she would "debunk" Lee's lies, invited curious Philadelphians to lavish parties, tried to ride out the scandal. But gradually her name appeared less and less frequently on lists of top social events and select clubs dropped her membership.

As a "high-tone" scandal, the Lil Wall case has two rivals. In Cleveland, tall, handsome insurance executive Louis Kirven and his wife Muriel, a psychiatric social worker, were arrested for kidnapping and assaulting a 19-year-old dime store clerk.

The clerk captured the fancy of the master of the house while baby-sitting for the socially-prominent Kirvens. When Kirven's wife found evidence of amorous hijinks between the two, open hostilities broke out.

Faced by Mrs. Kirven, the girl admitted intimacies with the husband, who was hiding in the back of a car occupied by his wife and the baby sitter. Kirven came out of hiding, beat the girl into unconsciousness.

Fearing she would die from the beating, the Kirvens drove the unconscious girl 180 miles to East Liverpool, Ohio and dropped her near the roadside. She was found later by a passing motorist, lived to testify against Kirven,

Harlem Medic Seduced Daughter, Divorced Wife

who is now serving from five to 30 years for the crime.

The third front page society scandal broke in Houston, Texas, in the spring of 1951. An irate, unwed mother, Lorraine Craven, wrecked the office of Dr. Lonnie E. Smith, charged the dentist with "aggravated assault" and of being the father of her two-year-old son, Charles.

Dr. Smith both admitted and denied he was the father of the boy, said he had taken care of the baby since the child's birth and that Lorraine was blackmailing him.

Lorraine charged the doctor had never been "fair" about the baby, had tried to bribe her with a piddling $200 to leave Houston when she became pregnant. The full force of her wrath descended on the embroiled dentist when he called his wife for protection during a fight in his office. "I don't think he should have called his wife," Lorraine wailed. When Dr. Smith walked into the courtroom the day of his trial, baby Charles greeted him with a wide grin, chortled "Da-da."

In Harlem where scandals are so frequent one seldom holds public interest beyond its first headline, the love antics of a local physician created a six-month upheaval. The philandering medico broke his wife's heart by seducing her young daughter by a previous marriage. The wife divorced him so he could marry her daughter, but, once free, the doctor jilted the girl, married a white woman.

Perhaps, the biggest scandal to rock Dixie society was that of a Virginia patrolman whose socialite wife publicly accused him of bringing another woman into their home to coach her in marital duties. The incident made headlines, but noticeably hushed in the press was the arrest of a prominent Virginia Negro and his white woman companion as the two sat cozily parked in a white neighborhood. The woman pleaded, "I'm a stranger here and just asked for a lift to the downtown district," but both were placed under $300 bond and the woman ordered to report for health examinations periodically for six months.

WORDS OF THE WEEK

Bunche

The Louisville Courier-Journal, editorializing on Dr. Bunche's reported UN promotion: *"Ralph Bunche's face is a passport to acceptance by millions of the darker people of the earth, just as his qualities of mind and character are a passport to recognition by all those who come to know him."*

Charlie Shavers, trumpeter with Benny Goodman's sextet: *"I don't like to be seen with a woman who is too beautiful. It makes one too conspicuous."*

Mrs. Mason

Vivian Carter Mason, president of the National Council of Negro Women: *"We are not fighting to be integrated into American life; we have been integrated since the day we were born here. We are fighting for the same rights other Americans enjoy."*

Noble Sissle, disc jockey and former bandleader: *"Today's singers have it easy—they don't have to bounce all over the stage to sell a song, they just stand behind a mike and sing."*

Jesuit Father Claude Heithaus of Marquette University, arguing for acceptance of Negroes in white colleges: *"In the world of scholarship, there is neither white nor black, yellow nor brown. The school of race prejudice is ignorance, staffed with lies. Pride is its book, bigotry its ink, snobbery its pen."*

Calloway

Cab Calloway, star of *Porgy and Bess,* on a possible second European tour for the show: *"I don't want to go back over there if there is a war brewing. After all, I've got a big family to look out for."*

* PEOPLE ARE

- The snubs Emperor Haile Selassie's chiefs of protocol are handing Harlem Negroes who want to honor the Ethiopian monarch on his coming to the U. S. While some of these "receptions" are rank hustles, several are of the topdrawer variety.

- Those pungent odors from Roy (Little Jazz) Eldridge's room in Buffalo's Vendome Hotel that sent the hotel's dapper manager, Carl Christian, scurrying to investigate. He found the trumpet ace cooking red beans and rice over a can of Sterno for half-starved saxman Hal (Cornbread) Singer and blues chirper Larry Darnell. Christian started to ask for his room then relented after he got three helpings of the New Orleans-style "hoppinjohn."

- That Club Savannah cutie in New York's Greenwich Village who is always "on call" for the "entertainment" of visiting firemen.

- Detroit reports that reporter Roy W. Stephens of the Michigan Chronicle will soon go to the Daily Times through the recommendations of Collins George of the Free Press, the only other Negro in town with a white daily.

- The bigtime Kappa at Stowe Teachers College (St. Louis) who stole a prospective brother's girl, the daughter of one of the town's grade school principals. After breaking her engagement to a man twice her age, the girl is currently getting around with the married frat man.

- Billy Eckstine's visit to Eton College, near Windsor Castle in England, where he saw the home of William Penn, the man who gave his name to Billy's home state, Pennsylvania.

TALKING ABOUT

- Washington's all-night floating crap games staged by veteran postal workers on pay day. Newcomers among Post Office workers get printed invitations to participate and are then "taken to the cleaners" by seasoned "ivory men."

- The Detroit medico whose glee faded when his estranged wife returned unexpectedly after fleeing to New York with their child. The doc had already started "doing up" the place for his new old lady.

- Big Lil Avery, the bigtime Westside Chicago landlady, who played "567" and won $13,500 (the week's "money roll") from the clearing house, but lost it all back trying to stretch her luck on "002" for three straight days.

- Detroit's unique "Mid Century Club" (50 years and over), which was organized by John Roxborough and his buddy Buffalo James. The club maintains a year-long lease on a swank air-conditioned suite in Johnny White's Gotham Hotel with "all the liquor in town" available at the nod of the head. Members pay $75 a year to belong, kick in with additional $$$ when the booze runs low.

- The surprise Chicago marriage of aging Dr. W. L. Greene, ex-Newark, N. J., foot specialist and top J. R. Watkins Co. distributor, to vivacious Vera Drake, a classical musician. She is a real young un, too.

- That Los Angeles society matron who cornered TV star Jack (Dragnet) Webb at the Urban League award rites where he was emcee and said: "Mr. Webb, I'm sure you used part of my front yard in one of your current Dragnet shows." Backcapped "Sgt. Friday": "Just for the record, M'am, I don't think those are the facts."

—Dan Burley

BOOK OF THE WEEK

THE HEART OF AFRICA

By Alexander Campbell

📖 While the rumble of revolt against colonialism in Africa has reverberated around the earth in the last several years, the coming inevitable continent-wide explosion is liable to have the impact of an H-bomb. The nature of that future upheaval is indicated in an exciting up-to-the-minute report by Time-Life correspondent Alexander Campbell in his splendid, highly-readable *The Heart Of Africa* (Knopf, $5). A former British newsman, Campbell has lived in South Africa for more than 15 years but unlike so many other whites in Africa, he has a thorough understanding of the aspirations of "native"—"to be regarded as a human being in his own right," as Campbell writes.

Campbell

📖 *The Heart Of Africa* is detailed, documentary account of his journeys as a working newsman throughout the vast reaches of the continent. Through interviews and profiles, he has attempted to present a balanced picture of white rule in Africa from Capetown to Lagos. It is a disturbing but yet hopeful account that details the worst of Malanism's sins as well as the best of British attempts to extend self-government to Africans in the Gold Coast.

📖 Campbell does a beautiful job of deriding the usual stereotypes about primitive Negroes supposedly unable to absorb the ways of civilization. He demonstrates through examples how progress comes swiftly when Africans are given a chance. Reporter Campbell does not mince words in blaming the color bar for most of Africa's troubles and concludes that it is "a cancer that eats into the whites' own moral standards, for in their hearts they know that it cannot be defended."—B.B.

Catholics Consecrate First Zulu Bishop

The Roman Catholic Church consecrated its first Zulu bishop, Bonaventure Dlamini, whose native name means "he who eats the daylight." He will preside over the diocese of Umzimkulu in South Africa.

Unitarians Urge Racial Integration In Churches

Stating that "there is no place in liberal religion for 'Negro churches'," the Commission on Unitarian Intergroup Relations urged all Unitarian churches to accept Negro members on a completely integrated basis. The commission made the recommendation after conducting a two-year study of race relations. The report suggested that churches hold interracial events.

White Va. Churchmen Urge Interracial Association

The all-white Southern Conference of Congregational Christian Churches meeting in Suffolk, Va., recommended that the ministerial association "seek to become interracial or to form an interracial group for the area."

'Godly' Secret: Celebrating their eighth wedding anniversary at a "marriage feast of the lamb" in Philadelphia, Mother Divine, white "spotless virgin bride" of cult leader Father Divine, whispers a secret in "God's" ear.

◻ PEOPLE ◻

☼ **Reece (Goose) Tatum,** Harlem Globetrotter cage star, suffered a slight hip injury in an auto accident in Kansas City.

☼ **Sammy Davis Jr.,** the comedian, received the annual "best new comedian of the year" award from Show Business, a New York trade publication.

☼ **Herb McKenley,** professional sprinter from Jamaica, left Australia for the United States after a successful five-month tour.

☼ **Mrs. Clarence Williams,** mother of *Porgy and Bess* star Irene Williams, was given a minor part in the cast. Previously, she toured with the show as Irene's wardrobe mistress.

☼ **James Edwards,** actor, will play a starring role soon in an independent production of his original movie script titled *Silent Thunder*. He also has written a comedy titled *Burp With Delight*.

☼ **Louis Peterson,** the playwright, who wrote the Broadway hit, *Take A Giant Step,* expects to complete a new play within a month.

☼ **Deacon Dan Towler,** star fullback of the Los Angeles Rams, was signed for a bit part in the Walt Disney film, *20,000 Leagues Under The Sea,* being filmed in Hollywood.

☼ **Maxine Sullivan,** singer, will sail for the U. S. on May 19. She has been in England since January.

☼ **Eartha Kitt,** singer-actress, was one of a group of Hollywood singers who filed suit for $2 million in profit shares against producers of the movie *New Faces,* in which they starred.

☼ **Nat (King) Cole** will have 16 of his unreleased songs included in a 12-inch long playing disk entitled Tenth Anniversary Album, celebrating his first decade with Capital Records.

☼ **Teddy Hale,** tap dancer, began a five-month appearance at London's Palladium.

☼ **Hilda Simms** will play a night club hat check girl in a forthcoming 20 Century-Fox film *The Black Widow,* directed by Nunnally Johnson.

Ga. Ball Team Threatens To Quit Over Negroes

The Sandersville, Ga., baseball team threatened to quit the Class D Georgia State League if three other clubs—Dublin, Douglas and Vidalia—continued to use Negro players. But N. M. Jordan, the Sandersville club president, squelched the protest made without his knowledge by H. N. McMichael, a league director and spokesman. Howard Threlkeld, Vidalia club president, said his club directors would not drop their Negro players. "I think Negro players will be the salvation of minor league ball in this part of the country," Threlkeld said. "We have experienced no trouble with ours."

Saddler, Mays, Newcombe In Army Probe

Flyweight boxing champion Sandy Saddler and baseball stars Willie Mays and Don Newcombe were among the athletes whose service records will be probed by a House investigating committee to see whether they had been "coddled" by the Army after being inducted into the service. Rep. William E. Hess, chairman of the House armed services committee, said his committee has received complaints that at least 22 sports figures have received preferential treatment.

Dodger Players Boycott Biased St. Louis Hotel

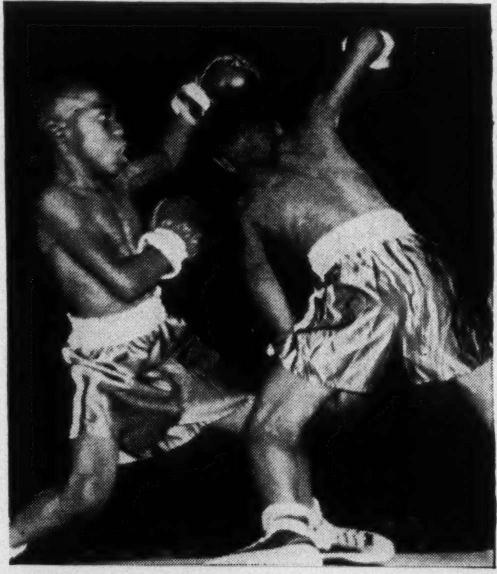
The Chase Hotel in St. Louis opened its doors to Brooklyn's Negro baseball players, but all the players except Jackie Robinson are boycotting the hotel despite the Dodger management's preference of having the team live together. After registering at the Negro Adams Hotel with teammates Joe Black, Sandy Amoros, and Don Newcombe, Dodger catcher Roy Campanella said: "If they didn't want us for seven years, I'd just as soon make it forever." Robinson, who said he knew nothing of "ground rules" restricting Negro guests to their rooms, said he preferred eating in his room anyhow.

Italian Champ Kayoes Turpin With 2 Punches

Randy Turpin, former world middleweight champion, was stopped by Italy's Tiberio Mitri with two punches in Rome. The fight was ended by the referee counting eight after 28 seconds of the first round with the 25-year-old Britain sprawled flat on the canvas from a short left hook and a right cross thrown by Mitri. The bout, viewed by 31,000 spectators, was for the European middleweight crown.

Phila. Boxer Voted 'Outstanding' In AAU Tourney

Garnett Hart, a 20-year-old amateur from Philadelphia, who knocked out four straight opponents to take the 132-pound crown, was voted the outstanding fighter in the 66th national AAU boxing tournament in Boston. Hart, who won the title by flattening Milwaukee's Norman Johnson in the first round, will fight his first professional bout in Philadelphia this week.



▶ Kid Glovers: Cautious Charlie Johnson (l.) watches with a wary eye as his opponent, Miles Beaver, winds up a roundhouse right in a feature bout during the all-Navy boxing championships in Oakland, Cal. Luckily for Johnson, the right did not land.

Campanella Operated On, Out Four Weeks

Campanella shows wrist to Preacher Roe

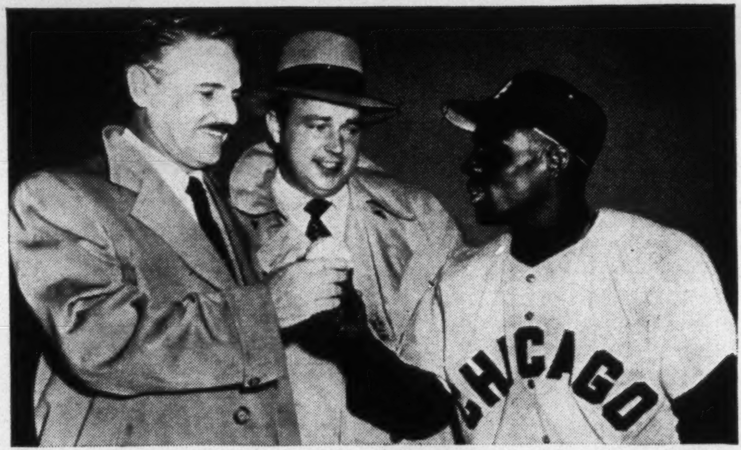
Brooklyn Dodger catcher Roy Campanella was scheduled to undergo an operation for a chipped bone in his left wrist. He will be out of action for four weeks. After an X-ray was taken revealing the broken bone, Campanella admitted it hurt him to catch and bat, but insisted on remaining in the lineup. Said Campy, whose batting average had slipped to an anemic .163: "I don't think it's affecting my hitting." Campanella's hand was nicked by a pitched ball during a spring exhibition game and was hit again by Giant pitcher Sal Maglie soon after the season opened. He himself made the decision to submit to an operation.

Mal Whitfield Wins Atlantic City Mile in 4:06.8

Olympic champion, Mal Whitfield, making his second start in quest of the four-minute mile, won the seventh annual Atlantic City boardwalk straight-away mile in 4:06.8. Although he was beaten to the tape by Alex Breckenridge, a Scotsman attending Villanova College, Whitfield was declared winner because Breckenridge, not officially entered in the race, was used solely as a pacer.

Billy Anderson Signs Second Bear Grid Contract

Gridder Billy Anderson, son of comedian Eddie (Rochester) Anderson, signed his second contract with the Chicago Bears, a one-year pact, calling for $13,500.



Minoso Keeps Home Run Promise: After promising Cuban president-in-exile Carlos Prio Socarras he would hit a home run against the New York Yankees in Yankee Stadium, Chicago White Sox star Minnie Minoso belted game-winning homer, later gave ball to Dr. Socarras.

'Hurricane' Jackson Suspended After Slade Upset

Heavyweight sensation Tommy (Hurricane) Jackson was suspended for 30 days—because of a blood clot on his right forearm—two days after he was upset by Jimmy (Spoiler) Slade, who scored a unanimous, 10-round decision over Jackson in Brooklyn. After three physicians examined Jackson's swollen forearm, the New York state athletic commission announced the suspension. Jackson, accompanied by his mother, apologized to her and the commission for telling reporters he knew beforehand that he "was going to lose" the Slade fight.

Indians Sell Simpson To Indianapolis Farm Club

Outfielder Harry (Suitcase) Simpson, who went to the Cleveland Indians in 1950 with the "can't miss" tag for major league stardom, was sold by the Tribe to its Indianapolis farm club.

Blind From Birth, Miami Girl, 4, Sees First Time

Cora Hunter

Cora Lee Hunter, the four-year-old Miami, Fla., girl who was born blind and recently underwent a delicate eye operation in New York, was able to see for the first time, physicians at the New York Eye and Ear Infirmary announced. The cornea transplant operation was performed without charge by famed eye surgeon Dr. Ramon Gastroviejo after sympathetic readers of the Miami Herald contributed $11,500 to a fund for Cora Lee. Physicians say future tests will determine how well Cora Lee will be able to see with her right eye. Her left eye was removed at birth because of an infection.

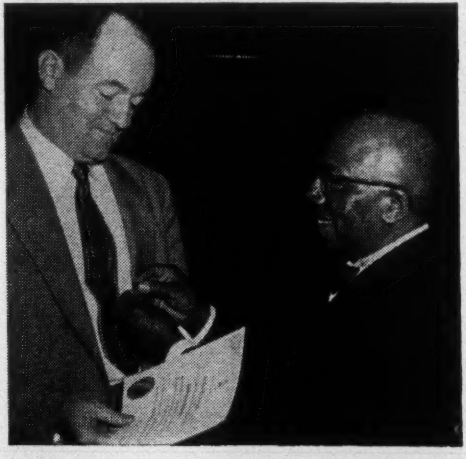
▶ **It Won't Hurt?** One of the first children in Fairfax County, Va., to receive a new polio vaccine, seven-year-old Mary Lucas of Sterling looks doubtful as Dr. William Meyer and volunteer helper Nadine Schrader attempt to assure her "it won't hurt a bit." More than 500,000 children in 44 states are being inoculated.

Only Ga. Bars Negro Nurses From National Body

The Georgia chapter of the American Nurses Association is the only state unit barring Negroes from membership, the group's retiring president Mrs. Elizabeth K. Porter disclosed in Chicago. Urging the end of bias in nursing at the 39th biennial convention of ANA, Mrs. Porter said Negro nurses "too frequently'" get less pay and are confined to jobs on the "general duty" level. Earlier, the annual Mary Mahoney award, named in honor of the nation's first Negro nurse, was presented for the first time to a white nurse, Miss May Mahoney of West Virginia. The winner, executive director of the West Virginia State Nurses Association, was successful in getting three of West Virginia's 20 schools of nursing to admit students without regard to race.

Detroit Court Names First Negro Psychologist

A 31-year-old Columbus, Ohio, psychologist was appointed to the Detroit recorder's court clinic and became the first Negro junior clinical psychologist in the court's history. The psychologist, William N. Bowen, was chosen from a group of 14 white and four Negro applicants. He will begin work July 1.



▶ **White Senator Joins Negro Frat:** Inducted as an honorary member of all-Negro Chi Delta Mu fraternity, Sen. Hubert H. Humphrey (D., Minn.) receives his frat pin from grand president Dr. Charles R. Cephas at Howard University. Chi Delta Mu is a professional fraternity for physicians, dentists and pharmacists.

Harry Belafonte Signs For 'Carmen Jones' Movie

In Hollywood, producer Otto Preminger signed singer-actor Harry Belafonte for the lead role of Joe in the forthcoming 20th Century-Fox film version of *Carmen Jones,* the hit all-Negro musical based on Bizet's opera, *Carmen.* Preminger said that he has not yet found an actress for the part of Carmen. Recently, singer Pearl Bailey signed to portray Frankie, the confidante of the lead female. Singer Olga James, on tour with the Harlem Globetrotters, was signed for the role of Cindy Lou.

Fear Of Planes May Cancel Ellington's Europe Tour

Bandleader Duke Ellington, who fears air travel, refused to accept fall bookings in Europe because they included plane transportation between his one-night stands, according to London booking agent Harold Davison. Davison said he will try to book singer Sarah Vaughan and pianist Errol Garner if Ellington continues his refusal to fly.

Nat Cole To Sail From France For U. S. May 7

Singer Nat (King) Cole will sail from France May 7 on the liner Liberté and appear on Ed Sullivan's television show in New York May 16. Cole is booked for his first engagement at Chicago's swank Chez Paree night club May 26 through June 13.

Sarah Vaughan's Bassist, Maid Hurt In Auto Crash

Joe Benjamin, ex-Lena Horne bass accompanist now with singer Sarah Vaughan, and Daisy Richard, Miss Vaughan's maid, were seriously hurt in a Boston auto crash. The car, driven by Benjamin, bounced off a highway curbstone, rolled over three times and plunged down a 10-foot embankment. Both were taken to Boston General Hospital, where Miss Richard is reportedly suffering from a spinal injury.

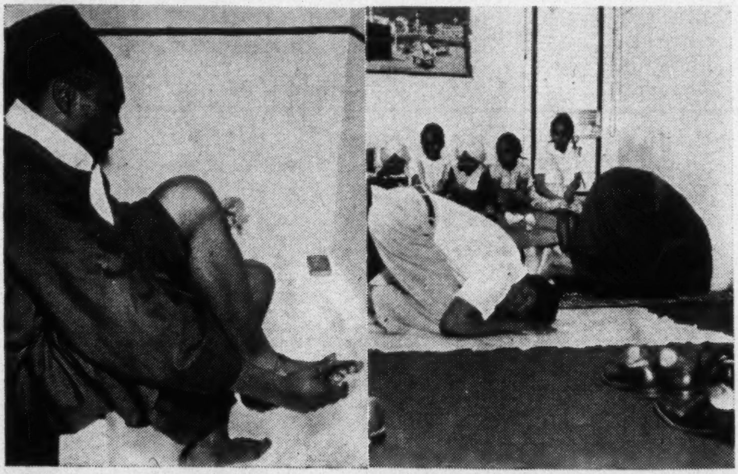
Joe Benjamin

Biased TV Dance Show Dropped By Detroit Station

The NBC Arthur Murray Show was cancelled on station WWJ-TV in Detroit following NAACP protests that Negro winners of the dance competition were refused the grand prize. The prize: free dancing lessons at the Detroit Arthur Murray studios.

Harlem And Paradise Clubs Merge In Atlantic City

Club Harlem and the Paradise Club, competitors for many years in the presentation of "live" shows, merged in Atlantic City, owners Benjamin Alten and Clifford Williams announced. In the future the clubs will operate under joint ownership. Present plans call for Larry Steele and his *Smart Affairs* revue to appear at the club during the summer.



▶ **Jazz Saxophonist Bows To Mecca:** Preparing to lead a group of Moslem followers in a midday prayer, jazz saxophonist Lynn Hope (whose Islamic name is El Hajj Abdullah Rascheed) goes through foot-washing (l.) necessary before Muslim prayer, then prostrates himself.

Mambo King Visited By Aly Khan: In a rare photo, millionaire playboy Aly Khan and his girl friend, screen star Gene Tierney, pose with mambo king Perez Prado at Los Angeles' Club Oasis. The couple usually refuses to be photographed but consented to picture with Prado.

Mrs. Nat 'King' Cole Records In Singing Comeback

Marie Cole, wife of singer Nat (King) Cole and ex-Duke Ellington vocalist, began her show business comeback by recording an album of eight popular songs in New York. Entitled *A Girl They Call Maria,* the album was recorded on a Kapp label and is slated to be released next month. Mrs. Cole made the recordings before accompanying her husband on his current European entertainment tour.

Alabama Teacher To Star In Italian Musical

Miss Ethel Harper, 29, an Alabama schoolteacher, sailed for Europe on the liner Ile de France to play the lead role in *Harlem Melody,* a musical revue opening in Milan, Italy, May 16. Miss Harper toured the U. S. vaudeville circuit as a singer-dancer.

Italy's MOVIE BOOM FOR NEGRO ACTORS

Although Hollywood is the world's mecca for aspiring thespians, it has been far outdistanced in the use of high-caliber Negro talent by Italy, where Negroes are enjoying the biggest boom they have ever experienced in the motion picture industry.

While Hollywood—with a half a century of movie know-how and a reservoir of the world's top Negro talent—has stuck to stereotypes, Italian movies have smoothly integrated Negroes into roles based on human passions rather than color.

Topping the foreign movies in which a Negro's role has been allowed to run the full emotional gamut is *Anna's Sin,* produced by Italian film actress Anna Vita and starring Ben Johnson, a Negro who woos and wins Miss Vita's love.

Ben Johnson woos and wins Anna Vita in Anna's Sin.

In contrast to the bold Italian approach, Hollywood has never produced a Negro-white movie romance which ended happily. Even the film *Pinky,* with white actress Jeanne Craine playing a light-skinned colored girl in love with a white man, ended with the sweethearts scurrying back across the color line.

Blond-haired Angelo Maggio, an Italian brown baby, had title role in two films.

Italy first got Negroes into its movies after World War II when ex-U.S. Army engineer John Kitzmiller was boosted to stardom in the dramatic, low-budget masterpiece *To Live In Peace,* in which he portrayed an American GI sheltered by Italian peasants. After 10 starring roles, Kitzmiller is the world's top Negro motion picture actor, yet he has never played in a movie produced in his native America.

Likewise, nine-year-old Angelo Maggio, illegitimate, war-born son of an Italian girl and a Chicago Negro soldier, has starred in a movie named after him and in *Angelo In The Crowd,* the story of a lost boy whose wan-

Pamela Winters (r.) also stars with husband, Ben Johnson, and Miss Vita in movie. Italian film netted couple new offers.

'Rastus' Films Set Standard For Hollywood

John Kitzmiller and Gina Lollobrigida are Italian movie favorites.

dering affects the lives of a half dozen people.

Because of their successful use of Negroes, Italian motion picture firms have a firm grasp on such standard-bearers as Kitzmiller, and Ben Johnson, whose wife, Pamela Winters, also plays in *Anna's Sin*. The couple has had offers from Great Britain, but are waiting to see a script wherein the plight of the Negro is not dramatized just for the sake of the story.

Katherine Dunham stars with Silvana Mangano in Mambo.

In contrast to Italy's fine record, Hollywood stuck closely to the standards of the insulting *Rastus* and *Sambo* films of 1910, which set the standard for treating the Negro as a buffoon.

In later years, Hollywood released *Cabin in the Sky* and *Stormy Weather*, all-Negro musicals which featured the talents of Lena Horne and Ethel Waters. Then, as if to atone for earlier sins, U. S. moviedom broke out in a rash of postwar, race-conscious films, but none have matched Italian films in realism and intelligent approach.

New York BEAT

▲ Singer Pat Rainey, in Paris for an indefinite stay, is making the round of night spots with Bobby Coogan, kid brother of stage and screen star, Jackie Coogan.

▲ Asuree Edwards, the wealthy Los Angeles divorcee, and James Arnold, manager of Sonny Thompson's orchestra, are keeping their February wedding a secret. She gifted him with a new Cadillac.

▲ L'Tanya Griffin, the Los Angeles fashion designer who just bought the late Hattie McDaniels' mansion, is importing a Hawaiian floor show from Honolulu to entertain 500 guests at her housewarming.

▲ When bandleader Maurice King celebrated his anniversary at the Flame Show Bar in Detroit, singer Johnnie Ray, whom he helped to fame, sent him a gold baton.

▲ Rose Hardaway, the hip-tosser, and her boy friend, dancer Teddy Hale, are the talk of London. They were asked to vacate a hotel after a terrific fight in which she cut him on the arm and he smashed a glass in her face.

▲ Nancy Holloway, the ex-Larry Steele showgal, is in Madrid, Spain, learning the art of bullfighting. She writes friends that she is in love with her instructor.

▲ Negro and white kids are integrated in the high school system of Harrisburg, Pa., yet rumors persist that at graduation time sepia kids will hold a Jim Crow prom.

▲ The sensation of the recent deb's ball was not the teen-age lassies, but pretty Mrs. James Ramsey of Philly, who drew wolf whistles for her sexy gown, which was split down the middle.

Donegan

Moten

▲ Singer Etta Moten is working on the script for a Chicago TV show in which she'll wear native African costumes and exhibit souvenirs she brought back from the Congo.

▲ The future welfare of their 10-month-old baby was the main reason jazz pianist Dorothy Donegan and her hubby, John McClain, reconciled.

Princess De Paur

▲ Princess DePaur is paralyzed from the waist down as a result of being kicked in the rear by her dance partner during the torrid dance they used to perform.

▲ Fanciest car in Washington is the Corvette being driven by John Pinkett Jr., ex-hubby of Pearl Bailey.

▲ A civic group is making plans to throw a picket line around the all-white Frank's restaurant in Harlem until they employ sepia waiters and kitchen help.

▲ Jazz organist Wild Bill Davis won $6,500 in a Las Vegas gambling joint on 17 straight passes of the dice. However, he lost it the next night at the poker tables.

▲ Hottest new romance in London is between Gloria (La Bommie) Howard, the shake dancer, and Alan Dale, white vocalist with Jack Parnell's orchestra.

▲ Harlem labor union chief Bill Furman and a numbers writer had a street battle when the latter failed to pay him his $6,000 on a lucky hit.

Singer

▲ Barbara Jones, the Long Island playgirl, has booked passage on the same ship on which the Four Step Brothers sail to Europe. Friends say she wants to be near Al Williams.

▲ When he forgot to make the payments on a new station wagon, the finance company snatched it away from bandleader Hal Singer.

▲ Bill Chase, the ex-whiskey sales-salesman, is selling insurance in San Francisco.

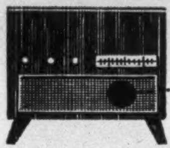
Davis

▲ The names of the two Baltimore doctors who were asked out of Father Divine's Hotel Lorraine in Philly are being kept secret. They tried to sneak girls into their rooms, which is taboo.

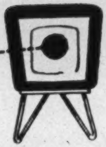
▲ Singer King Pleasure has added something new to his act. He paid $2,500 for a special-built throne on which he sings his bebop songs.

—Major Robinson

Pleasure



RADIO-TV GUIDE



Billy Williams Quartet Guests On Show Of Shows

The Billy Williams Quartet

The Billy Williams Quartet, which held down a full-time spot on NBC-TV's Your Show of Shows until last fall, will make one of their few appearances on the show this season (Sat., May 8, at 9 p.m. EDT). The singing foursome—tenor Billy Williams, tenor John Bell, baritone Claude Riddick Jr. and bass Eugene Dixon—played to over 18 million televiewers weekly during their full-time TV stint. Other Negroes appearing on radio and television this week include:

Pjay Sidney on 21st Precinct, a drama (Wed., May 12, at 8:30 p.m. EDT) on CBS radio.

Floyd Patterson vs. Jesse Turner in an eight-round light-heavyweight bout (Mon., May 10, at 10 p.m. EDT) on DuMont TV.

Fisk University College choir on Negro College Choirs (Sun., May 9, at 10:30 a.m. EDT) on ABC radio.

Canada Lee's contribution to the theater, discussed by Oscar Hammerstein II on Collector's Item (Sun., May 9, at 10:30 a.m. EDT) on NBC radio.

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THE SEXIEST STREET IN THE WORLD

Staid Londoners wince at the infamy of Piccadilly Circus, Chinese chatter about the lewdness of Bubbling Well Road and Californians hush all talk about San Francisco's Barbary Coast, but Paris' Rue Pigalle still rates as the world's sexiest street. Read how Negro GIs cavort on the fabulous street.

also in this issue:

Quickest Change In Show Business
Broadway's Newest Brown Belle
The College With The Prettiest Coeds

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JET

JAN. 28, 1954
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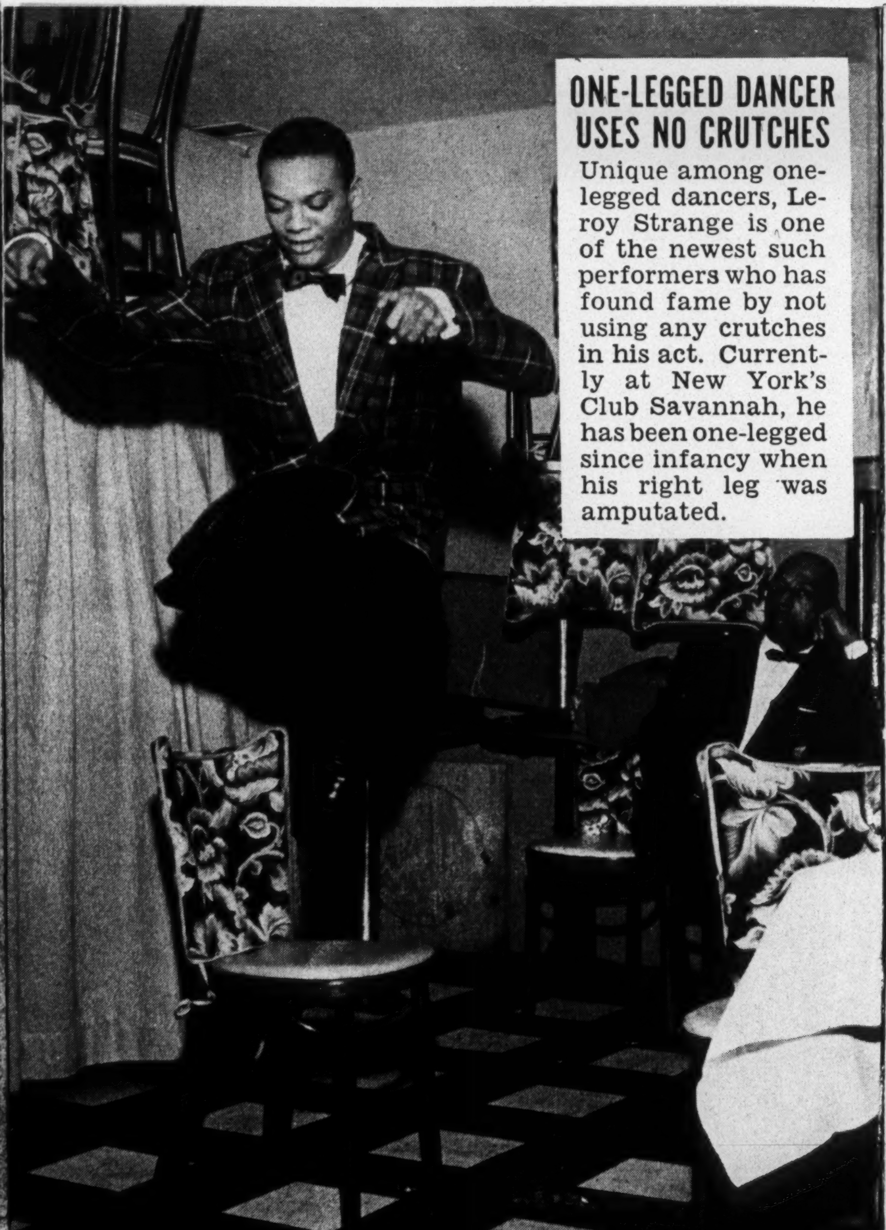
WOMEN WHO PASS FOR MEN

THE WEEKLY NEGRO NEWS

PATTY ANN:
Her wealthy white
father is backing her
in new singing career

SILVER SPOON SINGER



ONE-LEGGED DANCER USES NO CRUTCHES

Unique among one-legged dancers, Leroy Strange is one of the newest such performers who has found fame by not using any crutches in his act. Currently at New York's Club Savannah, he has been one-legged since infancy when his right leg was amputated.

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NATIONAL REPORT

Oust Jane Spaulding From Top U. S. Job

Mrs. Jane Morrow Spaulding was asked to resign her post as an assistant to Mrs. Oveta Culp Hobby, Secretary of Health, Education and Welfare in Washington, D.C., because of what the NAACP charges was her refusal to bow to Mrs. Hobby's views on segregation.

In a showdown conference with department Undersecretary Nelson Rockefeller, Mrs. Spaulding, first Negro appointed to a top policy-making post in the Eisenhower administration and the highest ranking Negro woman in Government service, was told that her present $9,600-a-year job would be abolished. She was offered—as an alternative to being fired—a $7,000-a-year post dealing with juvenile delinquency problems, JET learned.

Clarence Mitchell, director of the Washington NAACP, charged that Mrs. Spaulding, a Charleston, W. Va., social worker who at one time headed Negro relief in the West Virginia State Welfare Depart-

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ment, was being demoted because she opposed Mrs. Hobby's stalling in elimination of segregation at schools on military bases. The Negro assistant was also opposed by the Cabinet member, who was publisher of a Houston, Tex., daily paper, for fighting a U. S. grant of $1,500,000 to a Houston, Tex., hospital which bars Negro doctors, and for delivering "forthright speeches attacking discrimination," the NAACP said:

Mrs. Spaulding

Department officials would not comment on the pending ouster other than to say that the department was being reorganized. Mrs. Spaulding said she would make no comment at this time.

Thelma Boozer Named Civil Defense Aide In N. Y.

Mrs. Boozer

Mrs. Thelma Berlack Boozer, former director of community relations for the borough president's office, was appointed civil defense aide in the office of recruitment and public information in the New York City Office of Civil Defense. Named by Mayor Robert F. Wagner Jr., to the $8,000-a-year post, Mrs. Boozer, former newspaperwoman and Lincoln U. (Mo.) Journalism School professor, was co-director of the 12 Manhattan borough community planning boards during his tenure as borough president. At week's end, Arthur Ford, consulting engineer in the office of Manhattan Borough President Hulan Jack, was scheduled to be named the $15,000-a-year Commissioner of Water, Gas and Electric and become the second highest paid Negro city employee, excluding the judges. Seventh Police Commissioner William L. Rowe and Deputy Commissioner of Housing and Buildings Frederick L. Weaver were scheduled to be dropped from their jobs.

Ike To Back Anti-Jim Crow Travel Bill

President Eisenhower promised an NAACP delegation that he will urge the 83rd Congress to enact legislation outlawing Jim Crow interstate travel. During a private, 30-minute White House conference in Washington with a five-man group headed by NAACP executive secretary Walter White and board chairman Arthur B. Spingarn, Eisenhower also indicated that he is opposed to use of Federal monies for segregation and said that he would study the organization's charges that such monies were financing segregated housing projects.

Order Mich. Housing Project To Admit Negroes

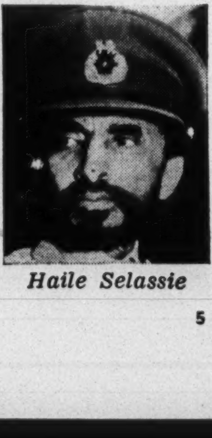
Officials of the Hamtramck (Mich.) Homes, a public housing project, were ordered to admit Negro tenants by a Federal court in Detroit. Noting that the project regulations made it "impossible for a Negro to be granted occupancy," the court ordered the bans lifted in a decision of a suit brought by three Negroes.

Robeson Reportedly Wants To Break With Reds

Singer Paul Robeson would like to break with the Communist Party, but is being hindered by his wife and his son who threaten to reveal that Robeson was a "secret courier" between the Kremlin and the American Communist Party, reported Cholly Knickerbocker, New York columnist in the Journal-American.

Selassie To Be Ike's Guest During U. S. Visit

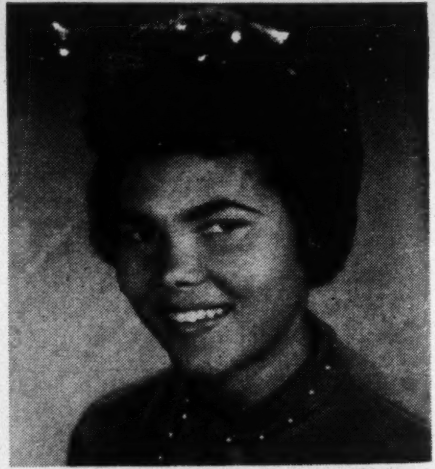
Emperor Haile Selassie of Ethiopia will visit the United States in May and be the guest of President Eisenhower at the Executive Mansion in Washington, D. C., the White House announced. Invited to the U. S. by Eisenhower, the 62-year-old African king will arrive May 19, spend several days in the nation's capital, then make a month-long tour of the country with stops in major cities. The trip will be his first to the United States.



Haile Selassie

N.Y. Medical Lab Student Chosen 'Miss Subways'

A 19-year-old Negro X-ray laboratory and medical technology student was chosen by model agency owner John R. Powers to reign as "Miss New York Subways" for January and February. The new queen of the city's 250-mile underground network is Mary Alice Gray, a Birmingham, Ala., native who has lived in New York for 10 years. Miss Gray's photo was submitted with 600 others last December.



'Miss Subways' Mary Alice Gray

N. Y. Engineer Loses $15,000 Post Due To Illness

Clifton W. Stephens, 49-year-old New York City civil engineer, was ruled ineligible to accept a $15,000-a-year overseas post with the Foreign Operations Administration in Washington, D. C., when medical reports disclosed that he was seriously ill with diabetes. Picked from a field of 43 candidates for the post, Colby College-trained Stephens, a veteran of more than 25 years of heavy construction engineering, was "shocked" to learn of his condition.

Justice Dept. To Probe Arrest Of 51 GIs In S. C.

Pentagon officials have ordered a Justice Department investigation for possible civil rights violations of the arrest of 51 Fort Jackson soldiers following a bus incident Thanksgiving in Columbia, S. C. The probe was urged by the NAACP. South Carolina police said the soldiers refused to identify a fellow soldier who sat beside a white woman passenger on the bus. The GIs, now overseas, were fined a total of $1,573.

Racial Epithet Causes Mistrial In Ga. Murder Case

Because a lawyer described a witness as "this fat Nigger," the lovers' lane slaying trial of Willie Nash ended in a mistrial in Atlanta, Ga. While offering in evidence a bloodstained coat, Asst. Solicitor Frank French, trying to recall the name of a witness, referred to him with the racial epithet. Lawyers then moved for a mistrial.

Name 9 Negroes To 'Hall Of Our History' Board

Nine Negro leaders were named to the board of trustees of an interracial national group which plans to erect a "Hall Of Our History" monument at Pine Mountain, Ga. Memorable dates and events of American history will be recorded in the open-air hall. Named to the board of the group, which is headed by Charles F. Palmer and Gen. Lucius Clay, were Dr. Ralph Bunche, Mrs. Mary McLeod Bethune, Rufus Clement, Albert F. Dent, F. D. Patterson, Paul R. Williams, C. B. Powell, Claude Barnett and Mrs. Robert L. Vann.

Woman Files $50,000 Jim Crow Travel Suit In Fla.

Claiming that she was forcibly removed from a bus two years ago when she refused to sit far enough from a white passenger, Mrs. Bertha H. Dozier of West Virginia, filed a $50,000 damage suit against the Jacksonville Coach Co., and two policemen in Jacksonville, Fla.

Negro Among Leaders In Internal Revenue Class

Larry Doss, 26-year-old accounting student at Fenn College in Cleveland, was named one of three outstanding members of a special, 20-member class selected to study under the Internal Revenue Bureau's personnel and administrative training program in Washington. The only Negro in the class, Doss, a five-year veteran of the bureau's Cleveland office, wrote two research articles, was one of three highest in a placement examination.

Larry Doss

Calif. Publicist Slated For $8,000 Housing Post

Mrs. Fay Jackson, ex-newspaperwoman and public relations specialist of Los Angeles, Calif., will be named to head a western field office of the Federal Housing Agency, Republican officials said in Washington. The job pays about $8,000 a year.

Jim Crow Toilet Signs Removed At S. C. Base

Jim Crow signs on toilets were taken down at the Charleston (S. C.) Naval Shipyard in the final step of the U. S. de-segregation program of Dixie Federal bases. In what some workers labeled "operation open out-house," the integration procedure was carried out "without incident" although few Negroes used toilets previously-designated as white. White workers, meanwhile, continued to boycott the de-segregated cafeteria in an effort to change the Federal order.

▶ Detroit's 1st Woman Constable: A five-foot eight-inch housewife, Mrs. Madeline Smith, began her duties as the first woman in Detroit history to serve as constable. Mrs. Smith, a 54-year-old ex-real estate broker, serves summons in rent cases, carries gun for protection.

L.A. Fire Chief To Answer Jim Crow Charges

The Los Angeles, Calif., fire chief was ordered by local courts to testify regarding alleged discrimination and segregation of Negroes in his department during a deposition hearing in the office of NAACP lawyer Herbert Simmons Jr. According to the NAACP, the precedent-setting order forcing Chief John H. Alderson to testify, is important in preparation of a bias suit against the fire department charging that it restricts Negroes to two fire stations.

Knoxville, Tenn., Council Bans Airport Bias

The Knoxville, Tenn., City Council passed legislation ending racial discrimination at the city airport restaurant following the refusal of the restaurant to serve Mrs. Carol Reyes, wife of a Knoxville College chemistry professor.

Segregation Ends In Pittsburgh Fire Dept.

Racial segregation in the Pittsburgh, Pa., fire department was ended by executive order and 34 members of two all-Negro engine companies distributed to units throughout the city. In ordering integration in the city's fire fighting force, Chief Stephen P. Adley said that he wanted to "allow full use of all available manpower." The force's four Negro captains will head mixed squads.

Introduce Jim Crow Travel Bill In Senate

A bill banning segregation on trains and buses in interstate travel because of race or color was introduced in the Senate by Sen. Irving M. Ives (R., N. Y.) and Sen. John M. Butler (R., Md.).

Drowned Lad's Parents Sue Miss. Police Chief

A white police chief, E. M. Crumby, was sued for $15,000 in Grenada, Miss., by a Negro family which charged that he ran their 19-year-old son into a river, causing him to drown. The suit, the third brutality case against Crumby, alleges that the policeman chased Sammie L. Pland into the Yalobusha River last Nov. 23 when Bland resisted arrest. Another Negro and a white man have filed brutality suits against Crumby asking $6,485 damages.

8 Democrats Seek U. S., State Posts In Chicago

Congressman William L. Dawson (D., Ill.) was chosen to seek re-election and seven other Negroes were named by the Democrats to run for city and state posts in Chicago. Veteran State Rep. Fred J. Smith was picked to seek the senate seat held by Sen. Christopher C. Wimbish, a Democrat who failed to win party approval. Others selected: Charles Skyles and Kenneth Wilson, candidates for the state senate, and James Y. Carter and Corneal Davis, state house candidates. Judge Fred (Duke) Slater will run for Municipal Court and Edward Mike Sneed for county commissioner.

4th Baltimore Store Drops Racial Eating Ban

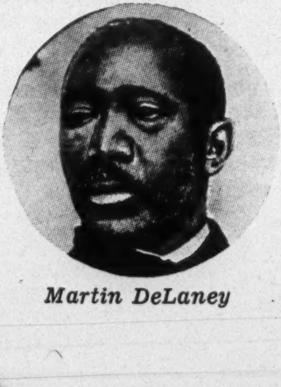
The management of the Schulte United Five-and-Dime Store dropped the color bar at eating counters in Baltimore, the Governor's Commission on Race Relations reported. Three similar downtown stores recently ended discriminatory restaurant practices.

Yesterday In Negro History

January 23, 1821—Lott Carey, U. S. Baptist minister, sailed for Liberia, where he pioneered the colonial development of the nation.

January 24, 1885—Martin R. DeLaney, 73, first Negro to be commissioned a major in the U. S. Army, died in Xenia, Ohio. A scientist, ethnologist and lecturer, he had served as examining physician for the Union forces during the Civil War.

January 25, 1944—Ike Williams, lightweight boxing contender, had his winning streak of 32 consecutive victories broken when Bob Montgomery stopped him in the final round of a 12-round bout in Philadelphia.



Martin DeLaney

◎ FORECAST ◎

Cemetery Policy Change. For the first time, Negroes will be offered lots at fabulous Forest Lawn Cemetery in Los Angeles, Calif., where burial plots cost from $5,000 up.

NCAA Bars Down. The National Collegiate Athletic Association will approve the entrance of Negro college baseball teams in regional play-offs in northern areas.

U. S. To Cite Teacher. The Internal Revenue Bureau will cite a Washington, D. C., public school teacher for instructing her pupils how to fill out income tax blanks for unlettered parents. The award, to be given national publicity, will be the first ever made by bureau.

Carey To Run. UN alternate delegate Archibald Carey will again accept the GOP bid to run against Rep. William Dawson (D., Ill.) in Chicago Congressional elections.

New Anti-Crime Fight. A national group to combat Negro juvenile delinquency and its causes will be organized at a conference May 7-8 in Washington. Administration leaders will be in attendance.

Negro Baseball Manager. Brooklyn Dodger catcher Roy Campanella will become the first Negro manager in organized baseball. The Dodgers have promised him a farm club spot, when his playing days are over.

Tubman To Run For 3rd Term In Liberia

President William V. S. Tubman, who has been president of Liberia since 1944, announced in Monrovia, Liberia, that he will be a candidate for a third term in the forthcoming political campaign.

London Judge Says 'Pimps' Should Be Whipped

A police officer charged in a London court that "there must be hundreds of thousands" of colored men living on the earnings of prostitutes while drawing unemployment compensation in Britain. The officer testified at the trial of James Daniels, a 35-year-old West African, who was sentenced to two months in prison for pandering. The judge told Daniels this "seems to be the sort of offense which does deserve whipping."

South Africa Bars AME Bishop For 2nd Time

AME Bishop Frederick B. Jordan was refused permission to enter South Africa for the second time since 1952. L. D. McWanna, a native church leader, said in Johannesburg that the government will admit American Negro church leaders only for the purpose of training native Africans to take over the church. In 1953, South Africa barred bishops Jordan and H. Thomas Primm, charged that the AME Church in South Africa was a "political organization." Bishop Jordan is running his area from Southern Rhodesia, but his 30-day visa expires Jan. 31.

Decorate African Who Pulled Lion Off Employer

In Dar-Es-Salaam, Tanganyika, Saidi Juma, 62, was awarded the George Medal for attempting to save his employer's life by attacking a wounded lion while armed only with a sheath knife. When the lion attacked Juma's employer, A. De Beer, last August, Juma threw himself on the beast's back, whipped out his six-inch knife and killed the lion. Juma and De Beer were rushed to a hospital where De Beer died of his wounds.

1st Woman Lawyer Admitted To Bar In Bermuda

Lois Browne

Wearing the traditional robe and wig, Lois Marie Browne, 26, was admitted to the Bermuda bar and became the first woman lawyer in the colony's history. Judge J. Trownsell Gilbert, chief justice of Bermuda, welcomed Miss Browne to the bar after ceremonies in the Supreme Court Building in Hamilton. A native of Bermuda, Miss Browne studied law in England, later was admitted to the English bar.

Nab Top Mau Mau Gen., Uphold Kenyatta Verdict

British troops shot and captured the "No. 2 leader" of the Mau Mau society in a furious battle near Nyeri, Kenya. The leader, General China, was shot in the throat and subsequently was identified by a European who knew him years ago when he was a locomotive fireman. The Kenya Supreme Court, meanwhile, upheld the conviction of Jomo (Burning Spear) Kenyatta, alleged leader of the Mau Maus, for terrorist activities, and Charles Kariithi Mathumu, Mau Mau Gen. "No. 6," was sentenced to die for possessing a pistol.

Africans Told To Go Slow On Freedom Demands

In Lusaka, Northern Rhodesia, British Colonial Secretary Oliver Lyttelton urged Africans in British territories to be patient in their demands for immediate self-government. Britain, he declared, is doing all it can to devise a system "under which, as soon as they are fitted for it, Africans can be given some responsibility for the management of their own affairs."

Urge Employment Of Negro Cops In Britain

Mrs. Bessie Braddock, Socialist member of the Parliament, proposed that Negroes be employed as policemen in Britain "to keep law and order not only in the little Harlems, but throughout the country." Mrs. Braddock said she will present her proposal to Parliament.

◻ PEOPLE ◻

✡ **Matthew A. Henson,** only living survivor of Admiral Peary's 1907 North Pole expedition, received the first annual race relations award from the Armstrong Association in Philadelphia.

✡ **Teddy Wilson,** pianist, was hired by the Columbia Broadcasting Co. as regular pianist for the weekly radio whodoneit, *Crime Photographer*.

✡ **Nat (King) Cole** and Frank Sinatra were scheduled to record several vocal duets for Capitol Records in Los Angeles.

✡ **Randy Turpin,** one-time world middleweight champion, was fined $44.40 and $14 costs for reckless driving in Oxford, England.

✡ **Maxine Sullivan,** star of the recent Broadway play *Take A Giant Step,* will start a three-to-six months English tour Jan. 28.

✡ **Ruby Dandridge,** the radio actress mother of film star Dorothy Dandridge, is selling real estate with a Los Angeles realty firm.

✡ **Perez Prado,** Cuban mambo King, and his orchestra were signed to appear in the RKO movie, *Big Rainbow,* starring Jane Russell, Gilbert Roland and Richard Egan.

✡ **Eartha Kitt,** singer-actress, said she will spend three months, July to September, in Europe and return to New York for rehearsals of her role in the stage play, *Miss Patterson.*

✡ **Harry Belafonte,** folk singer, recorded *Acorn In The Meadow* and *Hold Him, Joe,* both of which he sings in theatrical producer John M. Anderson's *Almanac* in New York.

✡ **J. C. Heard,** drummer formerly with *Jazz at the Philharmonic,* remained in Japan after the troupe's tour there and is now appearing regularly in a Tokyo night club.

✡ **Earle Hyman** signed for a role in Columbia Studio's forthcoming movie *POW.* He quit his role in *The Story of Ruby Valentine,* an all-Negro radio soap opera.

Negro Named Harvard Student Council Head

Clifford Alexander

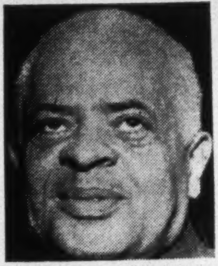
Clifford L. Alexander, 20-year-old son of a New York City housing project manager, was elected president of the Harvard College Student Council in Cambridge, Mass., and became the first Negro to be elected to that office. A junior majoring in government, Alexander will direct the council meetings and meet in executive session with college deans and the president on student matters. His father manages the Metropolitan Life Insurance housing development in New York.

Toledo U. Admits Negro Coeds To Dormitories

For the first time, Negro coeds at the University of Toledo (Ohio) are permitted to live in campus dormitories, a college official disclosed. Five Negro girls were quietly registered in the student dormitories this semester.

First Negro On Atlanta School Board: Dr. Rufus Clement (2d from l.), the first Negro to serve on the Atlanta (Ga.) Board of Education, meets with fellow board members (l. to r.) Mrs. Clifford Ragsdale, Neal Baldwin, Franklin Rogers and Devereaux McClatchey.

AME Bishop Presides Over Interracial Texas Parley


Bishop Gomez

Bishop Joseph B. Gomez, head of the AME Church in Texas, presided over the first annual meeting of the interracial Texas Council of Churches in Austin, Texas, and was elected to the executive committee of the group which represents 1,100,000 Protestants. Bishop Gomez, who retired as vice-president of the organization, presided over the meeting because of the illness of council president M. E. Sadler.

Sunday Morning Segregation Doomed, Churches Say

Sunday morning segregation is on the way out, officials of several church denominations announced in New York. Dr. J. Oscar Lee of the National Council of Churches of Christ in the U. S. A., said a recent survey of 13,000 predominantly white churches showed 9.8 per cent of them included non-whites as compared to 4.8 per cent five years ago. Roman Catholics also reported a "great amount" of progress in eliminating bias, and George K. Hunton of the Catholic Interracial Council said, "The whole trend is in the direction of complete integration."

Mormons Say Bible Curse Caused Jim Crow

David O. McKay, president of the Church of Latter Day Saints, explained in Capetown, South Africa, that no native can become a member of the priestly hierarchy of the Mormon Church because of the Biblical curse on Ham and his descendants. "For this reason," McKay added, "we have confined our activity to Europeans, for otherwise it would just mean that we should be faced with the same problems as your prime minister (Malan) has in segregation."

Singer Mabel Scott Secretly Weds Nashville Cop

Mabel Scott

Sexy song stylist, Mabel Scott, former wife of crooner Charles Brown, revealed in Los Angeles that she and Will Nathan Jr., a Nashville policeman, were married secretly last Nov. 8. Miss Scott said that she met her new husband while on a southern tour with the "Big Show." During their courtship, the entertainer said that she appeared at a Nashville night club owned by Nathan's father so that she could be near him.

Lady Barber Names L.A. Dentist In Paternity Suit

An attractive Los Angeles lady barber filed suit against a dentist and his wife to restrain them from adopting her 21-month-old son, and named the dentist as the child's father. Miss Muriel Robinson said the child was born to her as the result of intimate relations with Dr. Booker T. Tucker in June, 1951. Miss Robinson's suit declared that the dentist had "publicly acknowledged his fatherhood" and taken the child into his home with the consent of his wife, Charles Etta. Miss Robinson said she let Dr. Tucker have the child when he promised to rear it without seeking legal adoption.

Jamaican Bride Late, Guests Riot

In Kingston, Jamaica, police had to break up a mob that stormed the Moravian Church after the minister, Rev. S. U. Hastings, refused to perform a wedding when the bride showed up two hours late. Rev. Hastings said he married another couple while waiting for the first bride, and that by the time she did arrive, he was due at another ceremony. Wedding guests stormed the church and police were called to disperse them. Another minister married the couple.

DEAN DIXON DIVORCES N. Y. WIFE

Composer Dean Dixon has divorced his white American wife, pianist Vivian Rifkin, and plans to marry Finnish Countess Mary Mandelin, JET has learned. Dixon, now conducting symphony orchestras in Sweden, obtained a divorce in Copenhagen last Dec. 17. No date has been set for their wedding, but Dixon is expected to marry Mrs. Mandelin, wife of a Marine captain and mother of two children, as soon as she and her husband are divorced. Dixon, 38, was married to Vivian Rifkin, a concert pianist, in 1947 and they have a daughter.

The brilliant Negro composer was introduced to Mrs. Mandelin, a writer of three plays, while directing a concert for the Red Cross in Finland in 1951, and a romance began. A year later the couple narrowly escaped death in an automobile crash on icy roads in Finland. Dixon suffered only minor injuries, but the

Countess Mary Mandelin, new bride-to-be, chats with composer.

countess was laid up for 10 days. Mrs. Mandelin is now writing a biography on her future husband. Dixon, at the age of 26, became the first Negro and the youngest conductor ever to lead the New York Philharmonic and the NBC Symphony orchestras. In Sweden, he has appeared as guest conductor of the Stockholm Philharmonic Orchestra and co-director of the Gutenburg Symphony Orchestra. He will remain in Sweden for the duration of the musical season, and go to South America in the spring, it was reported.

In New York, Vivian Dixon denied that she and Dean are divorced. Said she: "We are still very much married." Despite her denial, JET learned that attorneys for the couple exchanged legal divorce papers in mid-December. Dixon and his countess bride-to-be have announced wedding plans in both Copenhagen and Helsinki.

Dean Dixon, his ex-wife, Vivian Rifkin, and their daughter.

Ky. Woman Gives Birth To 20th Child

The wife of a Covington, Ky., bricklayer, Mrs. Edward Bitter, 40, gave birth to her 20th child—a boy. Four of the Bitter children, including a set of twins, are dead. The others, 10 boys and six girls, range in age from 17 months to 24 years.

Miss. Husband Killed In Gun Duel With Rival

A 33-year-old husband, who came home unexpectedly at 6:15 a.m., in Arcola, Miss., was killed in a shotgun duel. Mrs. Elmer Pool told police that her husband, Will, had been living in Greenville since their separation several months ago. When he came into the house with a shotgun in his hand, she ran from the house, and later heard two gun blasts, she said. Pool died en route to a hospital. The second man, Ed Mason, 36, was wounded in the neck and shoulder. He will be charged with murder.

Wife Of Dayton Prosecutor Sues For Divorce

City Prosecutor Arthur O. Fisher was sued for divorce by his socialite wife, Katherine, in Dayton, Ohio. Mrs. Fisher filed suit last year, but dropped it when she learned her husband was under consideration for the municipal post. She is a member of Cincinnati's prominent Crosby family.

Baltimore Social Worker Divorces Football Coach

Baltimore social worker, Cleota Minor Brayboy, divorced her husband, Jack, a Johnson C. Smith University football coach, testifying that he was a "poor provider."

Philadelphia Truck Driver Leaves 3 Widows

A 64-year-old truck driver died in Philadelphia, leaving three widows. Found in the personal effects of Samuel Johnson were marriage licenses naming Mrs. Mary Johnson of Greenville, S. C., whom he married in 1913, and Mrs. Inez Johnson, his bride since 1943. In addition, a sister of Johnson said that he had married a third wife sometime between 1913 and 1943. No evidence of divorces was found. Johnson left $4,750 in insurance and a cat to Mrs. Inez Johnson.

Expectant Mother On Trial For Slaying Lover

A 26-year-old expectant mother went on trial in Detroit for the murder of her sweetheart, whom she caught in his bedroom with another woman. Police said that Miss Myrtle Frierson shot Thomas Evans, 40, with a rifle the day after she surprised him in his home with another woman whom he told her he planned to marry. He promised Miss Frierson he would support her unborn child, however, police said. Evans was slain while painting his bathroom.

N. C. Man Charged With Raping Daughter, 15

A father of eight children in Lumberton, N. C., was charged with incest and rape of his 15-year-old daughter. The girl said her father, Lonnie Ratliff, forced her to submit to him in a barn near their home on Dec. 29 by threatening her with a knife, held at her throat. The father was held without bond.

Climax 60-Year-Old Romance: James Lawson and Mrs. Eliza Coles, both 80, who were in love 60 years ago, but did not marry, were wed in Columbus, Ohio. Mrs. Coles turned down Lawson's proposal when they were 20 because he wanted "an angel." Both married, but their mates died.

WOMEN WHO PASS FOR MEN

For 30 years, a hefty Mississippi woman lived as a man, sternly bossing a 10-acre farm and caring for an attractive, cream-colored "wife" and her daughter by a previous marriage. When the "man" died two years ago, an amazed undertaker discovered that Pete Bell was really a woman.

At the wife's request, the masquerade was hushed and the burial certificate listed no sex. The widow explained that her husband was an unwanted child who adopted mannish poses and attitudes in order to please a father who wanted a male heir. Incredulous citizens in the small town pooh-poohed the report, claiming, "old Pete just couldn't have fooled me."

The deception which characterized Pete Bell's life mirrors the problems of hundreds of women who are trapped in the half-shadow, no-man's land of the man-woman. Despised by society, they travel an uncharted road which often leads to a jail cell.

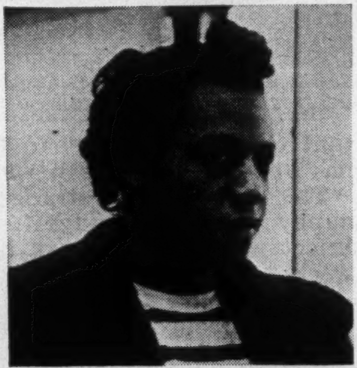
Very often the masquerade is only uncovered by an accident or a necessary visit to a doctor. After an automobile accident, Cincinnati doctors discovered that "Charlie Harris"—who had posed as a man for 45 years —was a woman. Harris' true sex was revealed to a woman who knew her as her stepfather. Mrs. Ida Belle Redd said Harris (who died recently in Cincinnati at the age of 107) married her mother in 1902.

At the other end of the spectrum are part-time men: women who for various reasons reject feminine roles and, while retaining female trappings, compete with men for jobs—and other women. These "sometime women" feel contempt for girlish pursuits. Some are athletic women; others intellectual or executive types.

One of these is a famous Harlem woman executive, attractive and youngish, who rejected femininity for a manlike existence. She attends stag parties, takes an active part in jokes aimed at "silly, gullible" women. Her constant companion is an attractive secretary who shares her lavish, one-bedroom apartment.

Problems posed by man-like women are so deep that the public has hardly begun to understand them. Doctors and psychiatrists are co-ordinating their work in the light of new psycho-sexual findings. Their research indicates that operations and psychiatric treatment can free many women of maleness caused by an imbalance of female and male hormones.

Other cases may prove more difficult, although extended psychiatric treatment may cure those whose



Leatrice Calloway killed her female sweetheart.

Parents Often Cause Male Tendencies In Child

maladjustment started in childhood. Parents, fathers particularly, often drive girls to the brink of abnormality. Stuck with an unwanted daughter, they force the youngster to play rough and impress upon her mind a love for everything masculine. Later, these same parents are furious when the girl rejects masculine suitors. Without adequate guidance, the girl will become a jealous, possessive man-woman facing the frustration of living in a society which in most instances has not provided an answer to her problem.

Sex hormones helped Gladys Bentley return to womanhood.

This type of jealousy is often reflected in police records. In Detroit, Leatrice Calloway, 21, was sentenced to 10-20 years for the murder of her female "sweetheart" Marion Ware. Miss Calloway said she shot Miss Ware for dating a man. Ohio was shocked by a similar love slaying. Mrs. Evelyn Butler, 25-year-old mother of two children, was sentenced to the electric chair for strangling and drowning Mrs. Evelyn Clark. Testimony indicated that the two women had been lovers. Mrs. Clark has appealed the death verdict.

The lives of some strange women, however, have happy endings. Gladys Bentley, entertainer, says injections of female sex hormones three times a week hastened her return to womanhood.

Now writing a book on her experiences in the "twilight zone of sex," Mrs. Bentley—who is happily married to a West Coast cook—said: "I want the world to know that those of us who have taken the unusual paths to love are not hopeless."

WEEKLY ALMANAC

BLUDGEON OF THE WEEK. During a drinking party in her white sweetheart's Detroit apartment, Miss Geneva Campbell, 44, became involved in an argument with him and was clubbed into unconsciousness. Police later learned that the weapon John Otto, 54, used was a toilet plunger.

EMBRACE OF THE WEEK. A 36-year-old shoe repairman, Homer Jackson of Washington, D. C., explained to a judge how he "accidentally" cut his common-law wife, Julia Smith, 40. Said he: "When I came in from work, I had the knife in my hand. We embraced, and she was cut about the stomach."

EXPLANATION OF THE WEEK. Charged with the theft of a pound of sausage from a Chicago grocery store, James D. Pitts, 39, had a ready explanation. Declared Pitts: "A clerk said, 'Why don't you try some of this at home?' So my brother, Theodore, took some to try, and I was carrying it for him when I was arrested."

CURSE OF THE WEEK. When 60-year-old Arthur Moore found several small blue stones on his porch in Tampa, Fla., and was visited almost immediately by an unidentified "spiritualist," who warned him of a curse, Moore gave the "spiritualist" $355 to lift the hex. Still feeling woozy later, Moore went to police, who searched unsuccessfully for the "spiritualist." Three days later, Moore died of a stroke.

INVITATION OF THE WEEK. In Pittsburgh, Pa., police Lt. William Jordan found a printed card reading: "If you want to gamble, go to 2116 Wylie Ave. and ring the bell three times." Jordan and some fellow officers did. They seized James Moss, seven visitors, whisky, money and cards.

TRAFFIC ACCIDENT OF THE WEEK. In St. Louis, Mo., Miss Pearlie Johnson borrowed car keys from a friend to get something from his automobile. Moments later, Miss Johnson, who had driven only once before, started the motor and drove the car into another owned by Alfred M. Sandweg Jr. When she attempted to back up to discuss the accident, she lost control, ran down Sandweg and his three-year-old son, Alfred III, killing the youth and sending the father to a hospital.

HOT ARGUMENT OF THE WEEK. In Denver, Colo., Theodore Sanders, 42, and his wife, Laura, were having differences. During the heat of an argument over a separation, Mrs. Sanders got out of bed and went into the kitchen. Moments later she returned with a pot of boiling hot water, doused it on her husband.

RUSTLERS OF THE WEEK. In Tennessee, police arrested Sam Wesley Jr., 20, of Ripley, and Kimbrough McCain, 36, and Walter Shaw, 32, on strange charges. They were accused of rustling coon dogs.

MODEST MAN OF THE WEEK. In Baltimore, Harry E. Lonesome, 22, was sentenced to two years in jail for assaulting a stranger, Johnnie McDowell. Explained Lonesome: "He whistled at me like I was a girl. I only assaulted him because I was embarrassed." McDowell also was robbed of $3.

SUICIDE OF THE WEEK. After failing in an attempt to shoot her husband, Percy, Mrs. Ruth Singleton, a 28-year-old Los Angeles housewife, wrote a note declaring that she "hated her husband's guts," then shot herself to death with a .38-caliber pistol.

LIGHT OF THE WEEK. While lying under an oxygen tent for treatment for bronchial pneumonia in a Chicago hospital, Mrs. Loretta Wold, 50, yearned for a smoke. Ignoring red "No Smoking" signs and the warnings of a nurse, she lighted a match. The large supply of oxygen inside the tent ignited the bedding and Mrs. Wold burned to death.

RETURNED HERO OF THE WEEK. Just back from a train trip, Pullman porter LeRoy Graham, 43, of Washington, D. C., telephoned firemen after his daughter Blanche, 8, shouted that a neighbor's house was ablaze. Then Graham, his son, LeRoy Jr., and Walter A. Stewart Jr., both 18, raced to the burning home. The senior Graham climbed a ladder and rescued five children, ages two to 12, from the second floor. Heat and smoke then beat him back; and a sixth child of Mr. and Mrs. Aaron Thomas, who were away at the time, died in the blaze. Five years ago, the heroic, 145-pound Graham and a neighbor pulled a 200-pound man from a burning house.

LeRoy Graham

CLUE OF THE WEEK. When 24-year-old Morris Shephard Jr. of Rollins, Ill., attempted to rape a young woman in a downtown Chicago theater, then grabbed her wrist watch and fled, he dropped a perfect clue for police: a pawn ticket bearing his name and address.

ROMANCE OF THE WEEK. In Detroit, Mich., Miss Ida Beard, 42, made a sorrowful discovery: her sweetheart of four years was a married man. So she called it quits to her affair with 41-year-old Joe Ragland. But Ragland had different ideas, became angry when she refused to talk to him, and shot her through the top of the head. Police, however, were only able to charge Ragland with possessing an unregistered gun and fine him $5, because Miss Beard, remembering their long romance, refused to prosecute.

QUICK CAPTURE OF THE WEEK. In New Orleans, La., bandit Mason Turner, 24, brandished a gun at a tobacco firm partner, was handed an envelope with $438.30 in it, and escaped with the front door key. Four minutes later, radio car policemen arrested him.

Protest $1,500,000 Grant To Biased Tex. Hospital

The Washington NAACP asked the Department of Health, Welfare and Education to veto a proposed $1,500,000 grant to the Houston (Tex.) City Hospital which bars Negro doctors from its staff. The NAACP backed the Houston Negro Medical Society which had asked the department to insert an anti-segregation clause in the grant. The department said such action would be "unlawful." To practice at the Houston City hospital, doctors must be members of the white medical society which bars Negroes.

New Drugs Fail To Halt African Deaths

Antibiotic drugs have failed to reduce the high death rate of African natives, newly-issued mortality figures indicate. Pneumonia, the scourge of Negroes who leave hotter climates to seek jobs in the gold mines near Johannesburg, is still the principal cause of death among African natives, the statistics showed. Officials said native miners who make 50 cents a day cannot afford warm clothing for cold weather.

HIGH DEATH RATE OF NEGRO TOTS

More Negro babies than white babies died in Chicago during the latter part of 1953 for the first time in the city's history, health officials revealed. Pointing out that 36 Negro babies and 24 white babies died in August, Dr. Herman N. Bundesen, head of the Chicago Health Department, said the trend continued in September and October. Alarmed, Dr. Bundesen called in his staff (including two high-ranking Negroes, John B. Cooper and Mrs. Helen Jones) and ordered an all-out fight to reduce the Negro infant mortality rate which is fast becoming a national problem.

Figures released by the National Office of Vital Sta-

» **Mississippi Nurse Heads Mixed Staff:** Head nurse Mattie Rundles (seated), meets with her mixed staff of nurses who care for tuberculosis ward at Veterans Administration Hospital in Jackson, Miss. Standing (l. to r.): Supervisor Hilma Fraiser, nurses Margaret Ward, May E. Lockett and Inez Kelley, and aide Hezekiah M. Jones.

POSES NATIONAL HEALTH PROBLEM

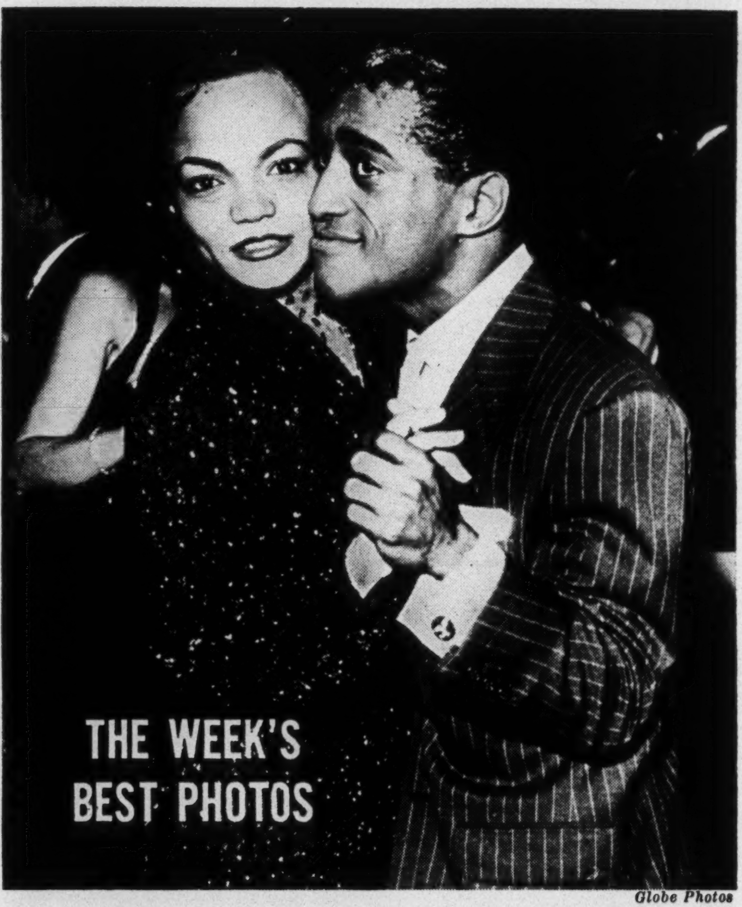
tistics indicate that the infant mortality rate among lower-income Negroes, living in dirty, crowded slums, is increasing at a rapid pace. In 1950, for instance, the death rate for Negro babies in the U. S. was 43.9 deaths for each 1,000 live births as compared to a 26.8 rate for whites.

In most cities, the problem centers in Negro ghettos where 72 per cent of the Negro babies die of some infection—49 per cent of these deaths are attributed to pneumonia. Health authorities believe that these deaths can only be decreased by better pre-natal care for mothers, and closer supervision of newborn babies.

PRESS DIGEST

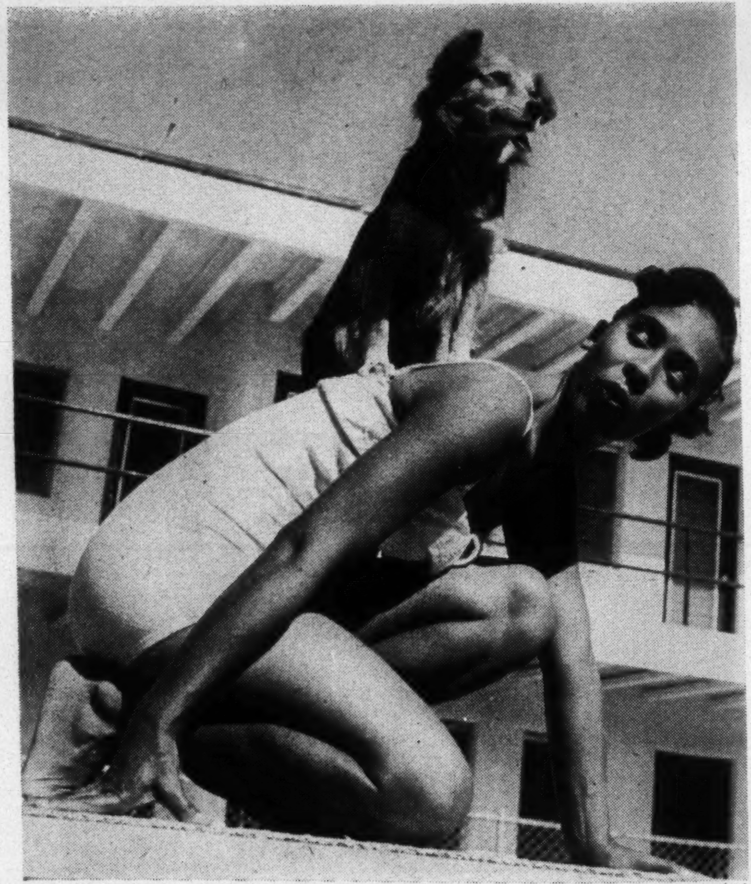
Mister Jelly Lord in SAGA: Writer Frederic Ramsey Jr., recalls in a Saga article the life and times of Jelly Roll Morton, a fabulously colorful pianist, who was one of the originators of jazz. Before Morton died in 1941, he had composed 128 jazz tunes and recorded 182 titles plus a chronicle of his life for the Library of Congress. Morton, Ramsey writes, "gave jazz its greatest boost, while throwing away a million dollars." Born Ferdinand Joseph Morton, the pioneer jazzman started his career in 1902 in a segregated, red-light district in New Orleans. Later, in the twenties, Morton hit his peak in Chicago and his compositions, *Jelly Roll Blues, King Porter Stomp,* became national favorites. Writer Ramsey says the Jelly Roll Morton Red Hot Peppers band was "playing the best dates everywhere, with every date a guaranteed $1,500 or $1,600." In the thirties, however, Morton's career took a downward turn, and although he once carried $3,000 rolls and sported a big diamond in one of his teeth, Morton died broke in a Los Angeles hospital.

New Faces In Boxing In RING: A 6-foot-3, 215-pound Cuban, Nino Valdes, is named by writer Jersey Jones as the fighter who made the most progress in boxing circles in 1953. In an article, entitled "Most Progress By . . . Valdes," Jones writes that Valdes vaulted from "comparative obscurity to the eminent position of main contender for boxing's richest prize, the heavyweight championship." In 1953, Valdes won the Cuban heavyweight championship, stunned the boxing world by decisioning former champion Ezzard Charles, later knocked out Heinz Neuhaus, the European champion, in Dortmund, Germany. Now 28, Valdes has been fighting since he was 14. But, comments Jones, "nobody has paid much attention to him." Writer Jones also lists Floyd Patterson, former Olympic middleweight champion now campaigning in heavier divisions, as a topflight newcomer.



Globe Photos

▶ Lovebirds?: Eartha Kitt, who says she isn't talking, and suitor Sammy Davis, who says he is in love, dance cheek-to-cheek at a Hollywood night club. Neither of them has denied reports that they will marry in June. Sammy said their romance began during a San Francisco meeting.



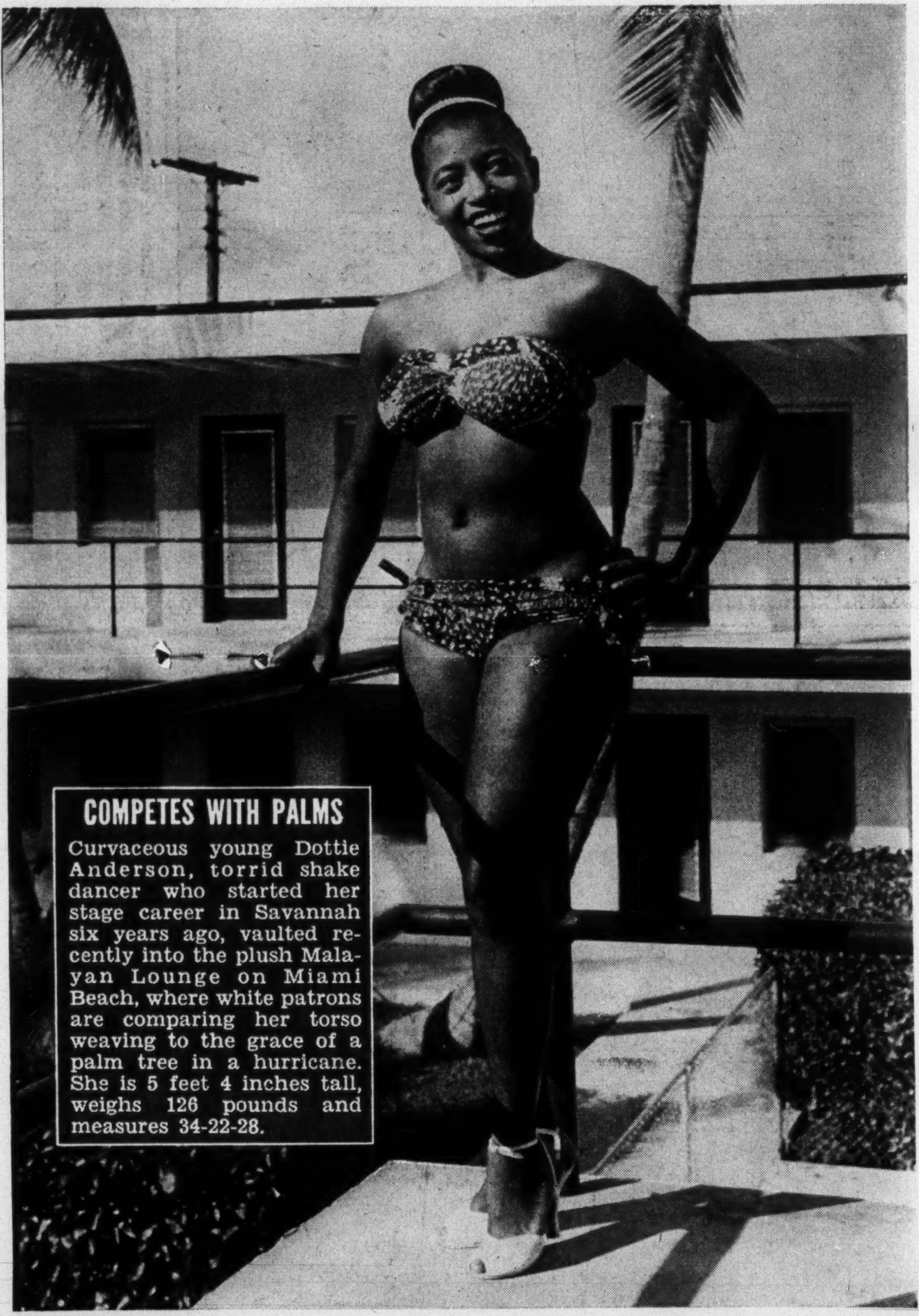
Bertrand Miles

▶ **Swimming Partners:** Her pet dog and constant swimming companion atop her back, pretty Helen Bush gets ready to dive into a pool in Miami, Fla. Curvaceous Mrs. Bush is a physical education teacher at Miamis Dorsey High School and the mother of a five-year-old daughter.

Dallas County

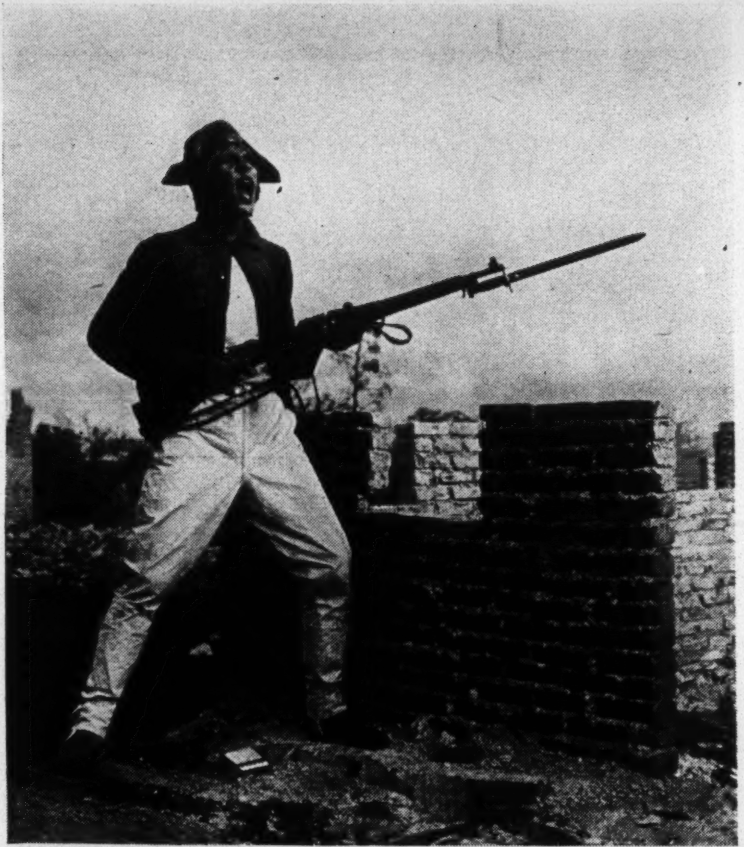
Dallas Morning News

Texas Whoppers: Twenty pounds of home-grown turnips, the largest weighing six pounds, are exhibited by Macon Ganther, a Dallas, Tex., courthouse employee. Ganther raised the giant turnips on a Bear Creek farm seven miles from Grand Prairie. He also grows them near courthouse.



COMPETES WITH PALMS

Curvaceous young Dottie Anderson, torrid shake dancer who started her stage career in Savannah six years ago, vaulted recently into the plush Malayan Lounge on Miami Beach, where white patrons are comparing her torso weaving to the grace of a palm tree in a hurricane. She is 5 feet 4 inches tall, weighs 126 pounds and measures 34-22-28.



G. Marshall Wilson

▶ **Haitian 'Minute Man' Refights Great Battle**: A charging Haitian "minute man" re-enacts the Battle of Vertieres—in which the islanders defeated the armies of Napoleon—during the 150th anniversary celebration of the republic's independence. Some of the mock war scenery collapsed before battle.

WORDS OF THE WEEK

Leo Petillon, Governor-General of the Belgian Congo: *"It is dangerous to educate Africans. It is much more dangerous not to educate them."*

Boxer Bob Satterfield, explaining his second-round knockout by Ezzard Charles: *"Like any normal person, at 9 o'clock I took off my clothes, put on my robe, stepped into the ring—and four minutes later I was sound asleep."*

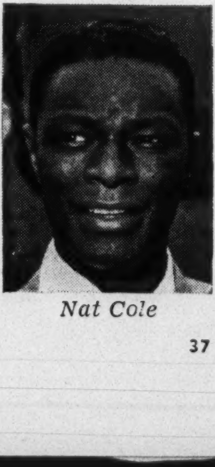
James (Junior) Gilliam, Brooklyn Dodger baseball star, to reporters after being selected National League rookie of the year: *"The name's Jim and Junior is just for kids."*

Laura Z. Hobson, columnist, criticizing those who "red smear" people who dare fight bigotry and prejudice: *"If racial and religious prejudice make me sick, am I supposed to shut my mouth and destroy my typewriter forever because the party line talks against it—even while the news from Russia and her satellites gives increasing evidence of anti-Semitism growing there."*

Mrs. Helen Miller, wife of the late famous bandleader Glenn Miller: *"All musicians, if they are great, respect one another, regardless of creed or color. Without Negro musicians, we'd never have had jazz."*

'General China,' Mau Mau leader, demanding self-government for Africans in a letter to a Kenya newspaper editor: *"Unless we get that (self-government), the war will go on forever."*

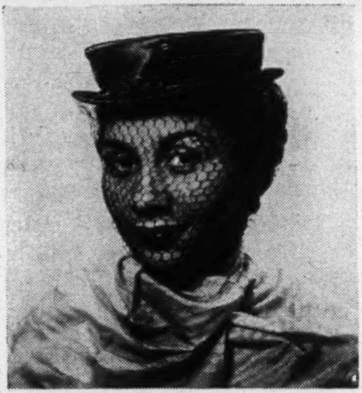
Nat (King) Cole, after a Frank Sinatra-Ava Gardner spat threatened to ruin a proposed recording of himself, Marie Cole, Sinatra and Ava singing as a quartet: *"Either change it to a two-part harmony for my wife and me, or switch it to a four-part discord."*



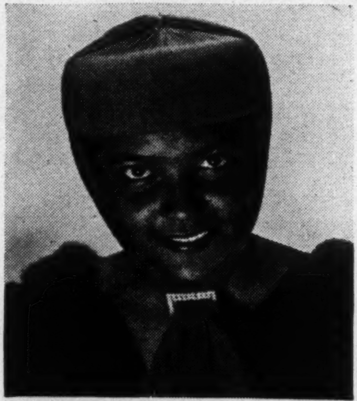
Nat Cole

Glamorous Cocktail Hats

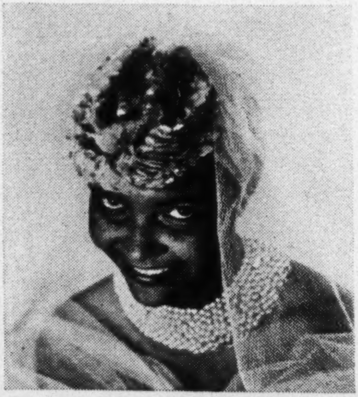
The right hat for dress or cocktail wear is a must in every well-groomed woman's wardrobe. After the clock strikes five, a hat takes on new light and more glitter and glamor is worn. The smart pieces of fluffy headgear on this page, designed by Mildred Blount, and worn with jewels, lace and other trimming are in style all year.



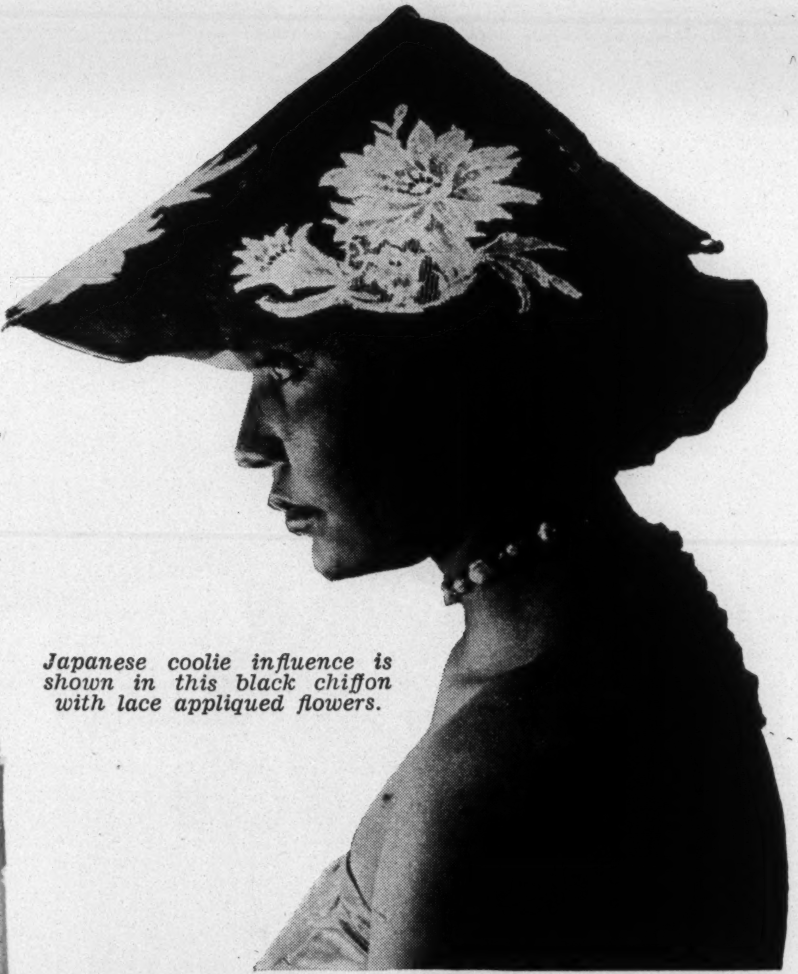
Black satin coachman's chapeau is worn with mesh veil.



Pleated, orange-toned chiffon hat is worn with scarf.

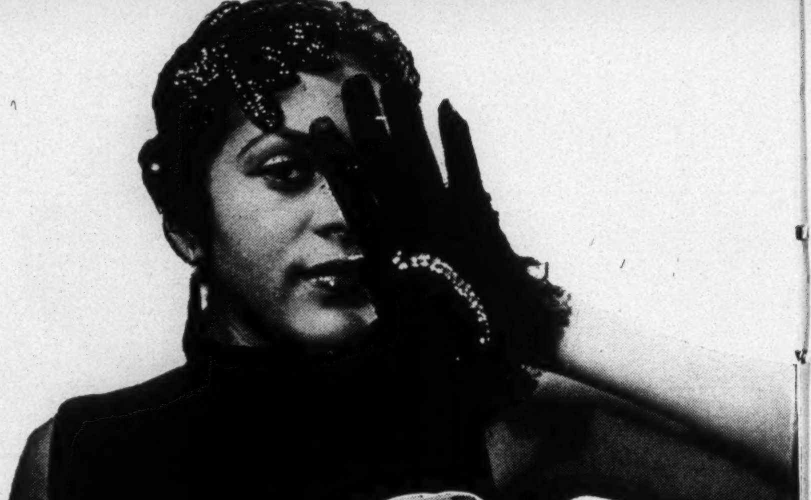


Tiny hat of pearl iridescent sequins sits forward on head.



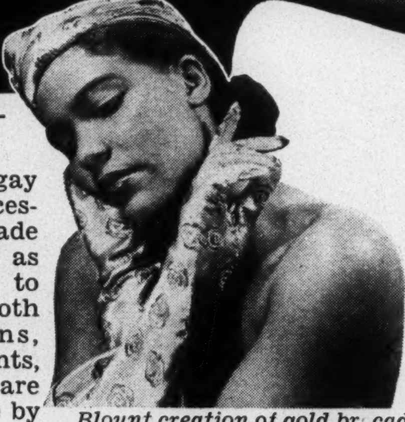
Japanese coolie influence is shown in this black chiffon with lace appliqued flowers.

'Show Off' Gloves Match Chic Hats



Black suede gloves complement black-sequined hat.

In keeping with the gay trend in cocktail accessories, gloves—many made of the same material as the hats—are designed to match the chic hats. Both long and short versions, with trimming of brilliants, lace, feathers or flowers, are shown. JET's gloves are by Athelina Latham.



Blount creation of gold brocade satin has matching gloves.

GERRI MAJOR'S

SOCIETY WORLD

WEDDING BELLES A rash of wedding announcements broke the post-holiday calm of Paltimore's elite, with pretty and popular Sandra Sheppard declaring herself to Joseph A. Rhinehart. Sandra, a Howard U. social work student, will wed Rhinehart, a junior in dentistry at Howard, this Easter . . . And Doris Rideout, of Baltimore's schoolmarm circle, is enjoying her first weeks of marital life with pharmacist Dr. Clarence E. Reynolds. . . . Los Angeles socialites are buzzing about the surprise engagements of pretty Donzella Coulter and Jean Young. Cover girl Donzella accepted a sparkler from New York's Dr. Murdock Whatton, and Jean won wealthy Dr. A. W. Beale of Houston's fabulous medical family.

▶ **Beaux Arts Fairy:** Mrs. Othella Johnson, with fairy wings and magic wand, gives a preview of the costume she will wear at the 14th anniversary Story Book Ball to be given by the National Urban League Guild in New York Feb. 5.

▶ **Mad Hatters:** Five matrons who took top honors at the first annual Mad Hatters Ball, given by the Moles, Inc., a woman's social club in Winston-Salem, N. C., display their prize-winning hats. They are (l. to r.): Mesdames W. H. Meroney, A. T. Harrington, H. T. Allen, J. T. Diggs, Jr., and C. I. Sawyer.

PARTY FARE On San Francisco's Telegraph Hill, the Till D. Toms sipped champagne and chatted with selected guests while entertaining Dr. and Mrs. John Burke of Forest City, Ark. . . . and only a few days before some 800 enthusiasts braved a biting rain to join the Jacks and Jills at a dance recital. Highlight of the affair was a program presented by dancing kiddies from the interracial Peters Wright School. Orchids for producing the affair went to Mesdames Charlotte Poole, Clyde Bonner, Andrew Howard and R. J. Reynolds who channeled proceeds to the March of Dimes campaign . . . Downstate in Los Angeles, party goers are awaiting the national Jack and Jill dance at the Hotel Cosmopolitan . . . And wealthy hotel owner William Watkins, and his attractive wife Bernice took over Golden State Insurance Company's banquet room, invited some 200 guests to welcome Capt. Walter Loving and his missus back from Japan . . . Breakfast with champagne was the attraction in Birmingham when Dr. and Mrs. Columbia Claybourne entertained for Chicago, Minneapolis and Jacksonville guests . . . Chicagoans are still talking about the plush, fulldress Royalites party, an annual affair given by Rev. Clarence H. Cobbs, pastor of First Church of Deliverance, in his 21-room mansion. It attracted nearly 400 persons in Chicago, many of whom came from as far away as Detroit and Washington, D. C.

Attorney and Mrs. Euclid L. Taylor were among party guests.

Letters in huge blocks of ice spell out club name.

Rev. Mattie Thornton, Rev. Clarence H. Cobbs and Miss Mattie Anderson pause for chat during gala affair.

STORY OF THE WEEK Mrs. Marie Poston, wife of newspaperman Ted Poston, was entertaining members of "The Club" at an exclusive party at her swank Brooklyn home when a group of disheveled and hungry looking men showed up begging for food. Although puzzled, she gave them a few sandwiches and a few dollars and they departed. She later learned that an ex-member of the club, angry because she was not invited, had phoned the Salvation Army and asked them to send around some needy men. The address she gave was Mrs. Poston's.

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COCKTAIL CHIT CHAT When Baltimore's young Linwood Kogers planned a small buffet for Brooklyn, N. Y., Atty. Thomas Jones and his wife, Bertha, they expected only a handful of guests. A half-dozen hours and many champagne glasses later, the Kogers counted more than 100 guests . . . Chief conversation piece of Houstonites at informal gatherings is the new children's book by school teacher, Elmita Wallace Stewart. It is entitled, *The Lucky Children.*

✠ ✠ ✠

STAG LINE Rumors are flying about Philadelphia's Louise Warrick-Chippy Berry romance. Talk of "they are married—they are to be married" has been sizzling over East Coast wires. But Alton ("Chippy" to his friends), told a woman confident: "I'm still in the market. When you find a girl with a million dollars let me know." . . . Air Force Captain John "Mr. Death" Whitehead, World War II ace, who is currently testing Jets for the Air Force at Northrop Aircraft Company near Los Angeles, was guest of honor at a party in the Westside home of playboy Al Glober. More than 100 of the city's top drawer younger socialites arrived early and stayed until the following day. Among sippers of the potent champagne punch were glamorous WAC Lt. Vera Hoderick, pretty models LaRue Anderson, Isabelle Hill, Pat Prescott and Joan Souther, escorted by vacationing University of California medical student Price Cobbs.

THE WEEK'S CENSUS

Died:

Dr. Summer

J. Leonard Lewis, 48, president of the National Negro Insurance Assn.; after an operation; at Mayo Clinic, Rochester, Minn. A native of Jacksonville, Fla., Lewis was a member of a family that has been in the insurance field for three generations. His grandfather, the late Dr. A. L. Lewis, founded the Afro-American Life Insurance Co. Lewis was president at his death . . . **Dr. Francis C. Summer,** 58, Howard University psychology professor for 28 years; of a heart attack while shoveling snow; at his Washington home . . . **Rev. Walter M. Davis,** 79, retired Baptist minister and father of Dr. Walter S. Davis, president of Tennessee A. & I. State Univ.; of diseases incident to old age; at his Canton, Miss., home . . . **Calvin Anderson,** 59, Baltimore Liquor Board inspector; of a heart attack; at his Baltimore home . . . **Dr. R. E. G. Armattoe,** 40, anthropologist, physician and author of Accra, Gold Coast, Africa; of undisclosed causes; in Hamburg, Germany . . . **Mrs. Laura Fields,** 77, mother of blues singer Alberta Hunter; of diseases incident to old age; at New York's Harlem Hospital.

LABOR

Railroad Worker Wins Case Against Jim Crow Union

Alva Fulwood, 30-year-old Pennsylvania Railroad employee who refused to pay dues to a Jim Crow union despite threats of being fired, was upheld in his case by the superintendent of the terminal in Philadelphia. Fulwood, rather than join the Jim Crow local of the Brotherhood of Railway and Steamship Clerks, sent his money to the union's national headquarters, whose officials returned the dues and ordered that he be fired.

PEOPLE ARE

- The latest development in the marriage of Harlem show producer and ex-dancer Charlie Banks to Helen Leidesdorf Sonnenborn, heiress to a multi-million dollar real estate fortune. Banks got a Negro lawyer, Edward Jacko, to revoke a power-of-attorney over his wife's money, held by her father, S. D. Leidesdorf. The latter, a CPA, owns whole blocks on Park Avenue. Wall Street lawyers are now reported trying to "get to" that "smart young" Negro after hearing that Banks' next step is to demand an accounting of the loot.
- Reports that Lena Horne pianist Luther Henderson and his wife have cooled toward one another.
- Memphis newspaper columnist and radio show director Frankelle Robinson, who was secretly married to Mirault Ford Wand of St. Louis in Hernando, Miss. Among the disappointed: Eddie (disc jockey) Teamer and Henry Edmonds, who came down from Anchorage, Alaska, for the holidays only to find his love had flown.
- That Sugar Hill (Harlem) House of Pleasure for women only. The exclusive "clientele" ranges from barmaids to society dowagers. It's the biggest scandal in town!
- That rocking after-hours party in Birmingham that ended when disc jockey Eddie (WEDR) Castleberry broke the nose of a guy who made fun of Eddie's girl friend's picture.
- Baltimore's Phil Dixon, an insurance salesman, whose leg was broken in an auto accident. Phil had no insurance on himself although he was selling it to others.
- That New England newspaperwoman who is flooding Winston-Salem, N. C., with reports that she is engaged to a prominent AMEZ bishop.

TALKING ABOUT

*The ex-wife of that famed radio preacher of western New York, who has organized a Philadelphia male gospel singing group, each member of which is said to have hair as long as a woman's.

*The $45,000 in hits that bigtime Chicago clearing house banker nonchalantly paid out when "367" fell out cold. Joe Louis, just back in town, won enough on his favorite combination to buy a new Cadillac, while tavern owner Rose Bell and sportswoman Bertha Roundtree each hauled down $500.

*How members of Houston's $500,000 air-conditioned St. John Baptist Church passed up a flock of leading southern clerics, including a Texas State U. Ph.D. to pick "a man of the people" from a neighborhood pressing shop as their pastor. He is the Rev. M. M. Malone who, at 30, heads one of the top pastorates in Dixie.

*That Jaguar-driving Los Angeles playboy who will be a papa soon—only "weeks" after he and his bride got the marriage license.

*The Mary Cunningham stinko in New York. She is the Brandford Model who shot and killed her "behind-the-house" lover, Lewis (father of 5) Hunt. She publicly thanked her friends "who came to my side when I needed help" through the weekly newspapers. It came out that these "friends" who were said to have gotten "either or else" phone calls after Mary got out of the jug on bail, included two former world champion boxers, the ex-manager of one of them; an ex-Army officer who was press agent for a bigtime AME bishop, three tavern owners and a married numbers banker. All coughed up plenty to help pay her bills.

—DAN BURLEY

CRIME

Declare Mistrial In D. C. 'Leaning' Assault Case

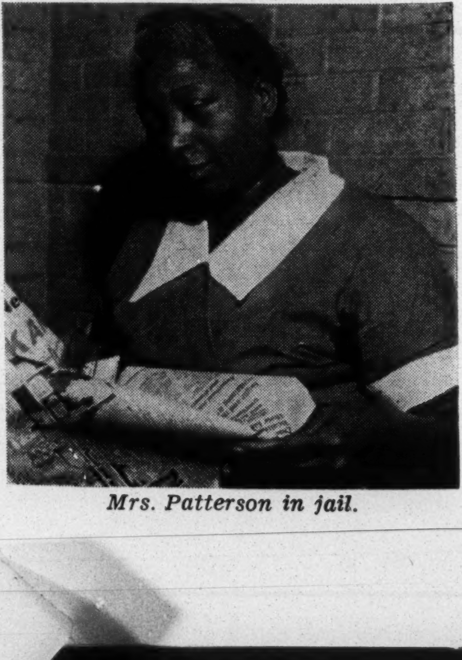
A mistrial was declared in the jury trial of Joseph E. Taylor, 29, a Washington, D. C., fireman charged last November with assault by "leaning" against a white Hecht Company store clerk, Mrs. Marion Steele. A new trial was set for Feb. 9.

5 Texans Seized In $280,000 Dope Ring

Three women carrying pure Mexican heroin worth between $280,000 and $432,000 were seized as they alighted from a bus in Houston. Six hours later, Federal customs agents arrested Arthur J. Pegues, 24, identified as the "brains" of the smuggling ring, as he arrived on a bus from San Antonio. Another man, Junius Harris, 26, was held under suspicion of being a bus companion of Pegues. The women were Mrs. Alma Morton, 45; Mrs. Henrietta McCarthy, 32, and Mrs. Terrell Caradine, 24.

Chicago Mother Gets 10 Days For Hitting Teacher

A Chicago mother who hit her daughter's school teacher with a pop bottle was sentenced to 10 days in jail and put on probation for a year. The mother, Mrs. Rosie Patterson, 40, struck Mrs. Sybil L. Dungee, 30, because Mrs. Dungee removed the child's wet snowsuit and gave her a smock to wear. The first grader went home in the smock unnoticed.



Mrs. Patterson in jail.

Miss. Vet Kills 3 Whites; Vows To Get 4th

A trick-shooting World War II veteran shot and killed three white men and wounded three others near Lexington, Miss., after vowing to take "four white men to hell with me." Eddie Noel, 28, who kept his shooting eye sharp by blasting paper matches out of his wife's teeth with a .22-caliber rifle, first killed a store owner during an argument. When a sheriff and his deputy went to arrest Noel, he shot the deputy to death. A 400-man posse was formed, and as three of its members surprised Noel at a cabin, one was slain and the other two wounded. Later, Noel wounded another posse member then vanished into rain-swept woods as his home was burned down.

$5,000 Reward Offered For Slayer Of Georgia Man

A white Birmingham ex-lottery king offered a $5,000 reward for conviction of the killer of Charlie McKinnon, a Pelham, Ga., Negro slated as a principal witness against him in a lottery case. McKinnon's bullet-riddled body was found in a ditch. Attorneys for Winston Reynolds, who is offering the reward, said that because it has been intimated that he may have been connected with the slaying, it is now impossible for their client to get a fair trial.

$34,000 Of $160,000 D. C. Theft Still Missing

Secret Service agents reported more than $34,000 of the $160,000 stolen in the U. S. Bureau of Engraving robbery still missing. A hundred $20 bills were reported spent in Baltimore, but none have turned up there. Meanwhile, authorities learned that James R. Landis, key figure in the theft, had the money as early as Dec. 29, three days before the robbery was believed to have occurred. One of the six persons arrested, Charles H. Nelson, 27, was sentenced to 20 days for assault and battery for beating George F. (Blue Heaven) Blake, 29, whom Nelson accused of telling police that he was passing some of the stolen cash.

Girl, 18, Guilty Of Trying To Kill White Teacher

An 18-year-old Philadelphia girl, Mary Burton, was convicted of trying to kill her white teacher, Miss Ruth Swoyer, during a classroom session at a girls' school last October. A 14-year-old girl student was also cut during the incident. The judge withheld sentence, pending a psychiatric examination of the girl.

Chicago Motorist, Fined $5,349, Freed From Jail

The 27-year-old Chicago motorist, Jerry Leverson, who was fined $5,349 for 71 traffic violations, was freed from jail after serving more than four months when it was agreed that sentences against him could not stand because papers were not properly signed. Leverson had served out the largest single fine, $100, and the remainder were dismissed. His combined fine had been the largest ever imposed for traffic violations.

Georgia Chain Gang Fugitive Appeals Extradition

A Georgia fugitive, who escaped from chain gangs three times while serving a life sentence for murder, appealed to the Pennsylvania Supreme Court to save him from extradition to Georgia. The man, Edward Brown, 40, was last captured in Philadelphia in 1952, and has been confined to Philadelphia County Jail. His attorney contends that Brown was brutally tortured by Georgia prison authorities.

5 Girls Name Crippled Md. Laborer As Attacker

Frank Smith, alias "One-Ear" Smith, a 55-year-old crippled Baltimore construction worker, was accused by five young girls of criminally assaulting them during the past two years. A 14-year-old girl claimed Smith was the father of her six-month-old son; her 12-year-old sister, three months pregnant, also named Smith, and three other girls, ranging in ages from 9 to 13, also accused him of rape. Said Smith, who is crippled in both feet and whose right ear is missing: "All I can say is to ask for the mercy of the court."

Norwegian Runner Defends Mal Whitfield

Olympic champion Mal Whitfield was defended against Amateur Athletic Union charges of "unsportsmanlike conduct" during a European tour last year by a Norwegian runner, who said Whitfield was "almost kidnapped and ordered to compete" in certain races. The Norwegian, 1000-meter champion Audun Boysen, said European athletic officials had no right to accuse either Whitfield or Wes Santee, another American who is being investigated by the AAU, of "wilful conduct."

Tunnell Aids East In Victory Over West

Emlen Tunnell, ace defensive halfback from the New York Giants, intercepted two passes and made crushing tackles at crucial points to help assure the East a 20 to 9 victory over the West in fourth annual Pro Bowl game at Los Angeles. San Francisco's fullback Joe Perry scored the West's only touchdown in a 17-yard, fourth quarter end run.

Fleet-Footed Faggs: Tennessee State Univ. track star, Mae Faggs, exhibits shoes she wore as she led her college relay team at annual Washington (D.C.) Evening Star games. A member of both the 1948 and 1952 U. S. Olympic teams, she is AAU indoor 100-meter champ and co-holder of the AAU indoor 100-meter record (11.1 seconds).

Del. State Wins, Loses 'Crazy' Interracial Game

Delaware State's basketball players left the floor after an interracial game with Trenton (N. J.) State Teacher College thinking that they had won, 75 to 74. Later, in their dressing room, they were told that there was a discrepancy in totals kept by the game's scorers. The official scorer had Delaware ahead, 75 to 74, in the running score but had Trenton ahead, 74 to 73, in the box score. Delaware's scorer had his team ahead, 73 to 72. Finally, the referee awarded the game to Trenton, 74 to 73. Delaware coach Eddie Jackson fired his scorer.

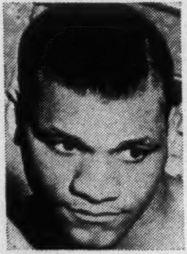
Washington Boxer Listed As 'Officially Dead'

Pvt. Elijah (Smugsey) Hursey, a one-time ranking Washington welterweight, was declared officially dead by the War Department. He had been carried as "missing in action" in Korea since 1950.

Campy Hospitalized For Minor Surgery

Roy Campanella, Brooklyn Dodgers catcher, was hospitalized in New York for minor surgery. He was to be confined "several days," according to a hospital source.

Pa. May Quit NBA Over Harold Johnson


Harold Johnson

Archie Moore

The Pennsylvania Athletic Commission threatened to quit the National Boxing Association unless light heavyweight champion Archie Moore is suspended and his title declared vacant. Reason: the NBA failed to carry out its own ultimatum that Moore must defend his title against Harold Johnson of Philadelphia by Dec. 24 or lose the crown. Instead, Moore signed for a third title bout with Joey Maxim on Jan. 27. Meanwhile, the NBA claimed it would not suspend Moore.

Joe Black Says Dressen 'Ruined' His Pitching

Dodgers
Dodgers

Dressen shows Black new pitch.

Big Joe Black, 1952 relief pitching hero of the Brooklyn Dodgers, blamed ex-manager Chuck Dressen for his failure to star last season. "It wasn't the sophomore jinx which ruined me last season," Black said bitterly, "It was Dressen." Black, who won 15 games in 1952 but only six last year, revealed that Dressen had sought to teach him three new pitches (fork ball, screwball, and knuckle ball) and that emphasis on the pitches cost him his fine control.

Greenberg Says Doby Has Signed For '54

Hank Greenberg, general manager of the Cleveland Indians, revealed that center fielder Larry Doby had signed his 1954 contract. Greenberg admitted having Doby's signature with evidence of some pride and not a little relief. Doby held out last year.

Minoso Cries As He Wins Cuban Honor

Tears of joy streamed down the face of Orestes (Minnie) Minoso, Chicago White Sox outfielder, as he was voted the outstanding athlete in his native Cuba for 1953. The honor was given to him in Havana.

Chicago High School Quintet Sets Scoring Record

Du Sable High of Chicago set a new school scoring record by beating Englewood High 113 to 46. Forward Charlie Brown led Du Sable to its 14th straight win.

▶ **Campy's Near-Miss:** Roy Campanella (l.), Brooklyn catcher, gazes in awe at the $10,000 Ray Hickok Belt for which he was runner-up to golfer Ben Hogan as "Professional Athlete of the Year." Sam Urzetta (c.) accepted the belt from donor Ray Hickok (r.) for Hogan. Later, Campanella won the Sid Mercer "Player of the Year" award.

Charles 'Clinches' Title Match With Marciano

An International Boxing Club official said former heavyweight champion Ezzard Charles "clinched a match" with Rocky Marciano, current titlist, by kayoing Bob Satterfield in the second round of their bout at Chicago Stadium. Truman Gibson, secretary of the IBC, said, "Marciano and Al Weill (Marciano's manager) would be suckers to sidestep Charles now." Satterfield, a heavy puncher with a glass jaw, rocked Charles with hard blows to take the first round of their scheduled 10-rounder. But in the second round, Charles kayoed Satterfield with a foot-long, perfect left to the jaw.

INSIDE SPORTS

By A. S. "Doc" Young

Up in Canada—it's said—there is a heavyweight fighter who hits harder than Rocky Marciano, whose punches, from either fist, pack more power than those of Joe Louis, in Joe's salad days. The fighter's name is Earl Walls. He's the heavyweight champion of Canada, and he should, by reason of two unmerciful knockouts, be part-owner of an American fighter named Rex Layne.

Of Negro descent, mixed with Cherokee Indian and Caucasian, tall, 25, well-built (192-pounds on a 6-2 frame), Walls is a virtual unknown to American fans. A native of Ontario, Canada, he has never been given a coast-to-coast TV shot, evidently not being on the "inside" where these lucrative deals are made. He gained his first small slice of national fame last July 3, when he kayoed Rex in 53 seconds of the first round of an Edmonton, Canada, bout.

According to a witness, "The 8,000 fans went hysterical, for they knew that here, before them, was a potential heavyweight champion of the world. The referee tolled the count of 10, but Layne did not hear. It was several minutes before he was revived." Walls repeated the knockout, this time in six rounds, before a Layne-partisan audience at Salt Lake City last Sept. 8. Afterward, Layne said: "I have never been hit so hard in my life."

Aside from Layne, Walls has scored 23 kayoes in 32 fights, 14 of these *first-round* knockouts. Not even Louis bettered that record. Why, then, you ask, isn't Walls higher up in the heavyweight echelon? Why, then—I ask you—is Archie Moore fighting Joey Maxim at Miami on Jan. 27? Only the Omnipotent One knows!

BOOK OF THE WEEK

LIBRETTO FOR THE REPUBLIC OF LIBERIA

By M. B. Tolson

A few shiploads of freed American slaves established Liberia between 1820 and 1847. More than one-third of the founding fathers died of malaria and yellow fever and the natives, far from welcoming their freed brothers, fell upon them and did their best to wipe them out. But these hardy pioneers (who chose as a motto, "The Love Of Liberty Brought Us Here") persevered, and in 1847 a republic was founded on the West coast of Africa with an American-born Negro, Joseph Jenkins Robert, as its first president.

M. B. Tolson

Some 100 years later, an American-born poet, M. B. Tolson, was named poet laureate of the Liberian Centennial Celebration and was commissioned to write an official poem. Tolson's brilliantly conceived *Libretto For The Republic Of Liberia* (Twayne Publishers, $2.75) celebrates the struggle of these ex-slaves. His libretto, written in eight sections mounting to an effective climax, is reminiscent of great modern poets. From the first section (when he invokes Liberia as the "Black Lazarus risen from the White Man's Grave") to the last section (which is written in prose-like units) he throttles the reader's attention with unusual stanzaic patterns and striking imagery. In the preface, Allen Tate observes that, "for the first time, it seems to me, a Negro poet has assimilated completely the full poetic language of his time."

A professor at Langston University, Tolson has won several poetry awards and is author of *Rendezvous With Destiny*. His libretto, though rooted in Liberian culture, becomes, in the end, a projection of the aspirations of men of all times and places.—L.B.

JOURNALISM

Newspaper Executive Injured In Plane Accident

Charles Browning

Charles P. Browning, 40, vice-president of the Chicago Defender newspapers, was critically injured at Little Rock (Ark.) Municipal Airport when struck on the head by an airplane propeller. Rushed to Arkansas Baptist Hospital, he underwent a five-hour brain operation and was listed as in critical condition and still in a coma. Witnesses said that the accident occurred as Browning hurried under the wing of the plane to catch another plane for Chicago.

BOOKS

Rayford Logan Book To Be Published Feb. 12

Dr. Rayford W. Logan, professor of history at Howard University and an authority on colonialism, completed a new book, *The Negro In American Life And Thought* (Dial, $5.00), which will be published Feb. 12. The book contains a comprehensive survey of American presidential policy, judicial, economic and journalistic attitudes toward the "Negro problem" during the last quarter of the 19th Century.

BUSINESS

Nashville Bank Celebrates 50th Anniversary

The Citizens Savings Bank and Trust Co. in Nashville, oldest Negro-owned bank in the country, celebrated its 50th anniversary. According to W. C. Sheffield, executive committee chairman, the bank opened the new year with a night depository service, banking by mail and an extension of its loan program to help raise its capital from $2,000,000 to $3,000,000.

Lena Horne Escapes Injury In Calif. Car Wreck

Lena Horne and Lennie Hayton

Singer Lena Horne and her husband, Lennie Hayton, narrowly escaped serious injury when their car skidded on ice and overturned on a highway near Rosamond, Calif. The Kern County (Calif.) sheriff's office said the couple was returning to their Hollywood home from Las Vegas where Miss Horne had completed a night club engagement. The car was demolished, but Miss Horne suffered no injury. She called friends in Las Vegas and said her husband was cut on the cheek.

▶ **Sidney Poitier In New Film:** Screen actor Sidney Poitier (r.) plays role of member of famed Harlem Globetrotters in the new film *Go, Man, Go,* which features members of the famed basketball team. Starring with Poitier in movie are Patricia Breslin (c.) and Dane Clark (l.).

Pearl Bailey Set For 'Carmen Jones' Film Role

Singer Pearl Bailey revealed in New York that she has been offered the leading role of Carmen in the CinemaScope movie version of *Carmen Jones.* Miss Bailey said she will "probably" accept the role, her first movie assignment in five years. Otto Preminger, who will produce the movie for Twentieth Century-Fox, also said Miss Bailey is being sought for the film. The movie will be filmed in late spring in Hollywood and on locations in Chicago and South Carolina.

Panned By Critics, Mrs. Billy Daniels 'Retires'

After critics panned her entertainment debut, Martha Braun Daniels, estranged white wife of singer Billy Daniels, abruptly "retired" from show business. Mrs. Daniels, who opened recently at a Pittsburgh club with Negro dancer Barbara Velasco, told JET, "I'm retiring from show business permanently, because, among other things, my doctor advised me the life is too strenuous." Meanwhile, Miss Velasco announced that she may form a new act with her sister, pianist Maria Velasco.

▶ **Negro Actor In New Broadway Role:** Frank Silvera (c.) plays an amorous Frenchman in scene with Nikhail Rasumny (l.) and Edna Best in the Broadway play, *Mademoiselle Colombe.* Silvera got good notices, but critics panned the play, which will run for at least eight weeks because of $700,000 advance sales.

RICH MIXED PAIR'S DAUGHTER

Backed by her wealthy white father and her blonde Negro mother, Patty Ann Mesner, a pretty, gingerbread-brown Los Angeles girl made her debut in the entertainment field, scoring heavily with critics—who promptly dubbed her a "Silver Spoon Singer." The adopted daughter of recording company president Eddie Mesner, Patty began her career at the top of the trade with enviable recording and booking connections which landed her engagements with Louis Jordan and Duke Ellington.

Patty's riches-to-riches career began last August when Mesner heard her singing at their home in

Patty specializes in teasing, slow-moving ballads.

DUBBED SILVER SPOON SINGER

Mixed family travels together on all road trips. Mrs. Mesner supervises Patty's wardrobe, Mesner is manager.

the ultra-swank Pacific Palisades section of Los Angeles. Mesner, who adopted Patty soon after he married her mother, Riese, in 1945, immediately rushed her to his studio (Aladdin) and recorded two ballads. Louis Jordan heard the records and used her as a singer with his band on several dates. Club and theater engagements followed in Los Angeles, San Francisco and Chicago where she appeared on programs with Duke Ellington at the Regal Theater.

A quiet-spoken entertainer who paints during her spare time, Patty—whose real name is Patricia Mesner—has a fresh, inviting style. She is an avid Johnny Ray fan and her gestures and facial movements are in the wind-mill-like Johnny Ray style. Critics predict a brilliant career for Patty, who graduated from Los Angeles' Dorsey High School in 1949.

O'Neal Cast As Judge In New Broadway Play

Fred O'Neal

Actor Frederick O'Neal, who received excellent reviews from critics for his starring role in *Take A Giant Step,* landed an important part in a new play which will open on Broadway in February. O'Neal will portray a city court judge in Elmer Rice's play, *The Winners.* He said the role is not "typically Negro," added, "It is short, but important." Another Negro actor, P. Jay Sidney, is cast as a court clerk.

Armstrong, Savage Dancers In 'Glenn Miller' Film

The Louis Armstrong band and the Archie Savage dancers are featured in *The Glenn Miller Story* which premiered Jan. 19 in Miami Beach, Fla. The movie, which portrays the life of the late bandleader, spotlights Armstrong—leading a jam session. Among the musicians shown in this scene are Trummy Young, Cozy Cole, Barney Bigard and Arvell Shaw. Critics said this jam session is "one of the big musical moments of the movie."

Yale Men Name Eartha 'Junior Prom Date'

Singer Eartha Kitt was named Yale University's "junior prom date" and became the first Negro woman ever selected for the honor by the famous Connecticut institution. Miss Kitt, who is currently appearing in the *New Faces of 1952* revue in San Francisco, will appear as a collective date for the Yale student body at the junior prom Feb. 26. In 1952, Peggy Lee was the "junior prom date." No "date" was selected in 1953.

5 Negro Actresses Cast In Jungle Movie

Five Negro actresses received roles in a new film, *Jungle Maneater,* which is being produced by MGM. Francis Driver, Dorothy Harris, Sandra Ross, Collena Beard and Alice Linticum will be seen in the movie which stars Johnny Weismuller. Thirteen other Negroes received roles as extras in the film.

New York BEAT

▲ Best-dressed golfer in the nation is Ted Rhodes, who spends more than $500 each for his colorful costumes. The socks for his golf clubs are made of mink and cost him $15 each.

▲ Billy Ward and his Dominoes quartet now own stock in a Texas oil well. While performing at a Denver country club, a wealthy patron gifted each one with two shares in a gusher.

▲ Anne Lindsey, who owns a fabulous $50,000 home in Miami, is being pursued by a rich Philly attorney. She just redecorated her home, importing her draperies from Italy.

▲ Tap dancer Teddy Hale's estranged wife, Cassie, a shake dancer, exploded when she entered his dressing room and discovered his girl friend, Rose Hardaway, another hip-tosser, there. He had to pay Cassie 10 weeks back alimony to keep her from calling the law.

▲ When Hilda Simms' mother-in-law visited New York for the first time and rode in a cab, the swift ride scared her. Returning home, she gave a $50,000 accident insurance policy to Hilda and her hubby.

▲ Broadway columnist Dorothy Kilgallen is supervising the career of pianist-singer Bobby Short since he returned from Europe. A combination of Billy Daniels and Mario Lanzo, he is due to open at a swank East Side supper club.

▲ Maj. David W. Jones, the Orange, N. J., doctor did not go overseas as expected because he was AWOL when the boat sailed.

▲ Lucille Horne, the Los Angeles disc jockey, hit the jackpot when she had Bing Crosby as a guest on her show. Although he had turned down hundreds of requests from other platter spinners, Bing gave in when Lucille phoned him.

▲ The royalties from *Shake A Hand,* the hit religious tune which he wrote, have been donated by bandleader Joe Morris to the New Jersey church he attends.

▲ Ralph Brown, the dancer, is confined to a Montreal hospital with four broken ribs, after an auto accident.

▲ Although she visited her husband daily and took him fruit while he was confined to the hospital, TV actress Millie Bruce still went ahead with her divorce plans and obtained an interlocutory decree.

▲ Wives of the sepia major league baseball players formed a club which they call the Diamond Girls. Mrs. Larry Doby is the first president.

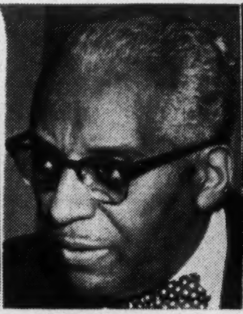
▲ Dr. Marguerite Cartwright, ex-Cotton Club show girl who became a Ph.D., is collecting material for her own "Kinsey report" on the sex habits of sepia women.

▲ Lloyd Price, who wrote the *Lawdy, Miss Clawdy* tune, may get a medical discharge from the Army because of a bad heart.

▲ Pals of Jersey City attorney Louis Saunders and Brooklyn's Katherine Hand say their romance is a serious affair that could lead to the altar after her divorce.

▲ The FBI is checking the background of John Silvera, Bishop D. Ward Nichols' press agent. He is due for a top-secret job with the State Department.

Helen Doby



Noble Sissle

M. Cartwright

▲ Ofay singing star Sunny Gale never records without having the sepia Du Droppers quartet furnish the vocal background. Her first disc with them, *The Note In The Bottle,* has sold over 300,000.

▲ Noble Sissle, who just became a WMGM disc jockey, is slated for the lead role in a TV show to be based on the life of the late Bert Williams.

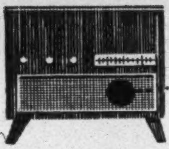
▲ The John McClains deny they are having marital difficulties. She is Dorothy Donegan, jazz pianist.

▲ Ex-track star Elmo Harris and Olympic runner Herb McKinley will open a dry cleaning store in the swank Riverton houses.

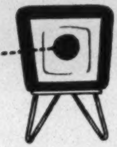
▲ Thieves broke into shake dancer Yatilda Dix's Apollo dressing room a few minutes before show time and stole all her costumes. She grabbed a bath towel, however, tied it around herself, and went on with the show.

—MAJOR ROBINSON

Yatilda Dix



RADIO-TV GUIDE



Stuff Smith, Jonah Jones To Star On TV Show

Stuff Smith

Violinist Stuff Smith and trumpeter Jonah Jones will appear as guest stars on CBS-TV's Garry Moore Show (Tues., Jan. 26, at 1:30 p.m. EST). A band leader from 1930 to 1942, Smith recorded such bygone favorites as *I'se a Muggin'* and *I Don't Wanna* under the Vocalion label. Jones, a trumpeter for 27 years, has worked with such famous orchestras as Horace Henderson, Jimmie Lunceford and Cab Calloway. His most famous solo recordings were: *Jonah Joins the Cab* and *Special Delivery Stomp*. Other Negroes appearing on radio and television this week include:

Diahann Carroll on Chance of A Lifetime (Fri., Jan. 22, at 10 p.m. EST) on DuMont TV.

The Mariners on Look Up And Live (Sun., Jan. 24, at 10:30 a.m. EST) on CBS-TV.

St. Augustine College Choir on Negro College Choirs (Sun., Jan. 24, at 10:30 a.m. EST) on ABC radio.

Rev. Dr. J. W. Golden and the Fisk U. Choir on Church of The Air (Sun., Jan. 24, at 10 p.m. EST) on CBS radio.

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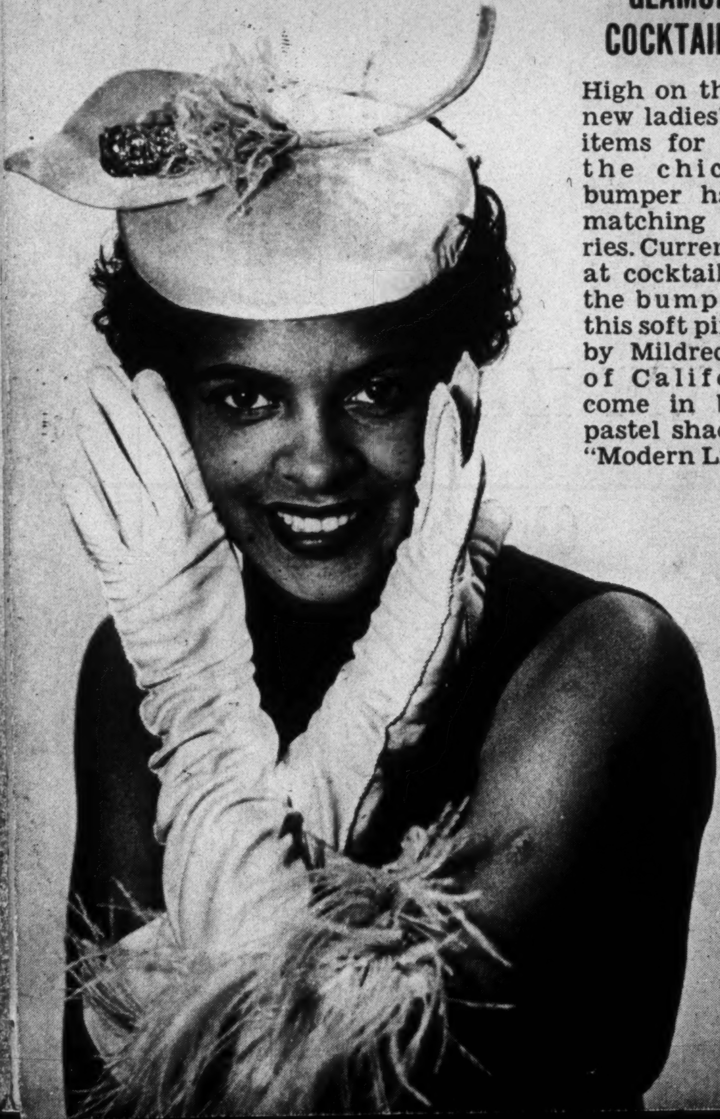

GLAMOROUS COCKTAIL HATS

High on the list of new ladies' fashion items for 1954 are the chic little bumper hats with matching accessories. Currently worn at cocktail parties, the bumpers—like this soft pink velvet by Mildred Blount of California—come in beautiful pastel shades. (See "Modern Living.")

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Pal

"HIS MASTER'S VOICE"

PAUL ROBESON AND HIS RECORDS

You can enjoy Robeson's singing whenever you wish from his extensive repertoire of "His Master's Voice" Records. He is, in particular, the acknowledged authority of the Negro Spiritual, of which there are many fine examples in the list overleaf.

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A SELECTION OF RECORDS BY
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Deep Desert **My Way**	**B8621**

"Big Fella"

You didn't oughta do such things	**B8607**
Roll up, Sailorman	**B8591**

"Song of Freedom"

Sleepy River **Song of Freedom**	**B8482**
Lonely Road **The Black Emperor**	**B8483**

"King Solomon's Mines"

Ho! Ho! (*The Wagon Song*) **Climbing up** (*The Mountain Song*)	**B8586**

"Sanders of the River"

Congo Lullaby **Killing Song**	**B8315**
The Canoe Song **Love Song**	**B8316**

"Show Boat"

Ol' Man River **I still suits me** (*with Elisabeth Welch*)	**B8497**
Vocal Gems (*with Paul Whiteman's Concert Orchestra*)	**C1505**

Negro Spirituals and Songs:—

(*a*) Sometimes I feel like a Motherless child (*b*) Minstrel Man (*Poem*)— The Wanderer	**B8604**
Lazin— You didn't oughta ("Big Fella")	**B8607**
I don't know what's wrong— Roll up, Sailorman ("Big Fella")	**B8591**
Dere's a man goin' roun' takin' names— (*a*) Work all de Summer (*b*) Didn't my Lord deliver Daniel	**B8637**
Deep River— I'm goin' to tell God all o' my troubles	**B2619**
I got a home in dat rock— Witness	**B2727**
Sinner, please doan' let dis harves' pass— Scandalize my name	**B2771**
(*a*) Weepin' Mary (*b*) I want to be ready— My Lord, what a mornin'	**B2897**
Oh rock me, Julie; Oh! didn't it rain— Git on board, lil' chillun; Dere's no hidin' place	**B3033**
(*a*) I stood on de Ribber— (*b*) Peter, go ring dem bells; Go down, Moses	**B3381**
Exhortation— Hail de Crown	**B3409**
(*a*) Bear de burden (*b*) All God's chillun— Mary had a baby	**B4336**
By an' by— Were you there?	**B4480**
Steal away Water boy	**B8103**
Swing low, sweet chariot On ma journey	**B8372**
Just keepin' on— Mighty lak' a rose	**B3199**
Old Folks at Home— Poor Old Joe	**B3664**
River stay 'way— Rockin' Chair	**B3956**
Seekin'— Li'l gal	**B4093**
Mah Lindy Lou— Ma curly-headed Baby	**B4309**
Round the bend of the road— Take me away from the river	**B4352**
Got the South in my Soul— Hush-a-bye, lullaby	**B4354**
Pilgrim's Song— Roll the Chariot along	**B4421**
In a narrow street Piccaninny Shoes	**B4499**
Carry me back to green pastures Lazy Bones	**B8010**
Blue Prelude Swing along	**B8018**
Fat li'l feller; Short'nin' bread Snowball	**B8060**
Scarecrow So shy	**B8132**
Wagon Wheels Mammy's little kinky-headed boy	**B8135**
Doan' you cry ma honey Piccaninny Slumber Song	**B8156**
Banjo Song St. Louis Blues	**B8219**
Shenandoah Jes' mah song	**B8438**

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Medley of Negro Spirituals	**C2287**
Paul Robeson Medley No. 1	**C2621**
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"HIS MASTER'S VOICE"
RECORDED MUSIC

Reprinted from an Editorial in the

MUSICAL COURIER
Weekly Review of the World's Music

December 7, 1929

TORONTO CRITIC TELLS THE TRUTH

Many seem to think that all of the best music critics are in New York or down around this neighborhood somewhere—New York, Boston, Philadelphia, Chicago—but here is a criticism from the Evening Telegram, Toronto, which is about as fine a piece of descriptive writing as one will ever find anywhere, and which, furthermore, is so exact a description of the art to which it refers that it seems as if it would be impossible to improve upon it. Rare indeed is the critic who is able to give a character picture as perfect as is this one. In spite of our limited space and overcrowded columns we herewith print it almost in full.

"Paul Robeson is almost as tall as Chaliapin, and his singing makes you think of Chaliapin all the time. He sang in Massey Hall last evening before a large audience. Sang twenty or more negro spiritual songs with such sweetness and sincerity that it seemed desecration to applaud them. His voice has all the power of Chaliapin's and practically the same range, but there the likeness ends. Paul Robeson's voice is all honey and persuasion, yearning and searching, and probing the heart of the listener in every tiniest phrase. A rich, generous, mellow, tender, booming voice that you think couldn't say a bitter word or a biting sentence with a whole lifetime of practice. And he makes the negro spirituals very wonderful things by his beautiful voice and his incomparable art in the use of it. He makes them in a certain sense indictments of the average hymn sung by the average worshipper in the average way.

"Hard to listen to—some of these childlike songs of the negro as Paul Robeson sings them! They are all emotion, and they play on the emotion of the listener as Kreisler plays on his fiddle. They start all sorts of strange thoughts, some as far removed from the music as the singer is from an Esquimo. What would a Paul Robeson sing, for example, if his people had been Mahommedans, or Buddhists, or Confucians? What would a Paul Robeson sing if his people had never been enslaved? The tone of his voice challenges you. It is like the searching question of a kindly father, marvellously patient but always just. There is comfort in it, but there is reproach too. Your own English language takes on a new meaning, some of the simplest commonplace words grow mysteriously beautiful through his use of them. 'A motherless child' for example. He lingers on the first syllable of 'Motherless'—gives it a poignancy that is almost unbearable in its sorrowing intensity. And he sings 'a long way from home' as you have never heard the words sung before. The music drops on the words 'long way' from a D to an A, so deliberately—so falteringly—so tearfully—that it is a relief when the song ends. A lovely thing. A most tender thing that has a whole symphony of song in its simple cadences.

"These matchless liquid tones of his, these faultless words, are welded to rhythms that are as spontaneous as heart throbs and free as untrammelled thought. Even his mere speech is rhythmic, it is a joy to hear him announce his encore number or tell the story of his song. In the 'Water Boy' convict song he has a phrase. . . . 'Yes, I know you of old . . .' It is at once a menace, a jest, and a supplication. If you wanted to define eloquence you would say—'Hear Paul Robeson sing!' His hushes—his hesitancies—the backward tilt to a phrase rounded perfectly, a sort of parenthesis of lingering earnestness—how is it possible to describe these justly! They are the highest art, and yet they are simple as the artlessness of childhood. Again and again you think of the great Chaliapin—of Chaliapin's tones dipped in honey, or drenched in glowing sunshine, and Chaliapin's actor art softened into the pleading enthusiasm of a witnessing martyr. His phrasing in 'Go Down Moses'—the finest declamatory singing of the evening—was the art of the actor, the singer, the poet, and the prophet in one.

"There were many hearty laughs throughout the evening, but it is on the deep beauty and sincerity of Paul Robeson's singing that the mind lingers longest. A voice like his is worth waiting ten years to hear, and an art like his comes once in a generation."

BEST AVAILABLE COPY

England

The Hunt Ball.

By KATE MARY BRUCE. *(Author of "The Chequer Board" and "Clipped Wings.")*

MY husband flatly refused to accompany me to stay with the Worcester-Permains for their annual Hunt Ball, so I took Christopher instead. Mary told me at the time that it was a mistake, but my innate love of the incongruous carried me away. We travelled down together by train, Christopher wrapped in gloom and a grotesquely large travelling coat which he informed me belonged to his father. "He 'll never know I 've taken it. He 's certain to think it was the butler," he remarked, in reply to my remonstrances.

As we drove through the frosty countryside in the Worcester-Permains' luxury car, Christopher informed me that he wasn't very good at Hunt Balls.

"Never mind," I said heartlessly. "You'll enjoy this one awfully, I 'm sure."

"I daresay," he replied, without much conviction.

Mrs. Worcester-Permain and her two daughters advanced to greet us in the hall. Christopher was anxious to make a good impression and stepped forward eagerly; but the Sealyham puppy resented the fur lining of his father's coat, and threw himself upon Christopher, yapping fiercely. He tripped heavily over it, and stumbled against a table, smashing a priceless Sèvres vase, which was, as he said, a somewhat unfortunate introduction. Our hostess was very nice about it, and apologised for the manners of her Sealyham puppy, who was known as Albert. "Such a playful little fellow," she said tenderly.

I noticed that Christopher was extremely silent throughout dinner. An expression of anxiety and dismay spread over his handsome countenance.

"What on earth was the matter with you?" I asked him in an undertone afterwards.

"Matter with me?" he whispered in a frenzy. "My God! I can't come to the Ball—that 's all that 's happened to me!"

"Can't come to the Ball? Why on earth not? What has happened to you?"

"The worst!"

"But what?"

"That blasted puppy was eating my trousers all through dinner. The more I kicked it, the more it ate. Look!" He thrust out one leg savagely, and I saw that the bottom of his trousers was frayed and eaten away, so that it looked like a beautifully scalloped edge. There was nothing wrong with Albert's teeth.

"It 's all very well to laugh," he hissed at me, as, overcome with unseemly mirth, I gurgled into my handkerchief. "How would you like such a thing to happen to your one and only pair of evening trousers?"

Such a thing was impossible, I informed him coldly, and, unless he called everyone's attention to it, no one would notice the sad accident.

"I can't come," he repeated.

"You certainly will come," I said firmly. "D 'you think I 'm going to be left to the tender mercies of all those?" And I nodded at the posse of apple-cheeked young men who were guffawing heartily in a corner of the drawing-room. With a shrug of his shoulders, Christopher resigned himself to his fate, and half-an-hour later found him at my side, bursting with antagonism, pushing his way, elbows out and lips set grimly, up the crowded staircase of Little Pippin Hall, kindly lent by Lord Ogleforth, the present M.F.H.

"What a lot of soldiers!" he remarked fatuously, as we threaded our way through the pink coats.

"Who 's that blinkin' fool of a chap?" I overheard one of the young men in our party ask the Worcester-Permain girl behind us. "Is he dippy, or what?"

THE WIFE OF THE FAMOUS COLOURED SINGER OF "OLD MAN RIBER": MRS. PAUL ROBESON AND HER LITTLE SON.

Mrs. Paul Robeson is the wife of Mr. Paul Robeson, the famous coloured singer, who gives the great song, "Old Man Riber," in "Show Boat," at Drury Lane. Mr. Robeson is one of the chief attractions of the Drury Lane success, and takes the part of a kind of "Greek Chorus" in the play, as the refrain of "Old Man Riber" is introduced a number of times. Mr. Robeson is not only the possessor of a superb natural organ, but is a most accomplished artist. Last year he gave some special matinées of Negro spirituals which proved a big success.—*[Photograph by Harrods.]*

I heard her apologising for Christopher. "He lives in London and writes books and things," she explained.

"Oh, Lord!" groaned her partner.

"I told you I was no good at Hunt Balls," muttered Christopher, as we cannoned heavily off a middle-aged couple who were prancing round the room in an old-fashioned style, with their heads close together and their bodies curving quickly apart like a human croquet hoop. "How soon shall we be able to go in to supper? I might be better if I were tight."

"I don't think so," I replied. "In *vino veritas*, and that would be fatal."

"If I told all these people what I think of them," he observed, knocking into a dear old gentleman who was dancing a sort of polka with a rotund Juno whose diamond tiara had slipped slightly to the back of her head, "they wouldn't care. They 're quite certain that they 're right and I 'm wrong. They 've solved the riddle of existence for themselves and their children. Nothing can affect them as much as a really hard frost—neither politics nor science, nor art nor religion, nor even those two inevitable experiences of mankind—birth and death. These are the men who won the war for us, who rule India, who colonise all over the world, and can be depended upon in every crisis of the British Empire. They made us what we are to-day, and——" The band stopped playing, and, throwing out his arm with a dramatic gesture, he struck an extremely surprised young man on the nose—"Just look at them! (I beg your pardon, Sir)."

When the Worcester-Permain party all trooped in to supper, Christopher held up the whole procession in the middle of the room because he wanted to look at a picture over the mantelpiece. "My God, a Canaletto!" he exclaimed, and Miss Worcester-Permain's partner said, "He *is* dippy—I told you so," and eyed Christopher nervously, as though he were a kicking horse.

After supper, everyone brightened up, and the hunting set made loud noises as they cantered boisterously round the room. Every time they made a hunting noise, Christopher shuddered. Supper had made him morbid, and he said rude things about the ancient and noble sport at the top of his voice, which none of the party seemed to think funny. He quoted Mr. Aldous Huxley to the youngest Worcester-Permain, who blushed scarlet, and, murmuring that her shoe-buckle was loose, disappeared upstairs for the rest of the evening.

"I 'm going home now," he announced at one-thirty; but we soon discovered that the car wasn't ordered until three o'clock, and that it was snowing hard, and six miles from home. After that, Christopher's morbid gaiety fell from him; he wilted like a hot-house bloom in a north-easterly gale. His face was a picture of tragedy. "How many years have we been at this blinking party?" he asked me drearily.

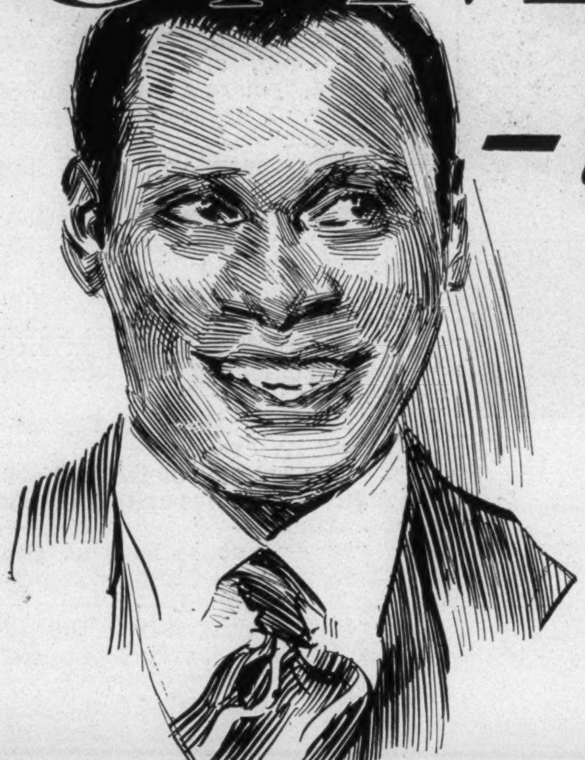
At last the band struck up "John Peel," and an expression of joy came into his eyes. "I suppose I 'd better dance once more with Mrs. Worcester-Permain?" he said. "It 's exactly like dancing with a battleship. God knows what she 's got under her dress—armour plating, I 'm sure."

Rushing across the room, he seized Mrs. Worcester-Permain round the waist as if

[Continued on page x.

p con sentimento
Ol' man riv - er, dat ol' man riv - er, He must know sump-in',

Ol' Man River —in person



A Cosmopolitan Portrait

"Paul Robeson strikes me as having been made out of the original stuff of the world," says the foremost gossip of our time in this brilliant etching of the great instinctive artist for whom "Ol' Man River" was written

LATE ON THE first night of 1933, I started back to London from the country house in Kent where I had been spending the week-end to see the New Year in—started back in a hired Daimler which moved majestically through the fog and was about the size and shape of a small house boat. Clutched in one hand was a spray of priceless orchids from the nursery on the place, and in the other was a forty-inch cutlass of sinister appearance.

My host had heard me innocently admiring them, and to my genuine surprise had pressed them into my hands at parting. As I drove off into the night, I made a note to remember that on my next visit I must be overheard expressing my enthusiasm for several paintings there by Augustus John and the late Mr. Sargent, for a small bronze head by Epstein, for the avenue of immemorial yews which glorifies the drive, for the bride of the younger son of the house, and for a small black spaniel bitch named, if memory serves, Tiny.

But as my car trundled along in the midnight fog my thoughts shifted to the music we had plucked from the air after dinner, and, with that as a start, I found myself from there on reviewing, as one might a parade, the long procession of my acquaintance with one who was a groping and perplexed youth when first I met him, and is today a colossus bestriding the world—the wide, wide world which is his home. You see, we had tuned in that evening on the Hilversum station which broadcasts from the Netherlands, and we were the more amused to stumble on someone singing no quaint old Dutch tune at all, but a melody as unmistakably American as "Huckleberry Finn," corn pone, or the late Calvin Coolidge.

"He don't plant 'taters,
He don't plant cotton,
An' dem dat plants 'em is soon forgotten . . ."

This, mind you, from Holland, on New Year's Night. It was "Ol' Man River," and we realized, too, that it was being sung with a voice of such ripe, rich, moving beauty that it could belong only to him for whose uses that song originally was written.

Drawings by
James Montgomery Flagg

Wherefore, I fell to thinking of all the times my path had crossed Paul Robeson's in years past, and if Sherlock Holmes had been sharing the car with me and could see in the dark, he might have read the sequence of my recollections just from the way I sighed, chuckled, groaned, snorted, scowled and hummed my way to London. For Paul Robeson and I are old friends and neighbors—neighbors in a sense possible only to those of us whose tent is usually pitched at one or another of the great crossroads of the world. Such a one is a species of innkeeper, and can count the times when this or that person has dropped out of the caravan for a moment and rested under his roof.

Thus Paul Robeson has come my way a dozen times. Often a year or two will go by without my seeing him or having a word from him, and then, unannounced, his great, dusky bulk will fill my doorway and my heart

p
keeps on roll-in' a-

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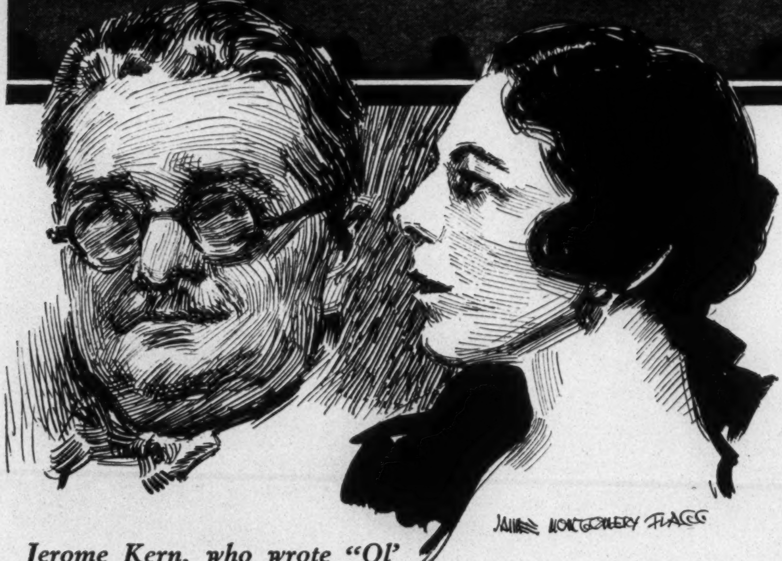
White Studio

"Show Boat" of glamorous memory—a scene from the stage version of Edna Ferber's novel of Mississippi life.

by ALEXANDER WOOLLCOTT



Jerome Kern, who wrote "Ol' Man River" with Robeson in mind; Alec Woollcott; and Edna Ferber, author of "Show Boat."

rejoices, for of the countless people I have known in my wanderings over the world, he is one of the few of whom I would say that they have greatness. I do not mean greatness as a football player or as an actor or as a singer. I am not, I think, confusing his personal quality with his heroic stature. I do not even have in mind what is, I suppose, the indisputable fact, that he is the finest musical instrument wrought by nature in our time. I mean greatness as a person.

In his case I despair of ever putting into convincing words my notion of this quality in him. I can say only that by what he does, thinks and is, by his unassailable dignity, and his serene, incorruptible simplicity, Paul Robeson strikes me as having been made out of the original stuff of the world. In this sense is he coeval with Adam and the redwood trees of California. He is a fresh act, a fresh gesture, a fresh effort of creation. I am proud of belonging to his race. For, of course, we both are members of the one sometimes fulsomely described as human.

"Ol' Man River"! I remembered a day in 1926 when Jerome Kern telephoned me in what seemed a state of considerable excitement. That inexhaustible mine of melody had just read a story which he thought would provide him with the libretto for which he had been waiting all his life. It was called "Show Boat." Had I read it? I had. And did I know this Edna Ferber? I did, indeed. Well, then, would

(*Continued on page 101*)

B.V.D.
REG. U. S. PAT. OFF.

SURF SUITS

LEFT: The Brassette—Swim and sun in perfect style in this smartest and least revealing of brassiere swim suits. The ingenious back strap prevents tugging at the waist and unties to assure an even suntan.

★

CENTER: The Cabana—Careful designing gives a beauty of cut and fit second to none in this Perl-Knit suit. The deeply rounded back points up to straps in contrasting color that tie jauntily on the shoulders.

★

RIGHT: The Bolero—A triangle of brightly harmonizing stripes is inserted vestee-fashion in this becomingly backless suit. And its many smart colors—whether gay and daring or subdued—flatter sun-bronzed skin.

LEFT: The Sun Tan—A high, fitted waist, and supple Ripple-Knit with Lastex, give this suit its slender silhouette. The contrasting adjustable strap slips through metal rings in back and ties piquantly on one shoulder.

★

RIGHT: The Sea Nymph—No wonder the simplest of unadorned lines are perennially smart in swim suits when B.V.D. does them so well. This low-back model comes in new and flattering colors.

bringing swill to pigs. That's what a farm is, if you want to know."

"I do know. It's baking and washing and ironing and scrubbing and churning." She was seeing herself now, a blue-cotton Eve, not a girl in a wine-red frock shrugging off a fur-weighted jacket. She was seeing herself at a hot stove, looking out at a man on a hillside, browned, hatless.

"Do you think I'd ever let you go in for a life like that?" he said, and added grimly, "A girl like you—on a farm!"

"What about a girl like me in a shop? Beating it back and forth in all kinds of weather? Cooking little messes over a poky little flame? Oh, I know it wouldn't be a picnic. Not for me or for you. It would be pioneering, all right. But our ancestors did it."

"They hadn't other standards."

"Hadn't they? And what are standards good for if they make you so soft you can't stand a little hardship? We think hardship is fun when it's adventure. Well, why couldn't we take this on as adventure?"

"Because there wouldn't be any end to it," he said reasonably.

"But there might be. Times will change. This might just tide us over. Or we might get to like it so much——"

"Like it? You'd hate it like the devil!"

"Well, at times," she admitted. "And so would you. And at other times we'd love it. We'd love making things grow. And we'd adore all the little things—the puppies and chicks and calves."

"Yeah. Shoving their heads into buckets," he said cynically, but she saw the secret speculation growing in his eyes.

"The hardest part would come on you," she said quickly. "The outdoor work—shoveling paths to the barn. And getting up in the cold to build fires. I know you, Greg. But I wouldn't slack, either. And the hard things wouldn't be all the time. We'd have loads of fun in between, just being together. And we'd have our books and our friends, if we wanted them out, eating the vegetables we ought to put into the root cellar."

"And making corn liquor out of the stuff we ought to feed the cow."

"And wolfing down the pork we ought to smoke."

He caught himself back from the laughter. "We're dreaming, girl. The Yucatan money would get only the runtiest little place. And your income and my allowance—if I sink my pride and go on wangling it out of them for a year—would just keep us in beans and coffee. Do you want to look like that woman back there?"

"I wouldn't look like that woman back there," said Eve defiantly. "I wouldn't get submerged with Buddy and Mildred and—and whatever his name is that's three months old. We'd have some *sense*. But look at them, anyway; they think they're poor and they've got three children. How many of our friends can afford three children? They can't afford each other. They're just like us, milling round and keeping up appearances!

"I think we're quitters, that's what! If we wanted each other enough we'd grow potatoes and pigs and sit and eat them in the winter—not go to other people's dinners and feel everlastingly frustrated and snatch at love under cover of 'modern standards'!"

He let the flush die down on his face before he spoke. "Something in it," he said, then. "But what you don't see, Eve, is that a man doesn't want to drag a girl down—to a farm existence."

"We'd drag up the existence," she retorted. Then lightness slipped from her. "But what are we going to do?" she asked. "What are we going to do?"

"You mean you'd go through with it?" Greg wanted to know. "You're not just talking yourself into a jam?"

Eve thought of the evenings in her apartment, those evenings beginning in radiance, ending with that sense of defeat. She thought of the years ahead.

"I'm game," she said resolutely. "Honestly, Greg." Then suddenly her eyes danced. "How about my talking you into a jam?" she demanded. "I don't want the responsibility of this, you know. I don't want you stalking up shaking a bucket of potato bugs at me and shouting, 'Woman, whose idea was this?'

"I do think it's a swell idea, full of possibilities. Plenty of people not half so smart have got their living off the good old land, but if you don't really like the notion of wasting your college brains over fertilizer——" Her buoyant voice dropped, a flag lowering. "Maybe it wouldn't work," she admitted. "Maybe love wouldn't be enough. Maybe you wouldn't be happy."

So swiftly that it seemed all in one motion he moved over and scooped her into his lap. Close and hard, he held her against him. "You're telling me I wouldn't be happy?" he said. The roughness of emotion was in his young voice, and something that Eve had not heard there for a long time. Hope. "You're telling me? With a girl like you?"

Watch for "Friday to Monday"—a thrilling Short Novel by Faith Baldwin—in a forthcoming issue

* * *

Ol' Man River *(Continued from page 55)*

I give him a note of introduction to her? This was too much.

"If you were to call her up and say you were Jerome Kern and tell her you wanted to write a score for that story of hers," I said bitingly, "I suppose she would slam down the receiver and barricade the door."

But he wanted a note, so (serving about as useful a function as did the present Theodore Roosevelt when he kindly wrote to the American Ambassador in Paris a letter introducing young Captain Lindbergh, in order that the latter might not be cold-shouldered by our Embassy) I did as I was bid. And posted it to him. It so happened that that very night I went to the theater with Miss Ferber and that in the lobby between the acts none other than the shrinking Kern drifted in our direction. I assumed, of course, he had done so to scrape an acquaintance with his favorite authoress, and scarcely bothered to introduce them. It was only a chance word which identified her for him.

"You mean this *is* Edna Ferber?" he cried, and metaphorically fell into her arms. From then on, neither of them remembered that I was there.

But even then the exit speech had not yet been written for my own modest rôle. Two weeks later, he was on the wire again. This time he was in too fine a frenzy of creation to bother with mere introductions. That morning he had written a song called "Ol' Man River" and please did I have Paul Robeson's telephone number? A half-hour later he was climbing the steps to Paul Robeson's flat in Harlem.

Afterwards I heard all about that first

saw Mose scuffling along the dusty road and called out, "Hey, Mose! Want to make a quarter?" Mose paused only long enough to reply, "No, suh, Ah got one." Which used to seem to us more bee-like economists an amusingly childish reply. Of late I have had rather less success with this once dependable anecdote. Perhaps there has begun to dawn on more and more people an uneasy suspicion that Mose had the right idea. Anyway, it is Paul Robeson's idea.

In those ten years he has jogged on his way unperturbed by the most head-turning experiences. On my way back from Kent, I fell to thinking of the time when he played Othello in London. I did not see that performance, but Rebecca West and Aldous Huxley tell me they never saw better Shakespearean acting in all their days. I know that Alfred Lunt and Lynn Fontanne plan some day to play it with him in New York, with Lunt, of course, as Iago, and Miss Fontanne as Emilia. Perhaps during that engagement my dream will come true, and I will live to hear an Emilia, by a pardonable slip of the tongue, run through the castle crying: "L'amour has kill'd my mistress!"

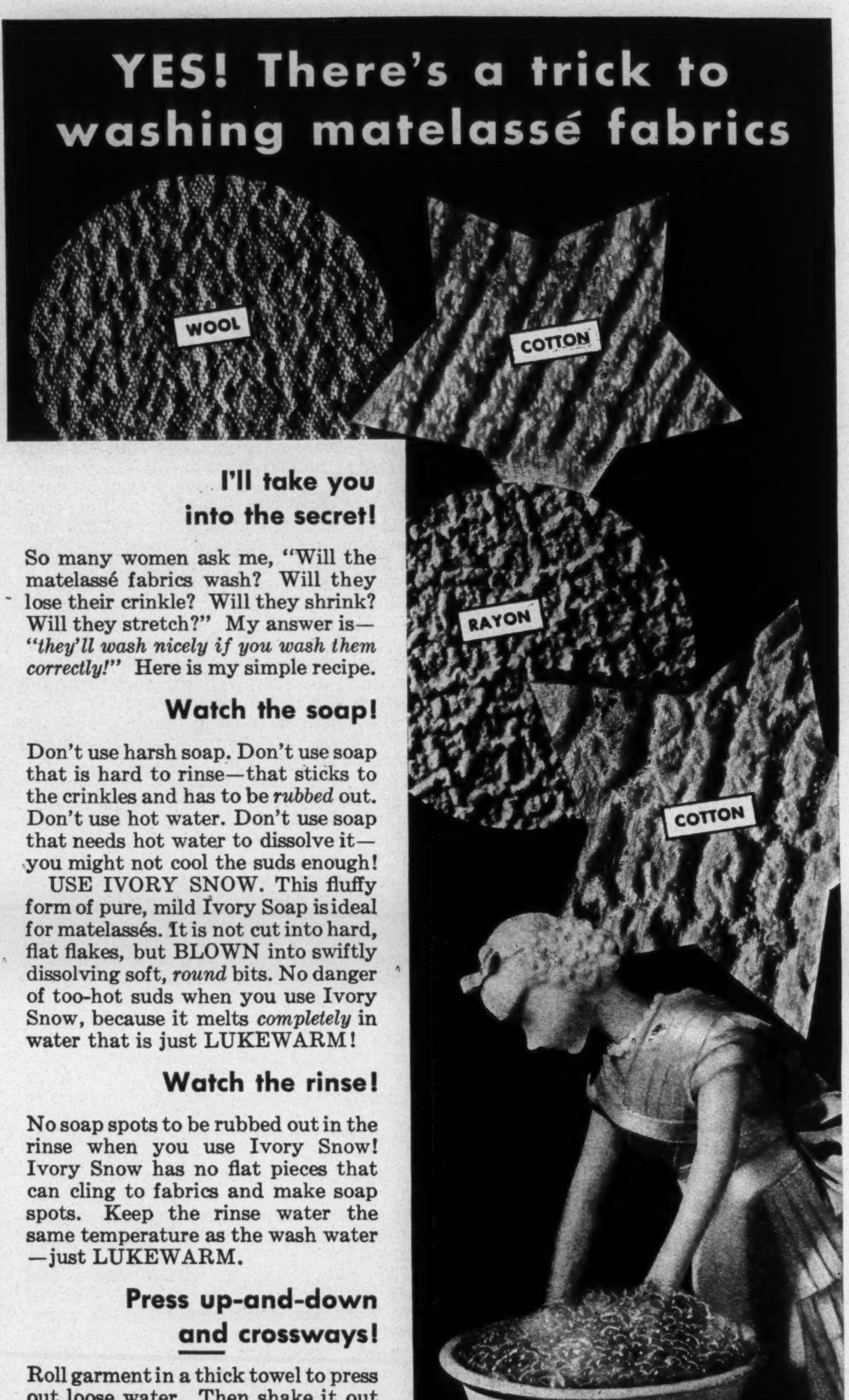
Then I remembered how confidently, but how inaccurately, the tabloids had prophesied the Robeson divorce last summer. And the agitation in London when Lady Louis Mountbatten could scotch a preposterous rumor linking her name with Robeson's only by bringing a libel action against the deluded newspaper which had done some baseless hinting. And I recalled, with malicious pleasure, Robeson's little exchange of discourtesies with Lady Astor, whose visit to his dressing room in Drury Lane brought such a rush of southern blood to her head that she seemed to think she was benevolently visiting one of the cabins on the old family plantation.

Indeed, I was just thinking that I would some day do a story about that encounter and call it "Paul and Virginia" when the aforesaid Daimler turned into the Haymarket and drew up at the curb in front of the Carlton. One New Year's Eve reveler, insufficiently recovered from his celebrations, was seemingly impressed with the vehicle and yelled out, for obscure reasons of his own, "Make way for Lord Kitchener!"

This clarion call naturally drew quite a little crowd, which was considerably surprised when there emerged from the car, not the ghost of Kitchener of Khartoum at all, but merely a well-nourished American in a camel's-hide coat with a spray of orchids in one hand, and a dangerous weapon in the other. Surprised, and, I think, faintly alarmed. At least, the block emptied in what is technically known as a twinkling.

Well, that was in January, and I have not seen Robeson since. But I have heard from and about him. At this writing, there is a plan afoot for him to make a screen version of "The Emperor Jones" in Haiti, and for three weeks in March and April, he played Eugene O'Neill's "All God's Chillun" in London with an extraordinary new-risen actress named Flora Robson.

I have seldom read such tributes as that revival wrung from the usually comatose critics of the English press. The Manchester Guardian was delirious, and even the old London Times picked up her bombazine skirts and did a fandango in the streets. The phrase "great acting" was tossed about like confetti. These two were compared to John Philip Kemble and Mrs. Siddons. Robeson sent me the clippings with a brief message—my favorite among the epistles of Paul. He merely said: "How'm I doin'?"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YES! There's a trick to washing matelassé fabrics

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So many women ask me, "Will the matelassé fabrics wash? Will they lose their crinkle? Will they shrink? Will they stretch?" My answer is—*"they'll wash nicely if you wash them correctly!"* Here is my simple recipe.

Watch the soap!

Don't use harsh soap. Don't use soap that is hard to rinse—that sticks to the crinkles and has to be *rubbed* out. Don't use hot water. Don't use soap that needs hot water to dissolve it—you might not cool the suds enough!

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Press up-and-down and crossways!

Roll garment in a thick towel to press out loose water. Then shake it out and pull it into shape. While still damp, place on a softly padded ironing board and press on the *wrong* side of the material with a moderately hot iron. Press both up-and-down and crossways until thoroughly dry.

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squad and began at once to train with them; at the end of the basketball season in the spring, he joined the baseball squad. He played all games brilliantly, and the student body found itself always cheering for 'Robey' when it was cheering for Rutgers. Robeson's name became synonymous with Rutgers for the four years of his college life. Football, baseball, basketball fans knew 'Robeson of Rutgers' and his brilliant playing. Newspapers all over the country spoke of him as 'Robeson of Rutgers.' The student body and faculty were proud of the remarkable record 'Robey' made for the college."

Mrs. Robeson tells, then, of his non-athletic achievements, including his election to Phi Beta Kappa and Cap and Skull. "At the end of his college career Paul was admired and loved by most of the student body and many of the professors," she writes. "He was 'Robey' on the campus, and 'Robeson' in class. Many of the people of the town of New Brunswick knew and loved him. He was the university possession, and the town possession, just as he was still the possession of the towns of Somerville, and of Westfield, and of Princeton."

Paul LeRoy Robeson '19

After graduation from college, Paul attended Columbia University Law School and won his degree in law in 1923.

"A very successful and socially prominent lawyer who was a trustee of Rutgers, invited Paul to come into the office of his firm to work," the book says. "This was an extremely important offer, because the firm handled big cases, and anyone working in the office could gain valuable experience in such work. The offer was doubly welcome to Paul, because it was almost impossible for a young Negro lawyer to acquire any experience in big legal work. . . . There is no way for a Negro lawyer to get any practical knowledge of a big business unless he is taken into the office of a large white firm. . . . Paul's opportunity was one of rare exceptions, and he made the most of it. . . . Paul enjoyed the work. But eventually the clerks and other members of the firm objected to the constant presence of so conspicuous a Negro in the office, and Paul felt forced to withdraw. His friend regretted the loss of what promised to be so valuable an assistant, and as they talked the matter over frankly he realized how very difficult it would be for him to find another berth. He very generously suggested that Paul open an up-town branch office and take entire charge of it, but Paul felt that he was not sufficiently experienced to undertake so great a responsibility. He returned to Harlem, uncertain as to what he should do next."

Eventually, he was given the opportunity of playing in Eugene O'Neill's "All God's Chillun Got Wings" and "The Emperor Jones," and he became famous overnight as an actor of superior merit. In the summer of 1925 he went to London to play "The Emperor Jones," and the story of his sojourn in England makes happy reading. Returning to America, he went on tour with Lawrence Brown, and later he sailed for England again, where he enjoyed great popularity.

Mrs. Robeson tells of it all in her book; tells it with sympathy and understanding, and a great love for her talented husband. I enjoyed the story immensely, especially those chapters which concern Rutgers, and the author's description of life in Harlem, the great Negro city. But the book loses much of its interest, I think, in the final chapter, which is entitled "Finding Himself." Somehow, it seems to me to strike a false note; but that is only a personal opinion, and the book is so filled with interest, so human a document, that I recommend it most highly to all Rutgers men who would care to read in detail of the phenomenal career of this giant Negro boy who has won a place for himself among the most distinguished of his race.

Charter Day

"Whenever two or more alumni of Rutgers shall meet on November 10th—CHARTER DAY—they shall sit and break bread together and pay tribute to the founders of Old Queen's College who made possible their education."

For P. Robeson

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LONDON is a city of music. In London to-night 1,069,000 people will draw their chairs up to the fireside and tune-in their radio sets.

It is the greatest musical audience ever gathered together in one place in the history of the world. It is amazingly eclectic. According to the evidence, it likes with equal fervour symphonies and swing, fox-trots and fantasias, Beethoven and Berlin—and it can get them all with a turn of a knob.

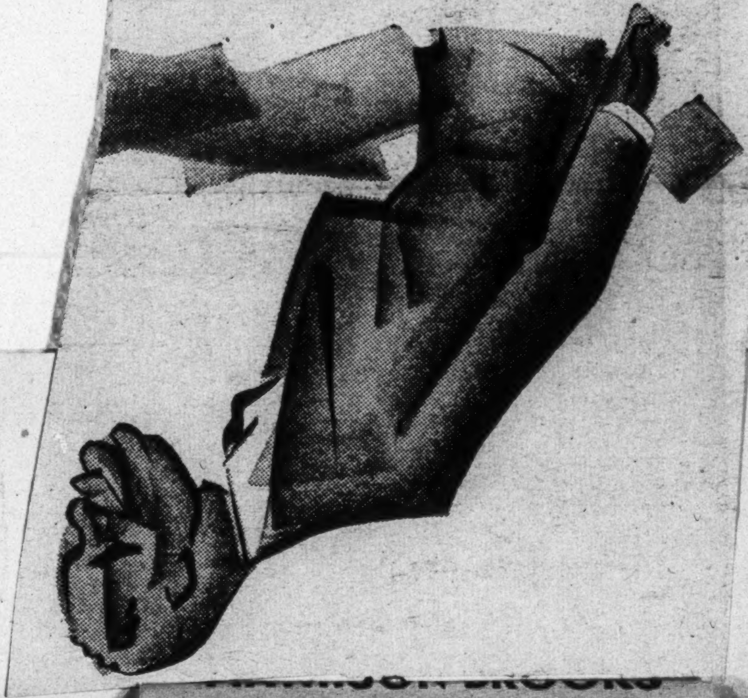
Every year London buys something like 5,000,000 gramophone records and about 3,200,000 copies of sheet music.

★

At the moment the artists whose recordings are bought most frequently are Sir Henry Wood, Paul Robeson, Gracie Fields, Larry Adler, Mantovani, Ambrose, Roy Fox, Charlie Kunz, Bing Crosby Arthur Tracy.

The bulk of the sheet music consists of dance numbers and popular songs, and those which are passing over London's music counters most often are "The Greatest Mistake of My Life," "Will You Remember?" "Merry Go Round," and "Moon At Sea."

★



PAUL ROBESON

Editor of
"The Melodymaker"

novelty. Swing music, in fact, is essentially for ballroom dancing, being a method of playing to inspire people to dance instinctively without them having to go through the ritual of tuition.

If a song is played at the tempo best suited to its melody and with a proper rhythm—that is to say, with lift, lilt and accent—it is liable to swing without more ado.

☆

Recently the B.B.C. relayed a band from America directed by one Frank Dailey. It was just an out-and-out ballroom band playing the usual type of program in a straightforward, true-to-melody style—but what a swing it had! Had one been dancing to it one couldn't have put a foot wrongly to it, and the body, too, must have swayed in instinctive sympathy.

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MUSIC AND MUSIC MAKERS

SUPPLEMENT

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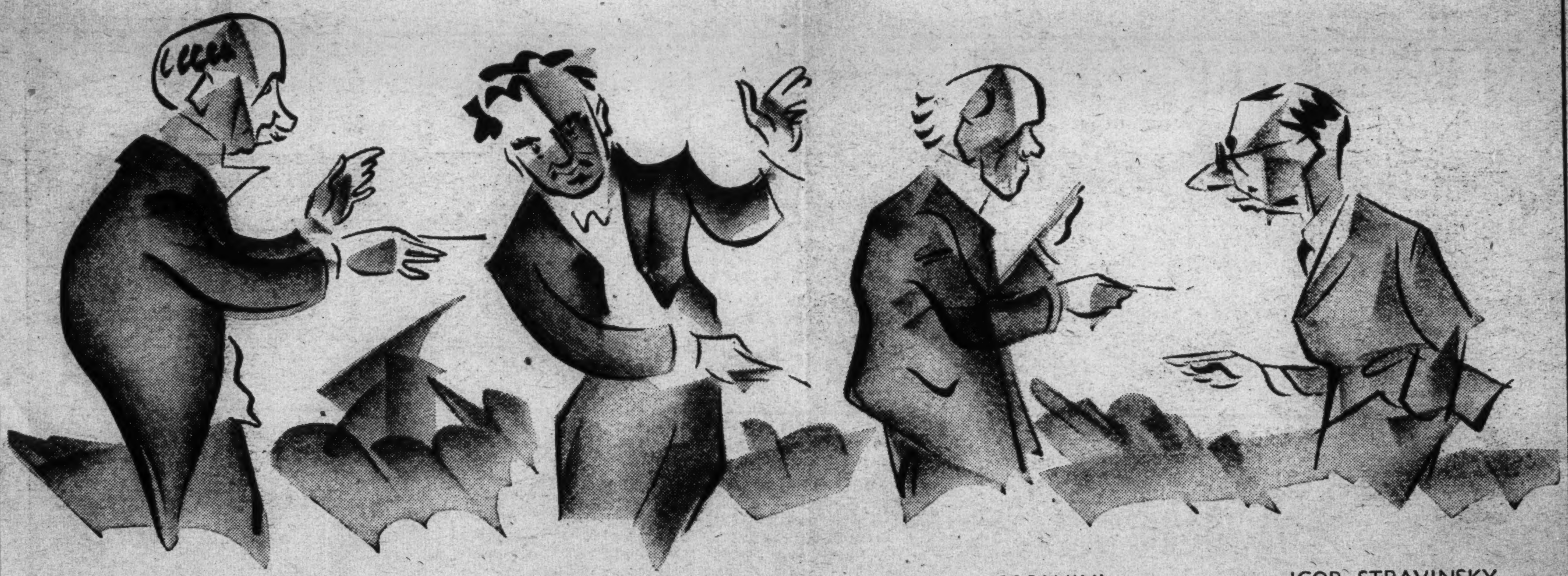
Celebrated Music-Makers

By JOSS

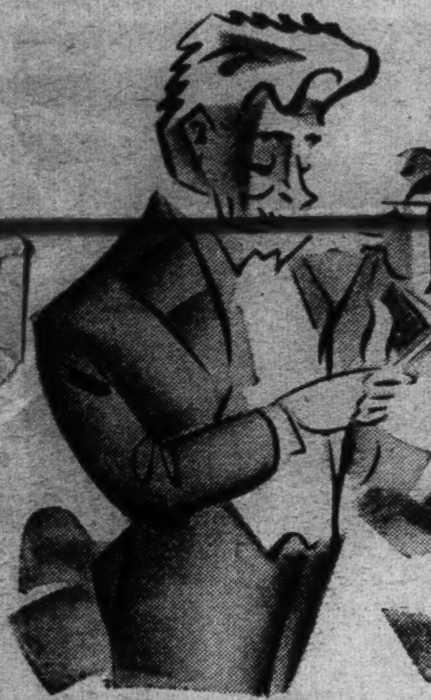


SIR ADRIAN BOULT.

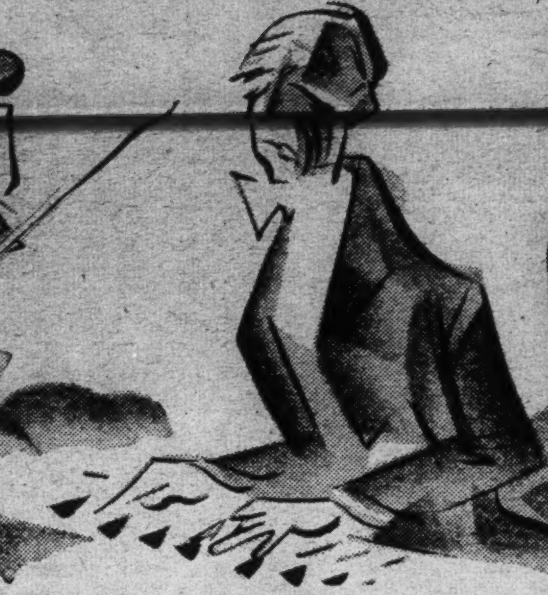
BRUNO WALTER

ARTURO TOSCANINI

IGOR STRAVINSKY



FRITZ KREISLER



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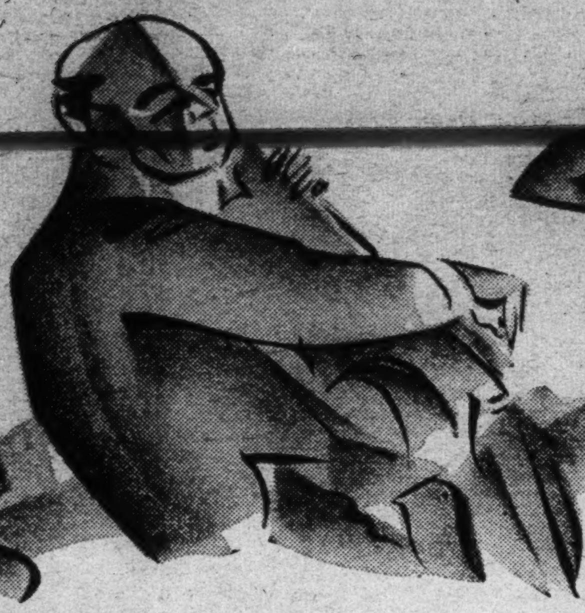

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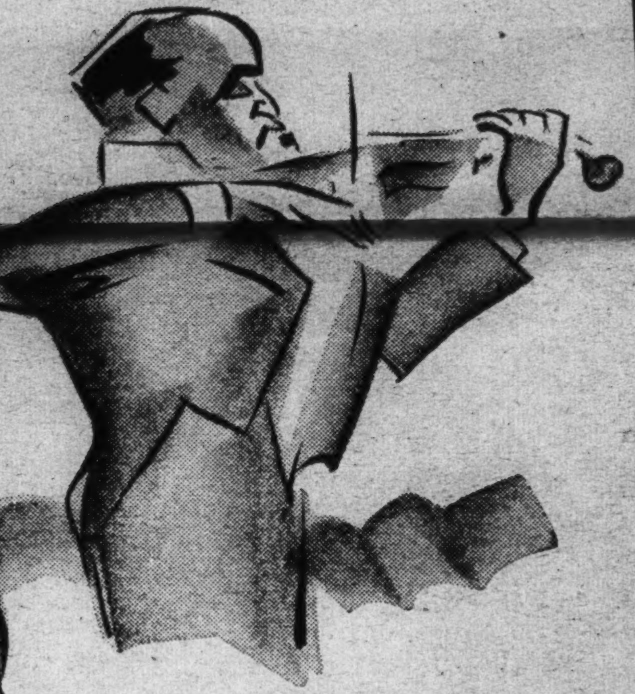

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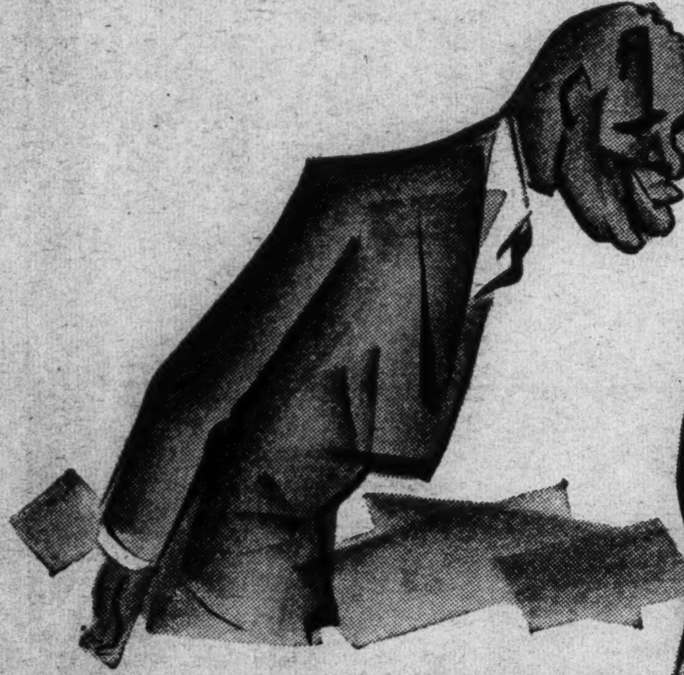

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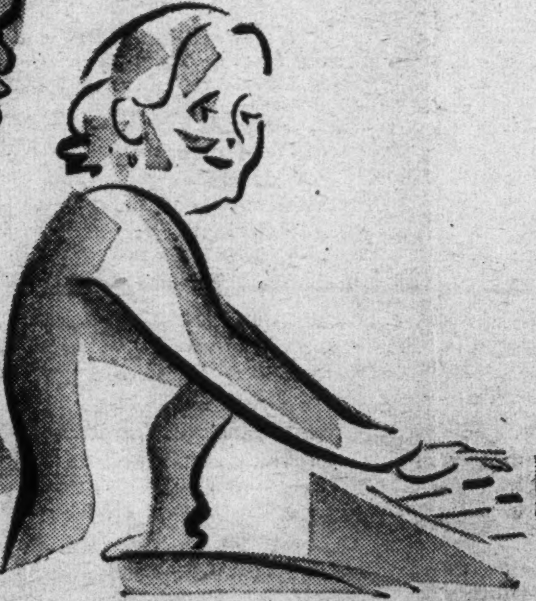
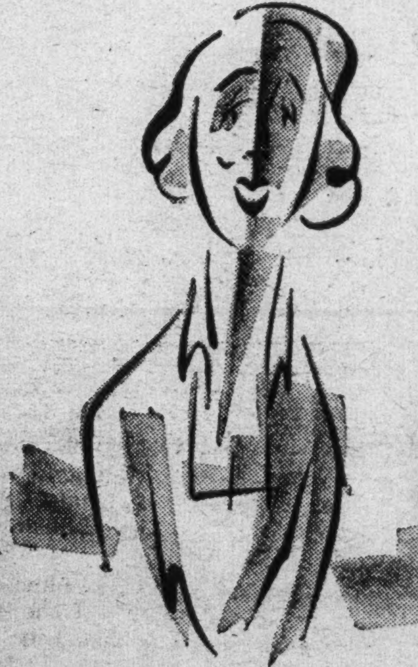
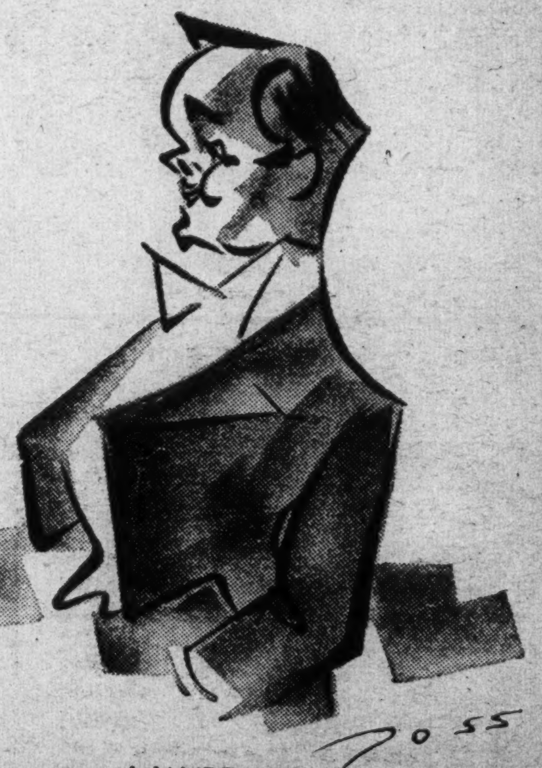


KIRSTEN FLAGSTAD



GRACE MOORE



LAWRENCE TIBBETT

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The Man On The Cover

A SALUTE TO SIR HENRY WOOD

The cover of this supplement is "The Star's" salute to Sir Henry Wood, the Londoners' own conductor, who, on New Year's Day celebrates his golden jubilee as a conductor.

Sir Henry began his musical career when he became organist at St. Mary's Aldermanbury, at the age of ten.

He has conducted the Promenade Concerts at Queen's Hall for 43 years—and has never been late for a performance or a rehearsal.

HIS wife has described him as "the most punctual man in Britain."

"To live with Sir Henry, you have to be an automaton," says Lady Wood.

"Everything is timed and tabulated to the split second—not only for the day, but for the whole week.

"Everything has to be planned ahead in writing, so that if you ask me I can tell you exactly what we shall be eating at any particular second of any of next week's meals.

"He lives by watches, and he simply cannot resist a beautiful watch in a shop window—providing it is a good time-keeper

"And if you miss him for a few minutes you will probably find him at the telephone, with watch out, dialling TIM."

When Sir Henry is not conducting, he spends his time in carpentry, landscape painting and reading.

He has a library of 4,000 books and his music library is said to be the finest in the world.

Sir Henry is a Cockney, and proud of it. He was born 67 years

The Rhythm of Health And Happiness

By EDWARD C. LEWIS

MUSIC is the most popular of the Arts. Few are able to make literature, or sculpture, or painting; but everybody makes music. Children sing long before they hear of tonic sol-fa; and birds never need to be taught. The reason being that music is the natural expression in sound of the rhythm of life.

A bird's note changes as the rhythm of its life changes; and the grown man neither makes, nor is content with, a child's music because the rhythm of his life has become changed, deeper, more complicated.

A man is known by the music he loves, as well as by the company he keeps. Tell me what sort of music you most care about, and I will tell you what you are.

For it must be remembered that, though few of us may be able to make music in the technical sense, it is we who make the music when we listen to the work of a musician.

★

Edward Carpenter said, "Music is what awakens in us when we are reminded by the instruments." There is profound truth in that. The shawms and trumpets must be in you. If they're not in you, then the sounds you're listening to will be just noises to you, though they may be music to somebody else.

This accounts for the extraordinary, and sometimes amusing differences of reaction and opinion shown by different persons towards musical works. Next to Religion, we quarrel perhaps more deeply about music than anything else.

"Strange!" wrote Dean Swift—

"Strange! that such difference

circulation of the blood, dissipated vapours, opened the vessels so that the action of perspiration was freer."

Nowadays, when mechanism has happily made music more widely available, we're beginning, for a similar reason, to bring music into factories, even into milking-sheds.

In Germany, where there is a law to prevent you playing a piano with the window open, there are loud-speakers in the streets; and morning marching music fortifies your life-rhythm to do a good day's work, and evening dance music fortifies your joyous rhythm now that the work is over and well done.

★

Mr Archie Compston, who believes that rhythm is the secret of the game of golf, advises a player, who may happen to be off his game, to go about the links humming a slow waltz to himself, to encourage back again the right rhythm, which for the moment has left him.

One seems here to be near to the secret of life; and Music probably holds the key.

"He is the best art-priest who brings most beauty most home to the hearts of most men"—if that be true, then Music is the High Priest of life.

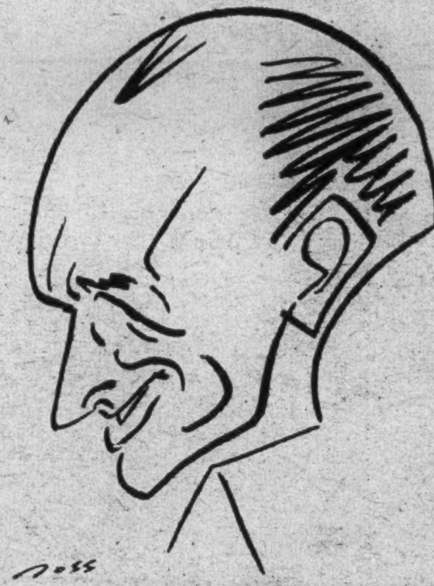
It may turn out that the world will be saved by Music rather than by Religion. "Let me make the songs of a people, and I care not who makes its laws"—or its theology

For one's personal rhythm can change, and does change. It is changed by experience.

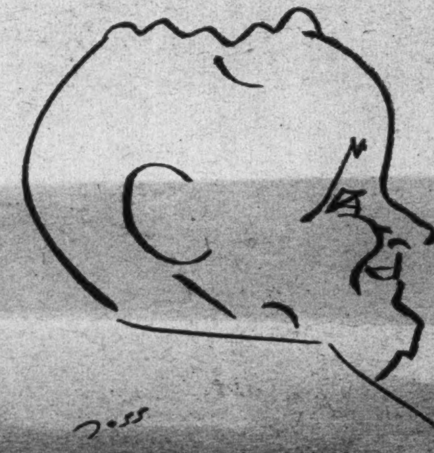
★

Deep calls to deep, and shallow calls to shallow. But, however shallow at

Profiles Of Dance Band Leaders



ROY FOX.



JACK HYLTON

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Sir Henry is a Cockney, and proud of it. He was born 67 years ago in Oxford-street, only a few yards from the site of the Queen's Hall where he was to experience his greatest triumphs.

His earliest ambition was to be a singer, but he changed his mind when his singing teacher told him: "You would make a much better conductor. You have the real conductor's voice—the kind that will go through a brick wall."

He made his first public appearances as an organist, and became conductor of the "Proms" when he was barely 25.

There have been many stormy incidents during his long career at the Queen's Hall.

At a Wagner night the conclusion of an extract from "Tristan and Isolde" was greeted by a cry of "Rot!" from a man in the audience.

Sir Henry simply turned, and treated the shouter to a withering look of deep disgust.

On another occasion Tschaikovsky's Fifth Symphony was interrupted by a baby crying in the balcony.

Sir Henry at once stopped the orchestra, and strode off the platform. He did not return until the child and its guardian had left the hall

But, perhaps the best of all stories about Sir Henry concerns his visit to a Lancashire town when he was touring the provinces with opera.

Just before the concert was due to start Sir Henry's flute-player fell ill. The manager of the theatre said he could get a local man to play.

But when the understudy arrived, Sir Henry discovered to his horror that he was missing every cue and playing an almost continuous succession of wrong notes.

At the first interval, Sir Henry went up to the new player, as he was leaving the orchestra pit and said: "I thought you could play the flute?"

"So did I," said the understudy. "It's been a bit o' a suck-in fer both o' us, owd laad!"

Sir Henry is not a flamboyant conductor, he has few tricks, but Londoners love him.

At eight o'clock precisely a wave of excitement sweeps over the crowded Queen's Hall, and a handsome, bearded figure strides towards the rostrum. It is Sir Henry, anxious to begin, and in his buttonhole is the white carnation that he always wears on these great occasions.

He bows slightly in acknowledgement of the applause. His baton is raised. Silence . . . and then the National Anthem.

Long may he reign as king of Queen's Hall, and may his white carnation bloom for many years to come.

★

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"Strange!" wrote Dean Swift—

"Strange! that such difference
should be
'Twixt Tweedle-DUM and
Tweedle-DEE."

Tolstoy thought the Siegfried "silly and puerile"; and Nietzsche said that it contained "the most moral music" he had ever heard.

★

At the first performance of the Eroica Symphony, a voice in the audience cried out: "I'll give another kreutzer if they'll stop the thing!" (The shawms and the trumpets were not in him!)

Samuel Butler worshipped Handel, but saw little in Beethoven, who had too much intellectuality and mysticism for his liking, and too little feeling. He also said: "Bach wriggles, Wagner writhes." Many sound people used to like Mendelssohn, and still do; there are even those who think that he may "stage a come-back" in the musical world; but Mr. Bernard Shaw's opinion of him is (or was) that "he had nothing to feel deeply about," yet had the gift of "feeling deeply about nothing"!

If your individual rhythm is vibrating most actively in the mental and mystical layers of the onion of your personality, you will make music most easily, most satisfyingly to yourself, with Beethoven (say) and Bach.

★

If your rhythm has a romantic wave-length, you will make music easily with Wagner, and quite horrible noises with the Realism of some of the modern composers.

If your rhythm is still deeply involved with the solar plexus, you will (for that reason) adore the jazz in which your more sublimated friends may be able to hear nothing but the whirr and the squeal of the road-drill.

But, remember, it is always you who make the music, or the noises.

We like the music which fortifies our personal rhythm; because that strengthens and purifies us, lifts us to the top of the world, unifies us, and makes us happy.

★

One might say that it is the purpose of Music to fortify the individual and social rhythm. As long ago as 1806 (and even then it wasn't a new discovery) people were interested in "the influence of music in the cure of diseases." The doctors of that time found that "music and the sound of instruments quickened the

has left him.

One seems here to be near to the secret of life; and Music probably holds the key.

"He is the best art-priest who brings most beauty most home to the hearts of most men"—if that be true, then Music is the High Priest of life.

It may turn out that the world will be saved by Music rather than by Religion. "Let me make the songs of a people, and I care not who makes its laws"—or its theology

For one's personal rhythm can change, and does change. It is changed by experience.

★

Deep calls to deep, and shallow calls to shallow. But, however shallow at the moment your main life may be, there is the deep in all of us. And if the deep is allowed to call to that deep in us, it will in time be answered; and the rhythm of our life will begin to change from the quick ripple on the surface of the shallows to something much more like the swell on the wide sea.

I'm not much in love with the Machine Age, but it has at least one redeeming feature in what is sometimes rather stupidly called "mechanical music," the gramophone and the wireless.

It may be true that many people choose gramophone records only of music which already appeals to them, which helps them to make their own music (the shawms and the trumpets in them) easily; or that they tune in to wireless items which they like, and switch out of those which don't suit them. And from this it may be argued that the tendency of mechanical music is towards stereotype and stagnation.

★

This argument takes no account of the fact that the instinct to experiment is part of the make-up of the ordinary human being. You may run a sequence of your favourite records (comic opera, perhaps, or swing), but there will always come a moment when you will say, "What about something different for a change?"

That "something different" (Handel, perhaps, or Brahms, or Stravinsky, or Walton) may quicken vibrations in some deeper layer of the onion of your personality; and a new element may be added to your life-rhythm. After which, you will never be quite the same again.

There are fools who imagine that radio exists to provide popular entertainment for an idle hour. The great service rendered by radio is that it brings good music of all kinds into the common experience of the masses of men; and my own observation is that it's beginning to change them.

★

Improvement in musical taste, if you like to put it that way; but the significance of that is a deeper, broader, richer life-rhythm.

If it is true that there are times when the narrow hate-rhythm in us may be fortified by the cry of the bugle and the beat of the drum; shall it not also be true that music will evoke and fortify the broader power and pattern of the human spirit, and become the prime minister in the kingdom of love?

JACK HYLTON

LEW STONE.

MUSICAL KNOWLEDGE TEST

See Page Three

ANSWERS

1.—Puccini.
2.—Arne.
3.—Curwen.
4.—Both Puccini and Massenet wrote scores to "Manon." Massenet's is the more popular.
5.—Gershwin.
6.—"Alexander's Ragtime Band."
7.—Shakespeare ("Twelfth Night").
8.—Al Jolson.
9.—Handel.
10.—"Martha."
11.—"Thespis."
12.—"The Red Flag." It is the State hymn of Maryland.
13.—"The Red Flag."
14.—The majority of English and Continental critics give the palm to Purcell (1658-1695).
15.—Australia.
16.—Paderewski.
17.—"La Bohème."

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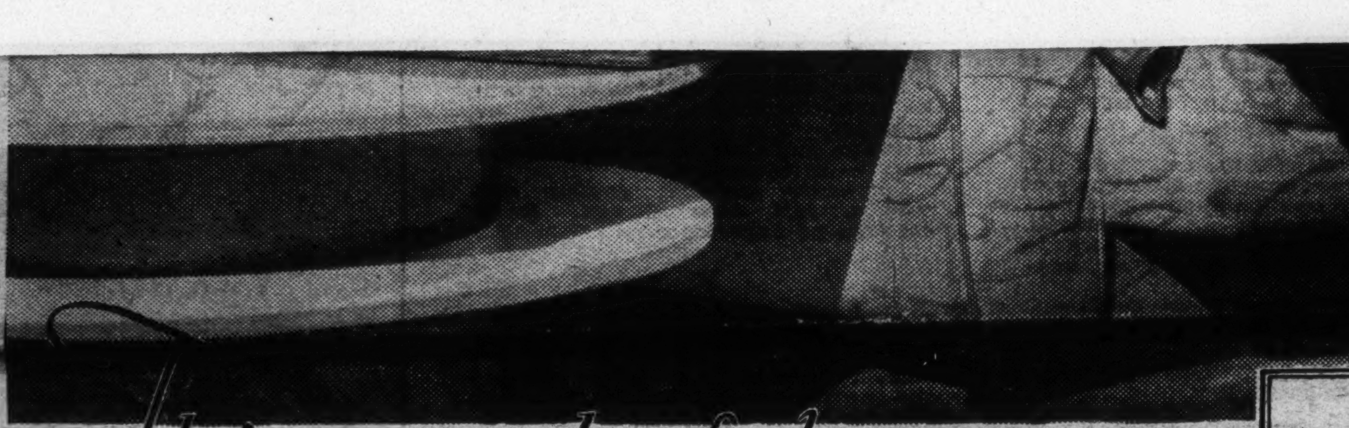

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What Music Means To London

LONDON is a city of music.

In London to-night 1,0[illegible]9,000 people will draw their chairs up to the fireside and tune-in their radio sets.

It is the greatest musical audience ever gathered together in one place in the history of the world. It is amazingly eclectic. According to the evidence, it likes with equal fervour symphonies and swing, fox-trots and fantasias, Beethoven and Berlin—and it can get them all with a turn of a knob.

Every year London buys something like 5,000,000 gramophone records and about 3,200,000 copies of sheet music.

★

At the moment the artists whose recordings are bought most frequently are Sir Henry Wood, Paul Robeson, Gracie Fields, Larry Adler, Mantovani, Ambrose, Roy Fox, Charlie Kunz, Bing Crosby Arthur Tracy.

The bulk of the sheet music consists of dance numbers and popular songs, and those which are passing over London's music counters most often are "The Greatest Mistake of My Life," "Will You Remember?" "Merry Go Round," and "Moon At Sea."

★

Walk down any suburban Lon-

loudspeakers and gramophone records fires them with an ambition to attempt to emulate it.

More people are learning the piano now than at any time since before the war. Children no longer form such a large majority. More and more adults of all ages are taking up the piano as a hobby.

More piano students means more pianos. London is buying about 12,000 of them annually. The bill amounts to £383,000.

Striking designs and a compactness suitable for the modern flat help to build sales already fostered by the Londoners' new-found urge to make music for himself.

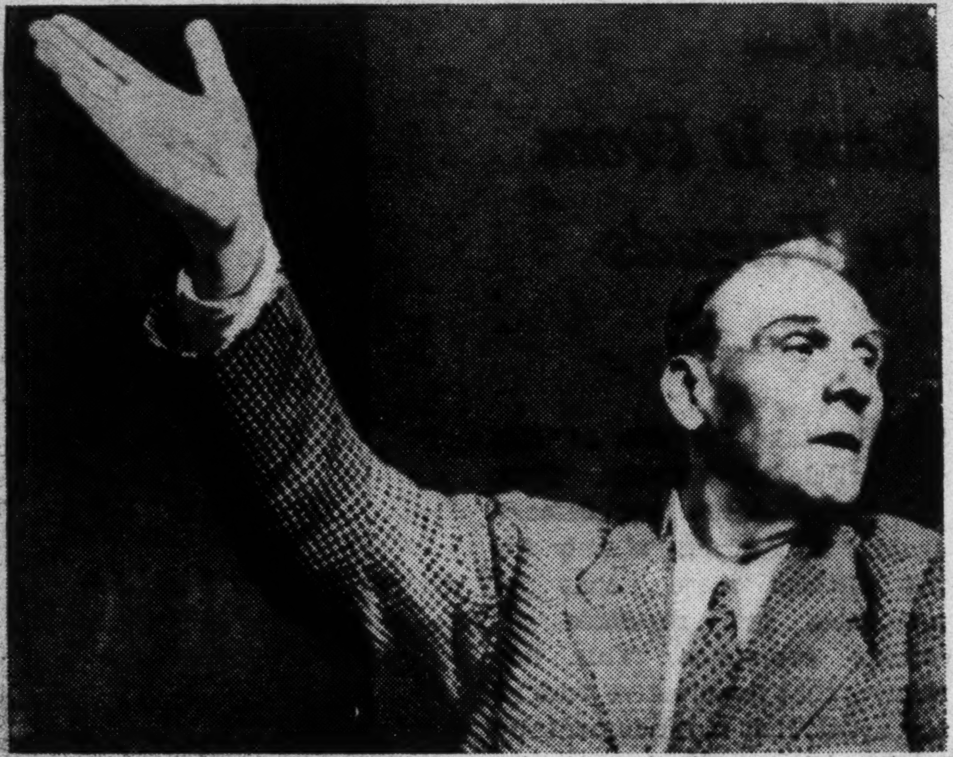
In London's evening institutes 18,000 students are learning about music and singing. There are thousands more studying with private teachers and in the schools of music.

★

Half a million children are taught to sing and to play musical instruments in London's elementary schools, and 45,000 toddlers have their sense of rhythm developed by percussion bands.

During the eight weeks of this year's Promenade Concert Season 12,000 people packed the Queen's Hall. The three B's—Beethoven, Bach and Brahms—remained the big favourites.

At the People's Palace, where they give concerts in a beautiful



CHALIAPIN SALUTES HIS FRIENDS
[See message from the great Russian singer below.]

"La Boheme," "Aida," and "Carmen."

Ballet audiences prefer something new. "Checkmate," the very modern composition of Arthur Bliss (who is interviewed elsewhere in this supplement) is the biggest success of the season. Lord Berner's "Wedding Bouquet" and Constant Lambert's "Pomona" are other modern ballets that are very popular.

Tschaikovsky's "Casse Noisette" is practically the only old favourite that keeps its high place at the box-office.

There is money for opera, concert and ballet . . . money for the wireless licence and the piano-tuner . . . a penny for the old fiddler playing in the street . . . no one knows how much London spends on music every year. But it is more than a song.

Fox, Charlie Kunz, Bing Crosby Arthur Tracy.

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★

Walk down any suburban Lon- [illegible] hear someone practising the piano.

It was not such a common sound a few years ago. Busy with those new toys, the gramophone and the radio set, people could no longer be bothered to play themselves. "Why should we?" they said. "We can hear Paderewski on the gramophone or Harriet Cohen on the radio."

Now their attitude is changing. The perfection they hear from

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At the People's Palace, where they give concerts in a beautiful new hall with 1,600 seats, the [illegible] romantic. Tschaikovsky, Schubert, and Rimsky-Korsakov are the most popular composers.

★

At Sadler's Wells, the Londoners' opera house, there is room for 1,900 people, and the theatre is nearly always full.

London's opera-lovers are loyal to the old favourites. "Madame Butterfly" is the work they like best. Then come "Rigoletto," "La Boheme," "Aida," and "Carmen."

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A Message To "The Star" From Chaliapin

I HAVE been asked by "The Star" to write a few words on the subject of "Internationalism in Music," and I find on referring to the dictionary that internationalism is defined as "an effort to remove the barriers, political and others, between nations, and to promote community of interest."

If it be true that "music hath charms to soothe the savage breast, to soften rocks, or bend a knotted oak," then perhaps I may claim to have done something in the cause of internationalism. And yet when I reflect on the state of Europe at the present time, I feel that my efforts, well meaning as they are, have not achieved the success that I could have wished.

If not an internationalist myself, at least, like so many singers, I am a cosmopolitan. Since the age of 17, when I joined a provincial opera and operetta company in Russia, my life has largely been spent in touring the world. And may I say I have many pleasant recollections of that most cosmopolitan of capitals, London.

I remember well my first visit to London in 1913, the year before the terrible war which tore my own, and so many other countries in twain. It was on June 24 that I introduced Moussorgsky's great opera "Boris Godounov" for the first time in England at Drury Lane, in which Boris has always been one of my many favourite characters.

That year, too, we presented Moussorgsky's "Khovanstchina" and Rimsky-Korsakov's "Ivan the Terrible." And those wonderful audiences at your Albert Hall, when I sang so many of my country's songs, and the wonderful roars of applause. We musicians have a language which leaps over all barriers, as well I know from my own experiences. Nothing makes us happier than to feel that our art does something to bring men together in a common happiness.

Feodor Chaliapin

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Guy Grant

Who's Who—And Why

By PUCK

'OLLERING—The Bishop of Southwell (Dr. H. Mosley) told me this story the other day: "When I was Rector of Poplar I was called to the bedside of an old costermonger. His wife met me at the door and took me inside to see the old man. She said to me, 'The trouble is that 'e 'as lorst 'is 'oller. Y'see, 'is trade is like yours—all 'ollering!'"

"UP AGAINST IT"—Six speakers who at one time or another have found themselves in "a tight spot" are expected to take part in a series of B.B.C. talks that will begin on July 8th. John Hood will then recount an unpleasant adventure. He is an Irishman in charge of a ferry running between Larne and the Island of Magee. One day, in tempestuous weather, the ferry rope broke; John Hood was adrift in the Irish Channel for thirty-six hours, finally landing on the Ayrshire coast in Scotland.

HERE'S YOUR CHANCE—There must be many who, because of circumstances, or their own adventurous dispositions, have similarly found themselves really "up against it." The B.B.C. is anxious that subsequent talks in this series should come from them. If they care to send a brief description of some such outstanding adventure to the B.B.C. in an envelope marked on the outside "Adventure," it will be carefully considered from the point of view of a possible broadcast.

P.C.—£. S. D.—An atmosphere of added contentment, quiet efficiency has prevailed at New Scotland Yard ever since mild-mannered, unassuming Sir Philip Game has been Commissioner of Police. He rules with a firm, kindly hand; has a ready smile, a keen sense of humour. He is quick to understand human weaknesses; confessed recently that he had twice stepped off the pavement in the path of traffic! "Legislation will not get over forgetfulness," he said; emphasized the necessity for some physical obstacle to protect pedestrians from such errors. When I said that I thought a policeman should be posted at every pedestrian crossing, Sir Philip replied: "So do I. But I don't pay for them. You do—and they cost £300 a year each!"

THRILLS WANTED—Pretty, red-haired Paddy Naismith told me, some time ago, in her matter-of-fact manner, that she was getting tired of film acting and motor rallies, intended to take up something more thrilling. She did. Having acted as chauffeur to Premier Ramsay Macdonald, she went in for track racing at Brooklands, won many trophies; tried flying, became Britain's first air-hostess; took out a pilot's licence to fly her own machine. Then, during the 1935 election, had sole charge of transport arrangements for the Government, with forty 'planes, 15,000 cars under her control. Now she's after the King's Cup! And she's only just twenty-eight.

PEER'S PEDLAR SISTER—Friend of the gipsies, Lady Sybil Grant is a strong supporter of their efforts to be allowed to camp on Epsom Downs. This amazing woman, who travels the country sharing Romany life and custom, is no gipsy herself, but the daughter of the late Earl of Rosebery, sister of the present peer. She spends long periods away from home riding in her caravan. She and her husband, General Sir Charles Grant, custodian of Edinburgh Castle, have two fine houses: The Durdans, Epsom; Pitchford Hall, Shrewsbury.

PIPE SMOKER! Like so many of her gipsy friends, Lady Sybil actually holds a hawker's licence. One of life's greatest joys to her is an evening in the glow of the camp-fire while gipsies chat, sing, smoke their pipes. "I wish I could smoke a pipe," Lady Sybil said to me; "but on the two occasions when I tried, I came near total extinction!"

SINGER—It is typical of Paul Robeson that he should suddenly decide to make a tour of suburbs, smaller towns for the benefit of those who have hitherto only heard his voice on radio, films, gramophone. A splendid mental, physical specimen of cultured Negro, Paul Robeson is a man I am proud to call my friend: generous, good-natured, sincere.

UNSELFISH—He makes a lot of money, but not so much as he could make if he thought of money alone. To him the money he earns by his artistry is only a means to an end, and that end an unselfish one. He enjoys life to the full, occupying his spare time in meeting interesting people of all classes, creeds; exchanging views in his simple, direct manner. In the background is his smart, petite wife, Eslanda, who "mothers" him in private, manages him in public with a gentle, firm hand.

FIRE CHIEF—After thirty years of distinguished service to the London Fire Brigade, Major Cyril Clarke Boville Morris, M.C., has just retired. Since 1933 he has been Chief Officer of the Brigade. Sturdily built, commanding, pleasant, he has been director and developer of Fire Brigade activities; is creator of ingenious devices which help to make us safer from fire.

BOYHOOD DREAMS—Major Morris is the grandson of a doctor, son of a surgeon. He told me that his boyhood pastime of watching trains pass under a railway footbridge at Spalding (Lincs), his home, made him decide to be a railway worker. Leaving Haileybury he spent several years in the locomotive works at Stratford (London), of the Great Eastern Railway. For three years he was engineer in charge of the Motor Department. He joined the London Fire Brigade, as Assistant Divisional Officer, in 1908.

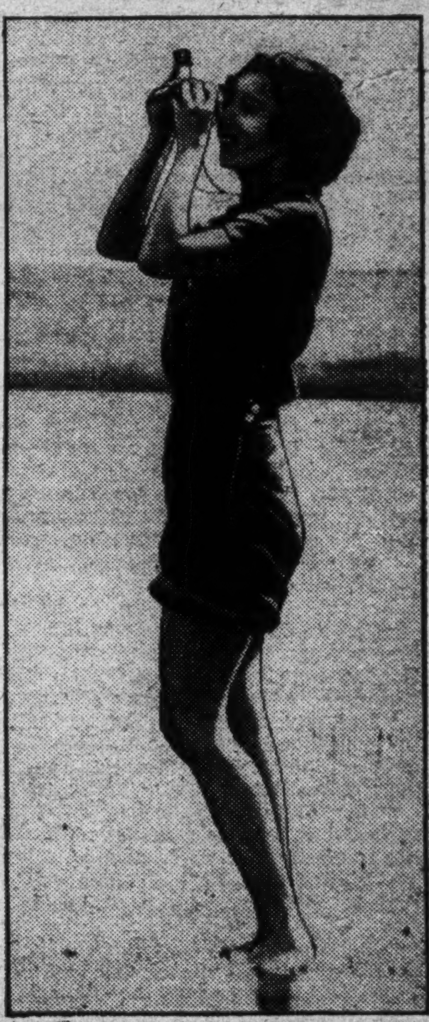
PICKPOCKET—Giovanni prides himself on being the world's most famous pickpocket. When I interviewed him he took my watch off my wrist without my knowing it. He was invited to a ball in Mayfair; promised to filch something from each person present, on condition that they would all buy back their property, the money to go to charity. With everyone on the look-out he kept his word; one man had his braces stolen! When very young Giovanni learnt his trade from his father, who made him promise that he would never use his talents for unworthy purposes.

GOLDFISH KING—When Arthur Derham was a boy he used to buy goldfish for a few pennies, make tanks for them and rear them. Now he has 150,000 goldfish, is the largest dealer in Britain, a famous ichthyologist (fish expert, to you). He owns acres of tanks in Watford and King's Langley; exports, breeds some of the rarest fish from the tropics. There are fish at his farm to suit all pockets, from 6d. to £50: "goldfish" of every conceivable hue.

Mallards frequently fly ninety to hundred miles a day at an average speed of 30-40 m.p.h. Their flying motion is similar to a swimmer's breast-stroke with the legs; they half fold their wings while bringing them slowly forward and "kick" them out and back to give speed

How the water looks to a blue-winged teal on Lake Athabaska, Canada. The bow wave is many times bigger than that of the *Queen Mary* in proportion to size, and the duck's webbed feet give greater power and speed (in proportion) than the fastest motor-boat

If you've ever hired an electric canoe on the Thames you were probably told to "remember it has no brakes." But this mallard has. Both wings and feet are used to pull it up and break the shock when alighting at high speed on the water



MISS LORENE SQUIRE. Here is the girl who took these pictures. She travelled more than 2,000 miles to the lakes of Michigan and Saskatchewan, Canada, and back in order to get them

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GREAT LONDON MEETING HONOURS BRITONS KILLED IN SPAIN

Counting the collection at the Empress Hall Stadium.

BATTALION SURVIVORS "WILL MARCH AGAIN AT THE CALL OF FREEDOM"

By GILBERT LAWTON

DAILY WORKER, January 18, 1939.

"ORGANISE!"

said JOE HILL

When Paul Robeson sang to 10,000 people at the memorial meeting to the International Brigade in London recently the song which most moved and affected that great audience was one about Joe Hill, poet, song writer, Labour organiser, who was the victim of an American legal-frame-up.

Ten thousand people rose from their seats to applaud as the last notes of Robeson's voice died away. One man among the audience remembered vividly the story of Joe Hill. And this is what he wrote to the DAILY WORKER.

By GEORGE HARDY

I SAT in that great audience of 10,000 people at the Empress Hall, inspired by the magnificent organisation displayed there, and by those courageous men who had held up the Fascist legions so many times.

Then came the song by Paul Robeson, "I dreamt I met Joe Hill." It was Joe Hill in life. And he had the spirit of the boys who fought and died in Spain.

Joe was the victim of a frame-up, as blatant as that which held Tom Mooney in prison for 22 years. He was shot in Salt Lake City in November, 1915. The Copper Trust "got him."

After Hill had been "convicted" of murder, President Wilson intervened on his behalf, as he did on behalf of Mooney: so did the Swedish Government, for Joe was a Swede. People and organisations in every walk of life also protested. They all believed him innocent; so rotten was the State's case.

"Use It To Organise"

Joe could not be saved. Of this he himself was convinced.

So he wrote saying: "Spend no more money—they are out to get me—use it to organise the the workers."

This had the opposite effect—greater efforts to save him were made. Petitions for his release were publicly signed on Canadian and United States streets. Mass protests meetings were held everywhere, all without avail.

The execution day was fixed. Having the right to choose, in the State of Utah, whether to be shot or hanged, Joe chose the former: "To die like a soldier of the Revolution."

He declared he would die fighting. He did—putting up a battle with the guards who took him from the death cell.

He had sent a telegram to Bill Haywood, saying, "Don't mourn, Organise!" As the execution hour drew nearer another was sent: "Take my body out of Utah. I don't want to be left dead in it."

Hill's Farewell

Then during the night in the death cell he wrote his last and famous verse:—

"My will is easy to decide,
for I have nothing to divide.
My kin does not need to fuss or mourn, moss does not cling to a rolling stone.
My body, ah! if I could choose I would to ashes it reduce
And let the merry breezes blow my dust to where some flowers grow.
Perhaps some fading flower then would come to life and bloom again.
This is my last and final will, good luck to all of you. Joe Hill."

After the battle with the guards, he refused to have his eyes covered, saying: "I'm not afraid to die," whereupon he himself shouted: "Fire!"

Joe Hill died as he had lived.

Their Spirit

Thirty thousand people marched behind his body to the crematorium in Chicago. His "final will" was fulfilled. Joe's ashes were scattered throughout the world at huge mass meetings.

So Joe did "go on organising."

That is also the spirit of the boys who died in Spain!

Thanks, Paul! A most appropriate song for the National Memorial Meeting to the British Battalion's heroes. Thanks also to the composer, whoever he may be!

The convoy, leaving the Empress Hall on their organising tour, banners flying, packed with those men who have done so much for democracy, expressed the power and strength of those whose names are in the British Roll-of-Honour.

They, too, go on to organise!

PAUL ROBESON IS JOHN HENRY

BY ROARK BRADFORD

THOMAS

Roark Bradford, Jacques Wolfe and Paul Robeson, author, composer and star, respectively, of the music-drama John Henry

"Oh, he ain't John Henry
Nor John Henry's son—
But he'll be John Henry
Till John Henry come!"

PAUL ROBESON is John Henry. Or, to put it another way, John Henry is Paul Robeson. Naturally, the Paul Robeson referred to is the great stage, screen and concert star; and John Henry is the Negro hero-giant who comes from the heart of the Negro storytellers.

The two will come together in the flesh, so to speak, when the play with music, John Henry, opens on Broadway this month. Then, the theatergoing public will have the opportunity to see demonstrated what many of us have known all along: Paul Robeson is John Henry and you can't stop him!

Paul Robeson is America's Number One Negro entertainer. His performance in Emperor Jones fixed him in that position as a dramatic actor; his performance in Showboat settled the matter of his place as a singing actor. Meanwhile, concert audiences had named him their favorite male Negro singer.

There have been, since, great Negro actors and singers who have sat upon the pinnacle for a brief moment. But when the final curtain falls upon a show in which some colored actor has achieved stardom, or when a concert artist has rounded the circuit and the electric thrill of the final note has died, there is still Paul Robeson.

"Maybe," says the Broadway producer, "we can get Robeson for our new show."

"Maybe," says the concert impresario, "we can get Robeson to sing next year."

The answer is, of course, that Paul Robeson is a great actor and singer.

Now, John Henry is pretty much the same proposition. He is, among other things, the best. Legendary giant Negro worker, the simple, moving tales that the older Negroes spin about him have that quality that our literary professors call folklore. John Henry comes to life wherever workers gather, and his exploits follow pretty much the same pattern: he can outwork, outfight and outlove any natural man. There is, in every version of song or story, that final duel in which John Henry pits muscle and bone against steam and steel, and works himself to death in the battle. He could be killed, but he couldn't be stopped. He was the best!

And so Paul Robeson has come back home to act and sing the role of John Henry, that Black River giant who is "six foot tall and his feet don't tech de ground." That's him! Paul John Henry Robeson and he's fixin' to travel!

There were, however, certain preliminaries before John Henry and Paul Robeson came together. There was, for instance, the matter of putting a book into a form which could be presented upon the stage. There was the matter of writing the music and also, as usual, the problem of rewriting the second act.

The music for John Henry, once it was completed, was no small factor in Mr. Robeson's decision. It was written by Jacques Wolfe of Shortenin' Bread and Glory Road fame. To those who listen it is simple and melodic. To musicians, Mr. Wolfe's music is something else. It is full of surprises, unusual chords, astonishing transitions and modulations.

At the outset, Mr. Wolfe was in New York and I was in New Orleans. At his suggestion I had recorded on wax records a number of the traditional "popouts" and work songs of the Southern Negro. Mr. Wolfe called this "thematic material."

Then Mr. Wolfe took a sabbatical and came to New Orleans. "I've about finished the first act," he said, "but there is something wrong with it." He is a quiet, mild individual with none of the unpleasant eccentricities that frequently accompany genius, but he was worried about the first-act music.

"Musicians tell me that Negro music cannot actually be written down," I said. "They talk about quarter tones and things."

"I've heard about that, too," he said.

"That's the trouble," I said. "To get

(Continued on page 45)

Paul Robeson IS John Henry

Continued from page 15

the real McCoy, we'll need quarter tones and things."

"We've got to have the real McCoy," he said.

"Can you write quarter tones and things?" I asked.

"No," replied Mr. Wolfe, "but I'd like to hear the real McCoy."

We circulated informally over the back streets of New Orleans, we haunted remote plantation churches, we walked the river front and cotton fields, and visited penal farms.

Mr. Wolfe listened and said nothing but at the end of a week, he tore up the first-act music and he still had that worried look.

Two weeks later, we were at the Mississippi State Farm at Parchman, watching Negro convicts chop wood. They were singing Old Stewball as they worked.

"You won't have any trouble with Herbert, Doctor—he's fearless"

ADOLPH SCHUS

In the midst of the song, Jacques said suddenly, "I want a piano. Do you suppose—"

Thirty minutes later, we were in the drawing room of William Alexander Percy, lawyer and poet, in Greenville thirty miles away. Wolfe began at once to play Old Stewball with the same forceful simplicity displayed by the Negroes of Camp No. 10. For the first time, that worried look melted into a broad grin. "That will be the Crawfish Song chorus," he announced, "in the levee camp scene. I almost wish it were something else so John Henry could lead that chorus because I'd like to hear Paul Robeson do it."

Mr. Robeson's name had not been mentioned by either of us since the collaboration began. We had both simply taken it for granted that he would play the title role.

Then Sam Byrd, the producer, and Anthony Brown, the director, came to New Orleans. One of the first things Mr. Byrd said was, "I don't think we can get Robeson, because he's making pictures in England. Have you anybody else in mind?"

I mumbled a few names while Mr. Brown offered valid objections to each: "He's a small-bit player and can't sustain a role; he's been drinking and his voice is ruined; he's a concert singer and will stop acting and do a number every time he has a song to sing," etc.

A few weeks later, I went to New York. Word got around that an all-colored show was being cast and a well-known actor and singer was recommended for the title role by his representative. Sam and I heard him sing. He had what we both already knew: a magnificent voice and a pleasing personality. Though neither Mr. Byrd nor I had mentioned Paul Robeson, the representative said, immediately after the actor left, "You can get this man for half what you'd have to pay Robeson."

Even another actor's agent knew instinctively that John Henry was Paul Robeson's role. Afterward, Mr. Byrd said, "What do you think?"

"He could do it," I said, "but he isn't John Henry to me."

"Me neither," Sam said with ungrammatic emphasis.

When I was summoned to a meeting with Mr. Robeson and his representative, Mr. Robert Rockmore, I did not wonder how it happened that Robeson was in a downtown New York office building instead of in England making motion pictures. It seemed perfectly natural that he would be there when the time came for him and John Henry to get together.

"A Man Which C'd Git About"

For John Henry always managed to be in the right place at the right time, and I would never question Mr. Robeson's possession of the same faculty. I had made that mistake once when I asked a Negro storyteller how it happened that John Henry was simultaneously at the corner of Third and Bird in Argenta, Arkansas, and Saratoga and Conti in New Orleans.

"John Henry," it was explained, "was a man which c'd git about."

I had never met Paul Robeson before, but I had heard him in concerts and seen him on stage and screen. There were the usual formalities of introduction and polite chatter between us while Mr. Byrd and Mr. Rockmore discussed business.

Then Paul Robeson smiled. "I like John Henry," he said.

Aloud I said, "Thank you," but I thought, "That's him. Old John Henry. He's six feet tall and his feet don't touch the ground."

Mr. Robeson did not want to make a decision just then, for there were, he said, certain difficulties in the way.

"For instance?" I asked.

Like the artist he is, he spoke simply, specifically and honestly. "I'm afraid of Mr. Wolfe's music," he said. "Jacques is a great composer, but this is a simple tale and the music shouldn't be elaborate."

"Will you keep an open mind on the music until you hear what Jacques has done for this show?" I suggested.

We went to the Wolfe apartment and Mr. Robeson listened. I knew the music was right but I was relieved when I saw that big smile spread. "You've done it, Jacques!" Paul exclaimed. "Yes, that's the John Henry music, all right."

There were changes to be made in the script—there will be changes until the curtain is raised and Paul John Henry Robeson begins telling everybody what he wants to eat. Yes, Paul Robeson is John Henry, and John Henry is Paul Robeson and you can't stop him!

A GIRL CAN'T BE TOO CAREFUL!

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(from a letter by G. B., Atlantic, Iowa)

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BOY, DID SHE BEEF WHEN SHE CAUGHT ME CLEANING MY PIPES WITH A HANDKERCHIEF. "KLEENEX OR ELSE," SHE SAYS. AND WAS I SURPRISED WHEN KLEENEX DID THE JOB BETTER.
(from a letter by L. T. B., Smackover, Ark.)

PRESTO! CHANGE-O! KLEENEX IS BOXED SO CLEVERLY ...ONE HAND REMOVES A TISSUE ... AND UP POPS ANOTHER.... ORDINARY KINDS CAN'T COMPARE.
(from a letter by S. C. S., Pittsburgh, Pa.)

I HAVE 45 CHILDREN YOU SEE, I TEACH SCHOOL—HAVE 45 PUPILS—AND I WOULDN'T KNOW WHAT TO DO WITHOUT KLEENEX WHEN SNIFFLES START.
(from a letter by E. M., Edenton, N. C.)

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Nineteen Hundred Ten--Forty

Commemorating

The Thirtieth Anniversary of Presenting World Renown Talent

Festival Hall, North Dakota Agricultural College
Fargo, North Dakota

The Ivory Jubilee Lyceum Series

North Dakota State College, Fargo, North Dakota

Season Nineteen Forty—Forty-one

PAUL ROBESON—One of the Great singers of our generation—a voice no one who hears it can forget—Monday Evening, October twenty-eighth, Nineteen-forty.

ANGNA ENTERS—The First Mime of Our Day. An actress, a dancer, a pantomimist, a satirist, a caricaturist—a one woman theater—Tuesday Evening, November Twelfth, Nineteen-Forty.

FRITZ KREISLER—The World's most beloved violinist—There are many violinists—there is only one Kreisler—Monday evening, December ninth, Nineteen-forty.

RICHARD CROOKS—An American singer of universal renown. Radio's most popular tenor—Monday evening, January twentieth, Nineteen-forty-one.

SLIM WILLIAMS—World Famous Alaskan Wolf-Dog Musher—The Will Rogers of the North Country—Tuesday evening, April first, Nineteen forty-one.

The Little Country Theater Repertoire

In presenting Jane Eyre on Wednesday evening, November sixth, Family Portrait, December third, Eyvind of the Hills, January twenty-second, Abe Lincoln in Illinois, February twelfth, Robin Hood, April twenty-third and Lest We Forget, an original play, date to be announced as well as two comedies and a series of one act plays, The Little Country Theater believes it has chosen a splendid repertoire for the season of nineteen hundred forty and forty-one. All the plays will be beautifully staged and excellently trained. They are under the general direction of Alfred G. Arvold. Gwendolyn Stenehjem who is a graduate of the institution and has taken advanced work at the University of Washington and the University of Wisconsin will act as coach. The settings, the costumes and the lights will be designed by A. Mason Arvold. He has spent the last three summers at the Mohawk Drama Festival at Schenectady, New York and has been associated with Charles Coburn, Walter Hampden, Jean Muir, Sheldon Cheney and A. A. Ostrander. Helmuth Froeschle has been selected as business manager and Ethel Carey as secretary. The Edwin Booth Club will sponsor three of the dramas. Needless to say it will be a great year in the theater. The public is cordially invited to attend the plays.

The Little Country Theater

Once a dingy dull grey chapel, today it is a cheerful country life laboratory where all sorts of programs are tried out—a mecca where country folks and city folks alike meet to discuss and to suggest ways and means to make life in the open country or the town in which they live more attractive, more interesting and more human. One might call it a humanizing agency whose sole aim is to stimulate an interest in good wholesome drama and original entertainment among people living in the open country and villages, in order to help them find themselves, that they may not only become better satisfied with the community in which they live but also make their neighborhood so inviting that other folks will want to live there. In short, its real purpose is to use the drama and all that goes with the drama as a force in getting people together and acquainted with each other in order that they may find the hidden life forces of nature itself.

The Thirtieth Annual Lyceum Series

Festival Hall, North Dakota State College, Fargo, North Dakota

Monday Evening, October 28, 1940—8:15 O'Clock

Paul Robeson

Assisted By

Clara Rockmore, Thereminist

PIANISTS—Lawrence Brown for Mr. Robeson—Eugene Helmer
for Miss Rockmore

The Program

1. Go down, Moses .... Arranged by *H. T. Burleigh*
Solea (Andalusian Folk-Song) .... Arranged by *F. Pedrell*
Oh, no, John! (English Folk-Song) .... Arranged by *Cecil Sharp*
Night (Russian Folk-Song) .... Arranged by *Alexandroff*
The Prayer .... Arranged by *J. Engel*

MR. ROBESON

2. Adagio .... *J. S. Bach*
Andante from Symphonie Espagnole .... *Lalo*

MISS ROCKMORE

3. Ballad for Americans .... *Robinson-La Touche*

MR. ROBESON

INTERMISSION

4. Berceuse .... *Tchaikovsky*
Piece en forme de Habanera .... *Ravel*
Requiebros .... *Cassado*

MISS ROCKMORE

5. The Feast .... *Moussorgsky*
The Orphan .... *Moussorgsky*
Homeland Mine .... *Gretchaninoff*
Steal Away .... Arranged by *Lawrence Brown*
Joshua fit de battle ob Jericho .... Arranged by *Lawrence Brown*

MR. ROBESON

Mr. Robeson records for Victor. Tour Direction: Metropolitan Musical Bureau, New York City, Division of Columbia Concerts Corporation of Columbia Broadcasting System. For those in the audience who may not have heard the THEREMIN before, it is interesting to know that this instrument is named after its inventor, the noted Russian scientist, Leon Theremin. The instrument is unique in that the performer never touches the same. Tones are produced when the performer enters an electromagnetic field developed about the instrument. As the right hand approaches the vertical rod the pitch becomes higher or lower; and the volume is controlled by the distance of the left hand from the metal loop.

World Renowned Personalities

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Kreisler

Tibbet

Le Gallienne

Thomas

Martini

Monte Carlo Ballet

Crooks

Sandburg

Robeson

Rachmaninoff

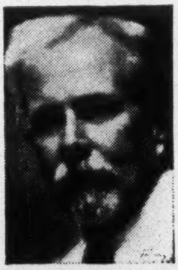
Menuhin

Hayes

Rockne

Kryl

Ormandy


Taft

A Few Of The Many Who Have Appeared In Festival Hall

Hopper

Skinner

Whiteside

Enters

Page

Joos European Ballet

Drinkwater

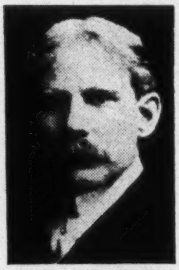
Trudi Schoop

Argentinita

Tarbell

Read

Halliburton


Bacheller

Shaukatali

Gregory

Bailey

Sarg

Wilfred

The College Lyceum Series

An Array Of Attractions For The Past Thirty Years.

Nineteen Hundred Ten—Forty.

The Aborn Opera Company — Wallace Bruce Amsbury, Author — Argentinita, Spanish Dancer—Asgeir Asgeirsson, Iceland's Foremost Statesman — Irving Bachelor, Author — Liberty Hyde Bailey, Scientist—Bruce Bairnsfather, Cartoonist—Charles Barker, Physical Trainer—Harry Barnhart, Song Leader—B. R. Baumgardt, World Traveler—William Sterling Battis, Interpreter of Charles Dickens—The Blue Danube Light Opera Singers—Maud Ballington Booth, Social Worker—Finley Campbell, Canadian Baritone—Frank J. Cannon, U. S. Senator, Utah—Cavan Welsh Singers—Benjamin Chapin, Lincoln Impersonator—Chicago Civic Opera Company—Chinquilla, Southern Cheyenne Princess—The Clavilux Light Organ with Thomas Wilfred—Father Cleary, Catholic Priest—The Colonial Quintet—Edmund Vance Cooke, Poet—Richard Crooks, World Famous Tenor—John Drinkwater, London Playwright—Dunbar Bell Ringers—Don Cossack Russian Male Chorus—Angna Enters, One Woman Theater—Eureka Jubilee Singers—Bertha Farner Opera Company—Festival Opera Company—Fisk Jubilee Singers—Kirsten Flagstad, World's Greatest Soprano—Thomas Brooks Fletcher, Lecturer—Fiechtl's Alpine Singers—Fuller Sisters, Folk Song Singers from England—Luther Gabel, Scientist—Garay Sisters, Violinists—Strickland Gillilan, Humorist—Military Girls, Singers—Thomas P. Gore, Blind Senator—Charles Crawford Gorst, The Bird Man—Great Lakes String Quartet — Lady Gregory, Irish Playwright — John Gunkel, Toledo Newsboy Leader—Henry Hadfield, Costume Interpreter—Richard Halliburton, Novelist—Harp Ensemble—Roland Hayes, Lyric Tenor—Francis Heney, Lawyer—Mary Wood Hinman, Exponent of Folk Dancing—DeWolf Hopper, Comedian—Jackson Plantation Singers—Hall Johnson Choir—Joos Ballet—Marcus Kavanaugh, Jurist—Fritz Kreisler, Violinist—Kellog-Haines Singing Party—Bohumir Kryl, World's Greatest Cornetist and His Symphonic Band—Sidney Landon, Make-up Artist—Eugene Laurant, Magician—Eva Le Gallienne, Actress—Ben Lindsey, Juvenile Court Judge—John Lomax, Cowboy Poet—Donald B. MacMillan, Arctic Explorer— Isaac Marcosson, Writer—Nino Martini, Tenor—Maulana Skaukat Ali, Leader of Moslems—Sir Douglas Mawson's Motion Pictures—Marie Mayer, the Mary Magdalene of the Passion Play—Yehudi Menuhin, Violinist—Minneapolis Symphony Orchestra—Sydney Montague, Canadian Policeman—Mountain Ash Male Voice Choir from Wales—Monte Carlo Ballet—Katherine Oliver McCoy, Reader—National Male Quartet—Eide Norena, Norwegian Nightingale—Alton Packard, Cartoonist — Ruth Page, Dancer — Paula Gruppe Concert Company — Philippine Quartet — Arthur Pillsbury, Naturalist — Eagle Plume, Indian Dancer—Bishop Quayle, Methodist Bishop—Rachmaninoff, Pianist—Ratan Devi, English Singer—John B. Ratto, Impersonator—Walter Rauschenbush, Religious Writer—Opie Read, Novelist—Ada Roach Musical Company—Paul Robeson, Baritone—Knute Rockne, American Football Coach—Roney Boys, Juvenile Singers—Royal Hungarian Orchestra of Budapest—Russian Cathedral Quartet—Carl Sandburg, Poet—Tony Sarg (Self and Marionettes) — Lew Sarett, Woodsman Poet — The School for Scandal—Ted Shawn, Dancer—Betsy Lane Shepherd, Soprano—Cornelia Otis Skinner, Actress — Edwin Slosson, Chemist — Vilhjalmer Stefansson, Explorer—Edward A. Steiner, Sociologist—The Strollers Male Quartet—Schildkret's Hungarian Orchestra—Walter Sumner, Episcopal Bishop of Oregon—Lorado Taft, Sculptor—Charles Taggart, Humorist—Harlan Tarbell, Magician—Ida M. Tarbell, Writer—Jesse Taylor Concert Company—John Charles Thomas, Baritone—Lawrence Tibbet, Baritone—Tipica Mexican Orchestra—Trudi Schoop Ballet—The Scottish Musical Comedy Company—Weatherwax Brothers Male Quartet—Dudley Crafts Watson, Art Lecturer—Slim Williams, World Traveler—Jack Woods, Male Quartet and Bell Ringers—Welsh Imperial Singers — Walker Whiteside, Actor — J. E. Williamson, Deep Sea Photographer—John G. Wooley, Temperance Orator—Montraville Wood, Inventor—The Zoellner String Quartet—Charles Rann Kennedy, Playwright.

An Appreciation

To bring into the lives of the young people who live on our sweeping prairies and sloping buttes some of the finest and most colorful personalities in the fields of music, art, literature, science, ballet, theater, travel and adventure, in order to stimulate an interest in the greater things in life has been the sole aim of the lyceum series. It has been a fascinating bit of work though at times it has been trying. Thirty years is a long time to give one's energies and efforts to the service of the public with no thought of reward except the joy of doing it. Then, one must remember service can never be selfish. To the young people who have served with me we are grateful. To the vast audiences who have attended the series in the thirty yesteryears we are thankful. We believe no finer array of talent has appeared in any institution.

Alfred G. Arvold

Song Recital

by the Great Negro Singer

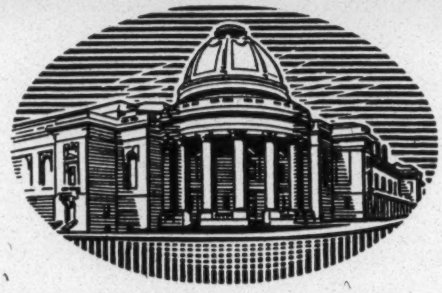
PAUL ROBESON

assisted by the

YALE GLEE CLUB

Under the direction of

MARSHALL BARTHOLOMEW



WOOLSEY HALL

FRIDAY EVENING · 17 JANUARY 1941 · 8:30 O'CLOCK

FORTHCOMING CONCERTS

WOOLSEY HALL CONCERT SERIES

Wednesday, January 29, 1941
Yehudi Menuhin, *Violinist*

Tuesday, February 18, 1941
Lotte Lehmann, *Soprano*
Lauritz Melchior, *Tenor*
(Joint Recital)

Wednesday, March 12, 1941
Boston Symphony Orchestra
Dr. Serge Koussevitzky, *Conductor*

Wednesday, April 2, 1941
Vladimir Horowitz, *Pianist*

Tuesday, April 15, 1941
Philharmonic-Symphony Orchestra of New York
John Barbirolli, *Conductor*

NEW HAVEN SYMPHONY ORCHESTRA

January 20, 1941
February 10, 1941
March 3, 1941
April 21, 1941
May 12, 1941

Song Recital

PAUL ROBESON

Assisted by the YALE GLEE CLUB
under the direction of
MARSHALL BARTHOLOMEW

Program

I.

Go down, Moses	*Arranged by H. T. Burleigh*
On Ma Journey	*Arranged by Boatner*
Oh, No, John! (English Folk-Song)	*Arranged by Cecil Sharp*
Night (Russian Folk-Song)	*Arranged by Alexandroff*
The Prayer	*Arranged by J. Engel*

Mr. Robeson

II.

Swedish Marching Song	*Prince Gustaf*
Sing, Maiden, Sing	*Selim Palmgren*
Serenade in the Snow	*Franciscus Nagler*
How Far Is It to Bethlehem	*Geoffrey Shaw*
Ye Watchers and Ye Holy Ones	*Arranged by A. T. Davison*

Yale Glee Club

III.

Ballad for Americans	*Robinson-La Touche*

Mr. Robeson and the Yale Glee Club

IV.

Brothers, Sing On	*Edvard Grieg*
Old Paint (Cowboy Melody)	*Arranged by Marshall Bartholomew*
Black-Eyed Susie (North Carolina Folk Fancy)	
Casey Jones (Railroad Song)	*Arranged by Edward B. Lawton*

Yale Glee Club

Swing Low Sweet Chariot	*Arranged for Mr. Robeson and the Yale Glee Club by Marshall Bartholomew*

V.

The Orphan	*Moussorgsky*
After the Battle	
The Silent Room	
Sometimes I Feel lak a Motherless Chile	*Arranged by Lawrence Brown*
Joshua Fit de Battle ob Jericho	

Mr. Robeson

VICTOR RED SEAL RECORDS *STEINWAY PIANO*

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Division: Metropolitan Musical Bureau, Inc., 113 W. 57th St., New York City.

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THE MUSIC CENTER OF NEW HAVEN

The Great
Negro Singer

Paul ROBESON

LAWRENCE BROWN at the piano

(Overleaf)

Paul Robeson

"The flavor of the evening was incomparable, made up of music, charm, good humor and the simplicity that always is attendant upon the great."
—The New Haven Journal-Courier, Jan. 20, 1941

PAUL ROBESON, the great negro folk singer, will again carry his message of song from coast to coast in his native land. This good news follows Robeson's record tour of last season in which he sang sixty concerts on two swings to the west coast. In Hollywood 30,000 cheered him at the Bowl; in Chicago's Grant Park, 150,000. Wherever he sang, capacity audiences were there to greet him.

● His concert tours included four appearances with the Philadelphia Orchestra, a dozen universities and colleges cheered their popular favorite (Robeson himself has degrees from both Rutgers and Columbia). He is a Phi Beta Kappa man, commencement orator of his class, winner of letters in four sports, as well as an All-American football end for two years in succession.

● On the air, Robeson created a furore last November with his singing of *Ballad for Americans* over a nation-wide CBS hook-up, a performance which had to be repeated a month later.

● The screen now features him in his latest movie role, that of David Goliath in *Proud Valley*. His magnificent singing is one of the picture's chief attractions.

● From his early days as an actor, when Eugene O'Neill chose him for a revival of his *Emperor Jones*, up through *All God's Chillun, Black Boy, Porgy, Show Boat, The Hairy Ape*, Shakespeare's *Othello* (London) and his subsequent triumphs as a singer, Paul Robeson has achieved the status of an American institution.

● Who better than this greatest man of his race can invest the spiritual with such dark, full-throated splendor and depth of feeling? Audiences have come now to know the songs they love to hear him sing — encore time at his concerts is usually a pandemonium of shouted requests — *Swing Low, Sweet Chariot, Water Boy, Deep River, Scandalize My Name, Ole Man River.*

● The overwhelming popularity of this singer is accounted for by the critic of the Minneapolis Morning Tribune as follows: "The great singer has all the qualifications needed to stir the heart and the imagination." At the same time, the critic of the Chicago American Herald calls him "First among the vocalists of his race, and comparable to the greatest singers of any race."

CHEERS and THRILLS

A cheering crowd.
New York — World-Telegram

Limitless cheers.
Philadelphia — Daily News

Audience thrilled by songs.
Detroit — Free Press

Thrills big audience.
Pittsburgh — Press

Capacity audience turns out to hear popular idol.
Los Angeles — Eve. Herald

Big audience thrilled.
Seattle — Times

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UNIVERSITY OF CALIFORNIA
COMMITTEE ON MUSIC AND DRAMA

PAUL ROBESON

Assisted by
CLARA ROCKMORE, *Thereminist*

At the piano
LAWRENCE BROWN for Mr. Robeson
EUGENE HELMER for Miss Rockmore

PROGRAM

I

Go down, Moses	*Arranged by H. T. Burleigh*
Swing low, sweet chariot	*Arranged by Lawrence Brown*
Night (Russian Folk Song)	*Arranged by Alexandroff*
Oh, no, John! (English Folk Song)	*Arranged by Cecil Sharp*

MR. ROBESON

II

Arioso	*J. S. Bach*
Andante from *Symphonie Espagnole*	*Lalo*

MISS ROCKMORE

III

The Orphan Evening Song The Silent Room	*Moussorgsky*
The Prayer	*Arranged by J. Engel*

MR. ROBESON

INTERMISSION

IV

Romance	*Wieniawski*
Pièce en forme de Habanera	*Ravel*
Requiebros (Pleading for Love)	*Cassado*

Miss Rockmore

V

Encantadora Maria (Mexican Folk Song)	*Arranged by E. Kilenyi*
Ezekiel saw de wheel Nobody knows de trouble I've seen Joshua fit de battle ob Jericho	*Arranged by Lawrence Brown*

Mr. Robeson

STEINWAY PIANO USED

* Note on Theremin.—For those in the audience who may not have heard the Theremin before, it is interesting to know that this instrument is named after its inventor, the noted Russian scientist, Leon Theremin, and is unique in that the performer never touches it while playing. The tone is produced when the performer enters an electro-magnetic field that is developed about the instrument. The pitch becomes higher or lower as the right hand approaches or moves away from the vertical rod; the volume is controlled by the distance of the left hand from the metal loup.

◆

MONDAY, FEBRUARY 10, 1941, 8:30 P.M.
GYMNASIUM FOR MEN
UNIVERSITY OF CALIFORNIA

◆

ANNOUNCEMENTS

University Symphony Orchestra and Alice Ehlers, harpsichordist. Sunday, February 16, 1941, 3:15 p.m. Gymnasium for Men.
Open to the public.

University Symphony Orchestra, Glee Club, and Treble Clef. Charter Week Concert, Sunday March 23, 1941, at 3:15 p.m. Gymnasium for Men.
Open to the public.

Artur Rubinstein, Pianist. Charter Week Concert, Friday, March 28, 1941, at 8:30 p.m. Gymnasium for Men. Seats, Main Floor, Reserved Rows, $1.50; Unreserved, $1.00, Balcony, 75c. Student Tickets, 50c.

Dedicated
to the
Negro People
and to
Fraternal
Brotherhood
Among All
Peoples

•

MARCH
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1941
3:00 P.M.

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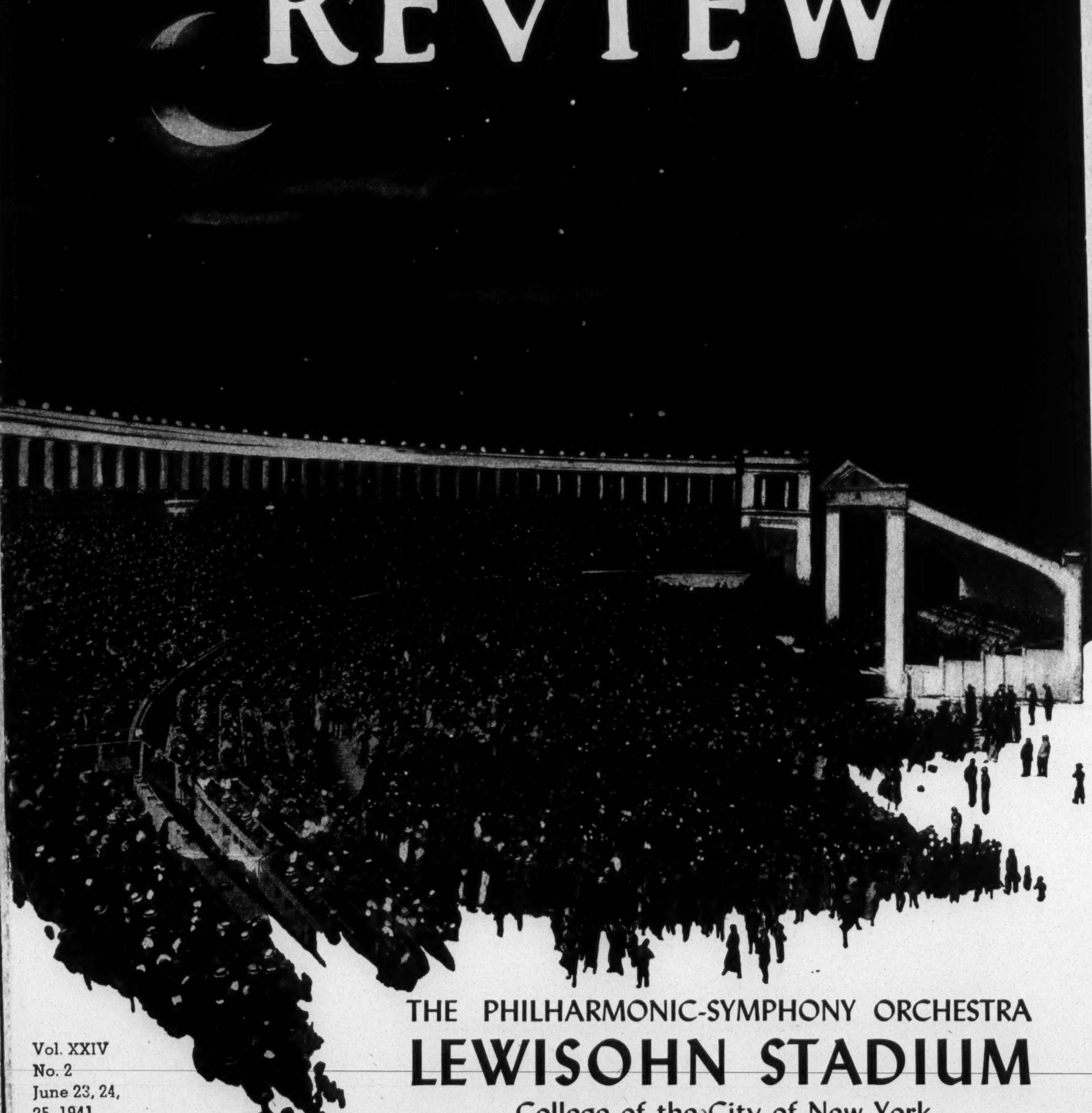
ACKNOWLEDGEMENTS—To Carlton Moss for his script for the Pageant and to all directors and participants for making this affair possible.

STADIUM CONCERTS REVIEW



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College of the City of New York

Vol. XXIV
No. 2
June 23, 24,
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STADIUM SKETCH BOOK

Paul Robeson

THE LEGEND is that Paul Robeson became a singer because he couldn't whistle. We cannot present conclusive evidence to confirm this tale, but here is the factual background.

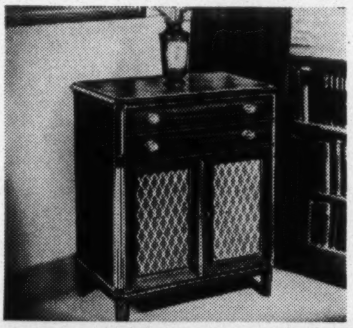
The great Negro bass-baritone was a scholarship student at Rutgers University. He was a brilliant student, earning his Phi Beta Kappa key in his junior year. He was an equally brilliant athlete, becoming one of Rutgers' few four-letter men and entering football's Valhalla as a member of the all-American team.

In 1932, he received his M.A. from Rutgers, and turned eagerly to the study of law. He attended Columbia University, where he completed the three-year course and took his degree. At the time of graduation, he appeared in a play in a nearby Y.M.C.A. The rising playwright, Eugene O'Neill, together with Kenneth McGowan, the producer, and Robert E. Jones, the scenic director, happened to be in the audience. All three were vividly impressed with the young Negro's talent. O'Neill went backstage and asked Robeson to appear in his "Emperor Jones." Robeson laughed at the idea, but the playwright finally persuaded him to try the part.

It is at this point that the legend makes its appearance. Robeson was busily rehearsing the title role of the powerful drama, with O'Neill sitting in. All went well until Robeson came to the part where the fear-stricken Emperor Jones, trapped in the Caribbean jungle, tries to bolster his courage by whistling. The result, while it was a whistle, was not, as all agreed, a very good whistle. So Robeson sang the measures of a fearful Negro hymn. It proved an arresting substitute. The low beauty of the voice flooded the rehearsal hall and attracted the attention of one particular but anonymous auditor. After the rehearsal he talked to Robeson and urged him to sing and develop his natural gifts.

With the opening of "Emperor Jones" at the old Provincetown Playhouse in lower New York, Paul Robeson began to try out his voice seriously. He started by entertaining studio gatherings in Greenwich Village with the spirituals he knew so well. This was the shining era of Greenwich Village and his audiences frequently included such well-known figures in arts and letters as Carl Van Vechten, Robert Edmond Jones, Lawrence Langner, Susan Glaspell, Eugene O'Neill, John Sloan, and Konrad

(*Continued on page 25*)



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NOTES ON THE PROGRAMS

The notes are written by Robert Bagar and Louis Biancolli, with reprints, when possible, of notes prepared by the late Pitts Sanborn.

"AND THEY LYNCHED HIM ON A TREE," Ballad Poem by Katharine Garrison Chapin, William Grant Still

(Born at Woodsville, Miss., May 11, 1895; now living in Hollywood)

{ Monday, June 23 }

THE POEM on which this music is based was brought to the attention of William Grant Still by Dr. Alain Locke, of Howard University. Impressed by the dramatic quality of its theme, he saw in its words a subject eminently suited to the talents of the well-known Negro composer. Mr. Still, then toiling industriously during the one-year's term of a Rosenwald Fellowship, found the idea entirely agreeable to him and he began to work on it at once.

Miss Chapin's poem, briefly, tells of the lynching of a Negro. She draws pictures of the surrounding circumstances—the mob, enjoying its gruesome work, the raw ecstasy of sadistic song after the deed, the coming of darkness and with it the appearance of Negroes, friends of the victim, who seek his body in the black night. Then the mother, a broken, distraught figure emerges out of the group and, as if by some psychic relationship, all launch into a lament. The song grows into an apeotheosis, white voices joining those of the Negroes in a protest against the rule of the mob, against lawlessness, and together they sing of the hope for an understanding and a tolerance that will remove forever every trace of such hate and prejudice and injustice from the hearts of men.

"And They Lynched Him On A Tree" was given its initial hearing on June 24, 1940, at the Lewisohn Stadium. It was performed at a benefit concert in Washington, D. C., last December.

R. C. B.

"BALLAD FOR AMERICANS," A Modern Cantata for Baritone Solo, Mixed Chorus and Orchestra, text by John Latouche Earle Robinson

(Born in Seattle, July 2, 1910; now living in New York)

{ Monday, June 23 }

On November 9, 1939, during a CBS broadcast of the "Pursuit of Happiness" program, Paul Robeson appeared as the soloist in a performance of "Ballad For Americans," its world premiere. That presentation aroused great interest throughout the country and brought sudden prominence to its authors, Earle Robinson, who wrote the music, and John Latouche, the text. Subsequently Lawrence Tibbett sang it at a broadcast of the Ford Sunday Evening Hour and the interest in the work grew to immense proportions.

Originally "Ballad For Americans" had appeared in a Federal Theater Project revue, "Sing For Your Supper," when both Mr. Robinson and Mr. Latouche were associated with the Project;

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NOTES ON THE PROGRAMS

(Continued from previous page)

but it remained for the Robeson broadcast to give the piece its real start.

Mr. Latouche's text covers four periods in American history: the Revolution, the Growth of the Union, the Civil War and the Machine Age. Implicit in the lines of the soloist are the people's "yearnings, their knowledge of this history, their endless curiosity about each other and their basic hope in the future."

The composer is a graduate of the University of Washington, where he played the viola in the college's symphony orchestra and sang as a member of the Men's Glee Club and the Mixed Chorus. In a tour of the South after his graduation Mr. Robinson made a collection of folk songs, which he later recorded with his own guitar accompaniment for the Library of Congress. Last year he won a coveted Guggenheim Fellowship.

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Mr. Latouche, born in Richmond, Va., in 1916, attended Columbia University and in 1934 and 1935 was awarded prizes in poetry. In recent months he has written the lyrics for several Broadway musicals to melodies of Vernon Duke, who writes serious music under his real name, Vladimir Dukelsky.

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R. C. B.

"SOIRÉES MUSICALES"...Benjamin Britten

(Born at Lowestoft, Suffolk, England, November 22, 1913; living in Amityville, L. I.)

{ Tuesday, June 24 }

From the vast miscellany of brevities dashed off by Rossini during his later years for the entertainment of his guests, Mr. Britten chose a set of piano pieces for symphonic arrangement. The pieces were available either in old and long-forgotten editions or in the collection of Rossiniana

(*Continued on next page*)

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NOTES ON THE PROGRAMS

(Continued from previous page)

at the Conservatory of Paris. The suite opens with a March, followed by a Canzonetta, a Tyrolese, a Bolero, and a Tarantella. As a ballet, "Soirées Musicales" is now being rehearsed by Lincoln Kirstein's American Ballet troupe as part of its repertory for a forthcoming tour of South America.

Mr. Britten's music dates from 1936, a year before its world premeire at a concert in London. The late Ottorino Respighi was one of the first musicians of our time to exploit the Rossinian *terra irredenta* of odds and ends for modern ballet and concert use, the product being "La Boutique Fantasque." The suggestion to make use of Rossini's salon tidbits was made to Respighi by none other than that genius of ballet, Serge Diaghileff.

Benjamin Britten was only twelve when he went to study with Frank Bridge, the English composer, who has since remained a close friend and adviser. Later, at the Royal College of Music in London, John Ireland and Arthur Benjamin became his teachers in composition and piano respectively. As early as 1934 his works were appearing on the programs of the Florentine festivals of Contemporary Music. In fact, before he was twenty-four, young Britten was something of a festival standby. The Florentine festival sought him out in 1934, the Barcelona in 1936, the London in 1938, the Norwich in 1936, and the Salzburg in 1937.

He writes at terrific speed, if the quantity and variety of his output are any clew. Music for the stage, radio plays, and films figures amply among his published compositions. On the list of instrumental works alone are a Sinfonietta for chamber orchestra, a Phantasy for oboe, violin, viola, and 'cello; a 'Simple Symphony" for string orchestra; a piano suite, "Holiday Tales"; a suite for violin and piano; the "Soirées Musicales" ("After Rossini"), a piano concerto, a set of Variations for strings on a Theme of Frank Bridge, and a "Sinfonia da Requiem."

Mr. Britten was represented at the Norwich Festival by a symphonic cycle for soprano and orchestra, "Our Hunting Fathers," the text by the gifted young English poet, W. H. Auden, for whose stage plays he has written incidental music and with whom he collaborated on an opera, "Paul

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"THE INCREDIBLE FLUTIST"

Walter Piston

(Born in Rockland, Maine, January 20, 1894; now living in Belmont, Mass.)

{ Tuesday, June 24 }

Written originally as ballet music for Hans Wiener's Dancers, "The Incredible Flutist" was produced at a Boston "Pops" Concert in Symphony Hall, Boston, on May 30 and 31, 1938, with Arthur Fiedler conducting. A second pair of performances occurred the following season on May 29 and 31. As a ballet it was also produced in Providence, R. I., on November 22, 1938, and in Rochester, N. Y., on April 28, 1939, and April 26, 1940. Fritz Reiner introduced the music as a symphonic suite in Pittsburgh on November 22, 1940, and as such it speedily entered the repertories of other major orchestras, among them the Cleveland Symphony and the N.B.C. Symphony.

Mr. Wiener collaborated with the composer on the ballet, the action of which was summarized as follows in the August, 1938, number of the magazine "Dance":—

"The Fiesta is over. With a hearty yawn and a wide stretch, the village shakes off its drowsiness. First to wake up, the apprentice opens the shop and life begins its uneventful flow. The merchant's daughters demonstrate their father's wares to the shoppers. The busybody and the crank have their argument. But what is this? A march is heard! The band—the circus band—marches in, followed by the people of the circus. They're all here: the barker, the juggler, the snake-dancer, the monkey-trainer with her monkeys, the crystal-gazer, and of course the main attraction, the flutist. The flutist is a remarkable fellow, an incredible fellow. He not only charms snakes, he also charms, believe it or not, the snake-dancer. He is so romantic, the Incredible Flutist, and perhaps just a bit promiscuous, and he also charms the merchant's daughter, and they meet at eight o'clock that very evening.

"When the clock strikes eight the young couples are all over the place and love is in the air. Even the prudish rich widow cannot resist the charged atmosphere and grants the merchant that kiss he has been begging for for well-nigh two years. But

(*Continued on page* 13)

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NOTES ON THE PROGRAMS

(*Continued from page* 11)

they don't fare so well. Their sustained embrace is discovered, and the poor rich widow faints right into the arms of her bewiskered boy-friend. But the Incredible Flutist hies to the rescue. A little dancing, a little fluting, and the widow comes out of her swoon, none the worse for wear. And then—the band strikes up, the spell is broken. The circus, the Incredible Flutist, and all leave the village."

L. B.

PRELUDE TO "THE AFTERNOON OF A FAUN"..................Achille Claude Debussy

(Born at Saint-Germain-en-Laye, France, August 22, 1862; died in Paris, March 25, 1918)

{ Tuesday, June 24 }

It has been said of Claude Debussy that he was the "greatest of the petits maîtres." In some quarters that might be likened to calling a steam-shovel a spade. If only for his tremendous influence on all modern music, direct or indirect, he surely deserves a higher rating than that, much higher. Scarcely a composition comes to first grips with a concert audience without allegiance to some facet of the French composer's musical thinking; the orchestration might bear a resemblance to his style or, perhaps, the harmonic pattern might be related to Debussyan progression. The references could be fleeting, of course, but they would still be references.

Debussy's was essentially a spirit of revolt, and he manifested such tendencies early in life. Thus at the age of sixteen he is found differing with his superiors at the Paris Conservatory on doctrinal matters. Yet he proved a brilliant enough pupil to merit the Prix de Rome six years later with the Cantata "L' Enfant Prodigue." And Alfred Bruneau

(*Continued on next page*)

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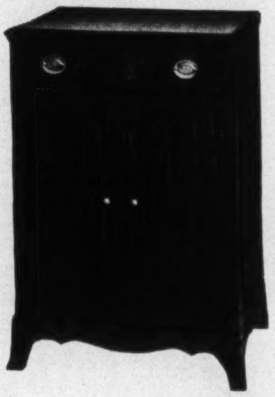

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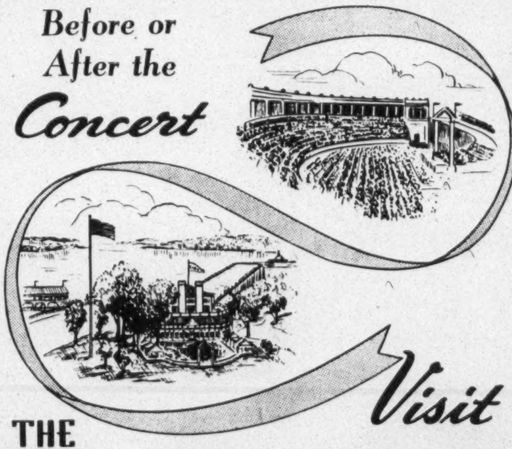

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NOTES ON THE PROGRAMS

(*Continued from previous page*)

could say a scant two decades later, "One will search vainly in the academic cantata, 'L'Enfant Prodigue,' of which the gentle Guiraud, his (Debussy's) master, was so proud, for a trace of the tendencies which now ravish some and shock others." The rebel, it seems, could hew to the line of tradition and authority when he was so moved.

He never completed his course at the Villa Medici in Rome, saying goodby to all that and setting out for Paris in a musical world then at the feet of Richard Wagner. But Debussy capitulated with the utmost naturalness to the siren beckonings of a group of painters known as the "Impressionists," also rebels who strained at the leash of dogma. They were headed by Edouard Manet, whose researches followed the theory of the effect on color by light and atmosphere. To a mind and an imagination as sensitive as Debussy's these were provocative advancements. He consorted with the proponents of the theories, and he became intimately conversant with their work. Then, turning, as by a predestined dictum, to the writers and poets Stéphanie Mallarmé, Pierre Louys, Paul Verlaine and André Gide, the "Symbolists," he found further stimulation and solace. The barely recognizable ideas, the bristling, exotic moods of his creative thought, fragmentary and ephemeral and charged with a strange enchantment, began to take shape. It was during his spiritual apprenticeship with the "Symbolists" that he composed his "Ariettes Oubliées," and here was revealed for the first time the Debussy of the later years.

Is it any wonder, then, that he was drawn, as by a powerful magnet, to Mallarmé's "L'Après-midi d'un Faune," a brief, pastoral poem, whose sensuous, "ingenious couplings of syllables and subtle associations of timbres" provided a quasi-music in the very sounds of the lines? He began the task of transmuting into music this "euphonic putting together of words" and finished it in 1894. Debussy, one may grant, achieved his objective, yet it is doubtful whether the considerable popularity enjoyed by the composition is owing to that at all. Be that as it may, the Prelude to "The Afternoon of a Faun" remains one of the most sterling examples of his utterly refined art.

R. C. B.

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"INICIACION" ("INITIATION") FROM "LITURGIA NEGRA"............Pedro Sanjuan

(Born in San Sebastian, Spain, November 15, 1886; now residing in New York)

{Tuesday, June 24}

The "Liturgia Negra" (Negro Liturgy), described in the score as an "Afro-Cuban suite," is divided into five parts, of which the second, "Iniciacion," represents a chant accompanying the medicine man's initiation ritual. The opening section of the "Liturgia"—entitled "Chango"—is an invocation of the deity presiding at sessions of African magic and empowered to ban evil spirits. "Babaluaye," the third part, invokes the god of resurrection and "the eternal fusion of spirit and matter." The fourth section, "Canto a Oggun" is a hymn to Oggun, the god of moonbeams, in which he is made a kindred spirit of Chango by the officiating sorcerer. "Comparsa Lucumi," the final section, represents "the parade of gay and noisy chieftains (lucumi)" in the streets of Havana on Kings' Day in colonial times.

Mr. Sanjuan explains the origin and ceremony of the Afro-Cuban rite in a prefatory note in the score: "The slaves of the colonial period, who originally came from the west coast of Africa, continued to practice their ancient rites in Cuba, father transmitting them to son. Even today all this is preserved with the same rigors as formerly, and although gay and noisy parades of revellers are no longer seen in the streets of Havana, as on the Kings' Day in the colonial period, one can still, though not without some difficulty, be present at the festive rituals in certain districts where the real 'Cabildos' of Afro-Cuban origin hold their meetings. The religious practices of the 'initiated' are countless, but practically all of them include the same ancestral invocation to their deities, manifested in the form of ritual dances and magic tricks, a very complex and exotic cult."

During the Cabildo ceremonies the drumming grows in frenzied insistence. The "initiated," maddened by the ceaseless throb of sacred drums, dances on feverishly, until, possessed of the "god," he lapses into "a sort of epileptic fit" to the accompaniment of primitive chants. Mr. Sanjuan's suite is built around some of the actual chants and rhythms employed in the initiation services, though

(*Continued on page* 20)

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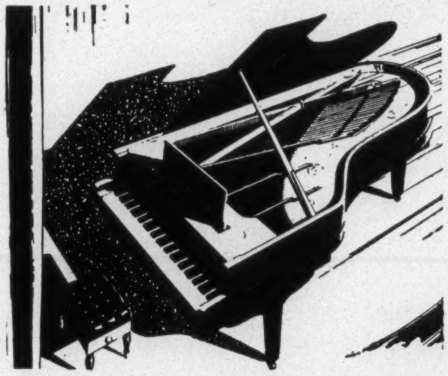

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(Program continued from page 17)

4. Enesco .... Roumanian Rhapsody No. 1, in A Major
5. Earle Robinson .... "Ballad for Americans"

Soloist: PAUL ROBESON
Alto Obbligato: Alice Sanford Baker

6. Group of Songs sung by Paul Robeson with Lawrence Brown at piano
    - a. "Nobody Knows de Trouble I've Seen" *(arr. by Lawrence Brown)*
    - b. "Prayer" *(arr. by Engel)*
    - c. "Balm in Gilead" *(arr. by Burleigh)*
    - d. "It Ain't Necessarily So" *(from Gershwin's opera, "Porgy and Bess")*

Tuesday, June 24

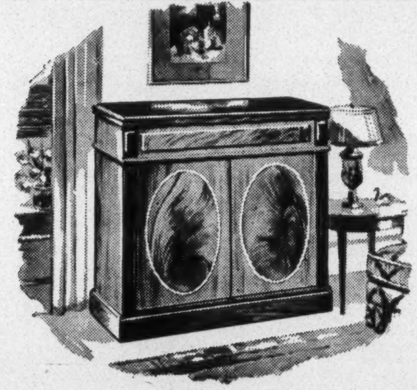
Alexander Smallens, *Conductor*

1. Benjamin Britten .... Suite in Five Movements, after Rossini, "Soirées Musicales"
   (First New York concert performance)
2. Wagner .... "Siegfried Idyl"
3. Berlioz .... Three Excerpts from "The Damnation of Faust"
   Dance of the Sylphs-Minuet of the Will o' the Wisps-Rakoczy March

INTERMISSION

4. Smetana .... Overture to "The Bartered Bride"
5. Walter Piston .... "The Incredible Flutist"
   Introduction—Fiesta Hour in the Market Place—Entrance of the Vendors—Dance of the Vendors—Entrance of the Customers—Tango of the Four Daughters—Arrival of the Circus and Circus March—Solo of the Flutist—Minuet: Dance of the Widow and the Merchant—Eight O'Clock Strikes—Siciliano: The Dance of the Flutist and the Merchant's Daughter—Polka Finale
   (First Stadium performance)

(Continued on page 21)



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NOTES ON THE PROGRAMS

(*Continued from page 15*)

as a whole the work is a reflection of the composer's personal impressions.

On the percussion side the score calls for Cuban tympani (resembling "caisses claires," one larger than the other and producing hard, indefinite sounds), the Guiro, the Maracas, the Clave (consisting of two pieces of wood, one rapped against the other), and the Cencerro (resembling a cowbell without the clapper and struck with a short metal rod).

Mr. Sanjuan was the pupil of Perez Casas and Joaquin Turina before he served as violinist in the Madrid Symphony Orchestra (1906-14). Since 1924 he has conducted the Orquestra Sinfonica of Havana. His orchestral works include an overture, "El Dragon de Fuego," a piano concerto, and several tone poems including "Afrodita," besides a large number of songs and piano pieces. His "Liturgia Negra" won the National Music Prize of Spain in 1934. L. B.

SUITE FROM THE BALLET ("DANCED STORY") "L'OISEAU DE FEU" ("THE FIREBIRD")

Igor Feodorovitch Stravinsky

(Born at Oranienbaum, near St. Petersburg, June 5, 1882; now living in Boston)

{ Wednesday, June 25 }

First of the ballets written by Mr. Stravinsky for the Diaghileff Ballets Russes, "The Firebird" was brought out by that organization at the Paris Opéra on June 25, 1910. Michel Fokine, who had derived the scenario from several Russian fairly tales and had provided the choreography, took the role of Ivan Tsarevitch; Thamar Karsavina was the Bird of Fire, Vera Fokina the Beautiful Tsarevna, and Enrico Cecchetti Köstchei the Immortal. Gabriel Pierné conducted.

The following description of the work is condensed from the "Complete Book of Ballets" by Cyril W. Beaumont: "The ballet commences with an overture which soon creates an atmosphere of witchcraft, goblins, and attendant magic. There are low mutterings, mysterious long-drawn wails, the tramp of gnomes underground, strange rustlings, and above all can be heard the tremulous whirr of the wings of a bird soaring in circular flight.

"When the curtain rises all is dark save only in the centre, where bathed in a circle of amber light, grows a tree,

(*Continued on page 22*)

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(*Program continued from page* 19)

6. Debussy......Prelude, "The Afternoon of a Faun"

7. Pedro San Juan......"Iniciacion" from "Liturgia Negra"
(First American performance)

Wednesday, June 25

ALL-RUSSIAN PROGRAM

Alexander Smallens, *Conductor*

1. Borodin......Overture to "Prince Igor"

2. Rimsky-Korsakoff......Movements Nos. 1 and 3 from the "Antar" Symphony
(First Stadium performance)

3. Stravinsky......Suite from "The Fire Bird"

INTERMISSION

4. Tschaikowsky......Overture to "The Voyevode"
(First Stadium performance)

5. Shostakovich......Symphony No. 1, Op. 10

   I. Allegretto—allegro non troppo
   II. Allegro
   III. Lento
   IV. Allegro molto

(*Continued on page* 23)

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NOTES ON THE PROGRAMS

(*Continued from page* 20)

its branches laden with golden fruit. Presently a bird, gleaming with orange radiance, flashes across the background of foliage. Now it is possible to discern a high wall to the right, over which a youth in hunting-dress clambers. It is Ivan Tsarevitch. The whirr of wings is heard and the Bird of Fire flits to the tree. The Prince raises his weapon, takes aim, and looses the bolt, but he misses and the startled bird flies away into the depths of the forest.

"The Prince remains concealed and soon the bird returns. He approaches and catches it in his arms. The bird offers him a golden feather for ransom. Ivan allows it to go free. Through the trees runs a light palisade, ending in two gates, through which is visible a flight of steps. A plaintive melody is heard, and twelve maidens wind their way across a sloping eminence and down the steps. The Prince steps into the shadow.

"The gates open and the maidens go toward the tree, where they are presently joined by another whose rich dress proclaims her rank. They shake the tree so that the apples fall and roll in all directions. The maidens careen in pursuit and each casts her prize high in the air. Ivan comes from his hiding-place, but the leader of the maidens warns him to depart, for he is before the castle of Köstchei, an enchanter of mighty power, who captures all who trespass on his domains. The Prince, however, already in love with the maiden, wishes to stay.

"Suddenly there sounds a discordant note. The startled maidens run through the gates. The Prince is about to take his departure when darkness descends and he is unable to find an outlet. He runs to and fro in terror and turns to the gates and shakes them. They fly open, the forest blazes with light, and down the eminence pours a motley horde of demons and goblins. They fall on the Prince and hold him fast to await the coming of Köstchei.

"He glares at his victim and strives to cast a spell upon him, but Ivan remembers the golden feather and waves it aloft. To his aid flies the glorious Bird of Fire, who begins a dance of closely increasing measure. The demons are compelled to follow her until exhausted they sink to the ground and fall into a deep slumber. The Bird of Fire bids Ivan take the chief of the maidens to a place of safety, then shows him a root which marks the base of a hollow tree. He crawls inside to reappear with an iron-bound casket.

"He raises the lid and withdraws an enormous egg, which he throws into the air and catches as it falls, while Köstchei, who knows that it contains his soul, trembles with fear and apprehension. In desperation he clutches at the precious object, but Ivan dashes it to the ground. There is a deafening crash and darkness falls.

"Presently the stage lightens. Köstchei, his court, and the Bird of Fire have vanished. In their place a group of young men, dressed richly, pay homage to Ivan. Down the steps comes a beautiful Princess, the maiden to whom he pledged his troth, and in her train a group of nobles and fair dames, now freed from enchantment by the death of Köstchei. They are followed by a procession of pages, who bear in their midst a crown, sceptre, and ermine robe. Ivan is invested with these symbols of power, and the assembly acclaim him as their deliverer and sovereign lord."

P. S.

(*Continued on page* 24)

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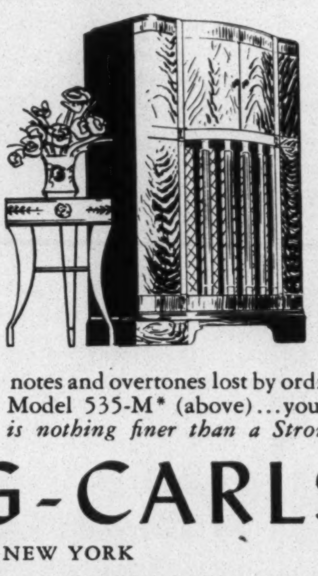

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(Continued from page 21)

ADVANCE PROGRAMS

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Conductor: FRANZ ALLERS

I

"LES SYLPHIDES"

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Choreography by MICHEL FOKINE

II

"SCHEHERAZADE"

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Music by RIMSKY-KORSAKOFF

Choreography by MICHEL FOKINE

Scenery and costumes by BAKST, *executed by* KARINSKA, INC.

III

"LE BEAU DANUBE"

Music by JOHANN STRAUSS • *Arranged and orchestrated by* ROGER DESORMIERES • *Story and choreography by* LEONIDE MASSINE

Costumes and scenery after C. GUYS *by* COUNT ETIENNE DE BEAUMONT

Saturday, June 28

Conductor: ALEXANDER SMALLENS

Soloist: VERONICA MIMOSO, *15-year-old Pianist (Stadium debut)*

ALL-FRENCH PROGRAM

1. BERLIOZ........Overture, "Beatrice and Benedict"
2. SAINT-SAENS........Piano Concerto No. 2 in G minor
3. RAVEL........La Valse

INTERMISSION

4. FRANCK........Symphony in D minor

Sunday, June 29

Conductor: ALEXANDER SMALLENS

1. GLUCK-MOTTL........Ballet Suite
2. BEETHOVEN........Symphony No. 1 in C major

INTERMISSION

3. HADLEY........Overture, "In Bohemia"
4. SIBELIUS........Symphony No. 3 in C major (1st Stadium performance)
5. DUKAS........"The Sorcerer's Apprentice"

The American flag on the stage was presented to the Stadium Concerts, Inc. by the Disabled American War Veterans of the World War, Chapter No. 23, Bronx County.

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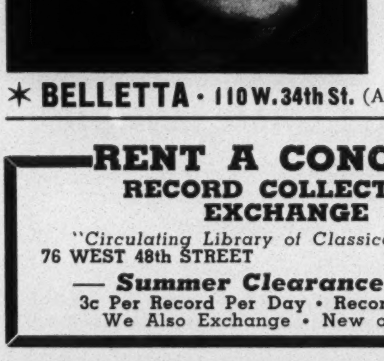

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NOTES ON THE PROGRAMS

(Continued from page 22)

OVERTURE TO "THE VOYVODA"

Peter Ilyitch Tschaikowsky

(Born at Kamsko-Votkinski, May 7, 1840; died at St. Petersburg, November 6, 1893)

{ Wednesday, June 25 }

The overture to Tschaikowsky's first opera, "The Voyvoda" is not to be confused with his posthumous Symphonic Ballad, "The Voyvode," inspired by Pushkin's stirring ballad, in turn based on a tale by the Polish poet Mickiewicz. Tschaikowsky was twenty-seven when Ostrowski's play, "The Voyvoda," struck him as excellent material for an opera libretto. He communicated with the eminent playwright, who proceeded to compress five acts plus a prologue into three.

Composer and dramatist worked together on the first two acts, the former insisting on radical changes throughout the collaboration. The result was said to be a loosely strung sequences of events, though there is no way of telling how successful either the librettist or the composer was in adapting the Russian classic to operatic use, since only the overture and some dance music has survived. Tschaikowsky saw fit to destroy the rest of the work, apart from some bits which he later incorporated into "The Oprichnik."

Oddly enough, "The Voyvoda" was cordially received at its premiere on January 30, 1869. The audience recalled the young composer fifteen times. However, the work was withdrawn after its fifth performance. L. B.

SYMPHONY No. 1, Op. 10

Dmitri Shostakovitch

(Born in St. Petersburg, September 16, 1906; now living in Leningrad)

{ Wednesday, June 25 }

This symphony, composed in 1925, was brought out in Leningrad on May 12, 1926. Leopold Stokowski introduced it to America at a concert of the Philadelphia Orchestra in Philadelphia on November 2, 1928. It was made known to New York at a Philharmonic-Symphony concert, Arturo Toscanini conducting, on April 8, 1931.

There is an Allegretto introduction to the first movement (4-4) in which the first theme, in three sections, is heard. The theme is heard again, in F minor, when the movement proper begins (Allegro non troppo). The flute gives out the second theme in C minor against a background of strings played pizzicato. It passes to the clarinet and thence to the basses. After impassioned development the movement closes softly.

A scherzo (Allegro, 4-4; 5-4) follows. The chief

(Continued on page 28)

STADIUM SKETCH BOOK

(*Continued from page 5*)

Bercovici. He knew these spirituals from having heard them in his father's church and sang the rich, moving music unaccompanied.

His friends urged him to give a concert and, in 1925, he gave his first formal recital in the Greenwich Village Theatre with the accompaniment of Lawrence Brown, Negro pianist, who is still his concert associate. Word of Robeson's singing had spread beyond the Village, and there was a considerable demand for seats for his debut. The theatre was sold out ahead of time and on the day of the concert one man paid $25 for a pair of tickets. The concert was a brilliant triumph, revealing the thrilling vocal artistry of a figure already well-known as an athlete and an actor. It was successfully repeated. Soon after, Robeson went abroad and sensational news drifted back of his concert triumphs in Paris, Berlin, Vienna, Prague, and Budapest.

His return to America was in the nature of a triumphal entry. He was now a world-famed singer and his own native land was waiting to acclaim him. From coast to coast he toured, thrilling the ear and the soul with the compassionate beauty, truth and spirituality of the Negro folk music through the medium of his great voice.

Back to Europe again for long concert tours and a career in motion pictures, topped by the film version of "Emperor Jones." Robeson remained away for four years during which time Americans missed his concerts and the rhythm and emotion-charged beauty of his singing.

His return to this country last year was signalized by one of the most exciting radio ventures of the season, the first performance of Earl Robinson's folk-oratorio "Ballad for Americans," a work whose freshness of spirit and novelty of style opened up an entirely new concept of American music. It was introduced at the premiere of the Columbia Broadcasting System's new "Pursuit of Happiness" program and was later released in recordings.

SUNSET SYMPHONIES IN WASHINGTON

New Yorkers visiting the nation's capital on business or pleasure should not fail to take in an open air concert on the Potomac Water Gate approaching the Lincoln Memorial. These Sunset Symphonies are given by the National Symphony Orchestra under Dr. Hans Kindler. The concerts open on June 29th and two concerts will be given each week for a period of five weeks. Concerts take place Mondays and Thursdays.

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Overtures and Undertones

by Joan Klein

A name to remember when you are choosing your next radio or radio-phonograph combination is Lafayette. This company's "personalized radio" service has brought hundreds of persons flocking into their showrooms at 100 Sixth Avenue shouting "Lafayette, we are here!" You may select the radio or radio phonograph most appealing to you and have it built into a modern or authentic cabinet to harmonize with the furniture in your home. Thus, this service obviates the compromise between musical quality and cabinet style which has too often been the stumbling block in the way of true musical enjoyment in the home. Because Lafayette is the largest radio supply house in the world it offers the widest choice of high fidelity radios for standard broadcasting and also for the new static free "FM" broadcasting. Go in, choose your price range, your instrument, your wood and finish and know that you will be getting quality and unmatched value with your choice. You may have a catalog mailed on request.

* * *

Playtime will be officially welcomed during the first two weeks of July when the third annual Adirondack Music Festival will take place at Green Mansions in Warrensburg, New York. Many prominent musicians and vocalists will participate. A highlight of the occasion will be the presentation of the one-act opera, "Amelia Goes to the Ball," featuring Agnes Cassidy, leading soprano of this season's Gilbert and Sullivan revivals, which were presented at the Forty-fourth Street Theatre. Mordecai Bauman, member of the League of Composers, is supervising. There will also be an original operetta, presented for the first time, by the Columbia Recording artist, Alec Wilder. It's a big event, so make your reservations early!

* * *

That school of ardent music lovers whose earnest students consider the music shop as well as the music, will be delighted with the alterations and new space at the Haynes Griffin Music Shop, 373 Madison Avenue. Long distinguished as a music lover's haven and a real service organization who plans well and sells those things they can guarantee, this fine old company has acquired a beautiful showroom-salon in the Hotel Roosevelt, and have made it the last word in luxury. Ansley Dynaphones, radios and combinations, plus a well stocked library of records and sheet music constitute a major part of their lines. Mr. George P. Lohman, young vice-president and general manager of the company, says that they have remained prominent among Ansley dealers since the days of crystal sets because they refuse to swerve from their original policy of "quality merchandise, sold at standard prices, perfectly installed and carefully and cheerfully serviced." Whether you need records, needles, sheet music or a machine be certain to make them your first stop . . . we're almost sure you won't look further.

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Camp Tamiment, Tamiment, Pennsylvania, one of the largest and best known adult camps in the United States, will celebrate its twenty-first season with the opening and dedication of the New Tamiment Playhouse. The Playhouse is a modern, model Summer Theatre, equipped with the latest stage devices and lighting units. Seating one thousand in its auditorium and mezzanine, this new structure represents the finest in taste and comfort. Excellent acoustical construction and sight lines make it possible to see and hear from every part of the house. The summer company of actors, singers and dancers are under the direction of Max Liebman, who has groomed many players for important engagements on Broadway. The programs of stage revues, concerts, musical comedies, drama, cabarets are famous for their quality. In addition to the Playhouse, a new ballroom has been constructed on the edge of beautiful Lake Tamiment —extensive dancing space and luxurious appointments. The Playhouse will first be used to hold the sessions of the Annual Tamiment Economic and Social Conference, from Thursday evening to Sunday morning, June 26th to 29th. The general topic will be, Our Defense of Freedom.

* * *

The New Opera Company, Inc., Mrs. Lytle Hull, president, promises even seasoned operagoers exciting novelties when

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it opens a six-week New York season, October 14, at the 44th Street Theatre. Fritz Busch, famous director of the Glyndebourne Festivals in Sussex, England, will conduct Mozart's "Cosi fan tutte" and Verdi's "Macbeth" in Italian with the technique that made Glyndebourne opera known throughout Europe and the world. His son, Hans Busch, will be stage director. The New Opera Company will give two operas in English, Tschaikowsky's "Pique Dame" and a light opera yet to be chosen. Hermand Adler, noted Czech conductor, will conduct "Pique Dame." Dr. Lothar Wallerstein of the Vienna State Opera will turn his incomparable skill to the stage direction. Two nights of ballet will round out the season. Antal Dorati, formerly with the Dresden, Frankfurt and Paris operas, is director of the company. An all-American orchestra, chorus and cast will especially commend the productions to those interested in opportunities for native singers. Season subscriptions for six performances at $6.00, $12.00, and $18.00 are now on sale at 113 W. 57th Street.

☆

WITH "The Beautiful People" at the Lyceum Theatre William Saroyan is repeating the enviable record he established last season with his prize-winning "The Time of Your Life." The current comedy was selected by six members of the New York Drama Critics' Circle as the outstanding play of the year and was high on the lists of the other reviewers. "The Beautiful People" introduces Mr. Saroyan in the dual capacity of both producer and playwright, and the success of the comedy, which has paid off its production cast within six weeks, attests to the popularity of the play and his capabilities as both producer and writer, "The Beautiful People" is the fourth of the Saroyan plays to reach Broadway. His first, "My Heart's in the Highlands," presented three years ago, established him as the most imaginative and exciting of the modern playwrights; the second, "The Time of Your Life," won both the Pulitzer Prize and the Drama Critics' Circle Award, the only time in theatrical history that one play has carried off both honors. "Love's Old Sweet Song" followed and now we have "The Beautitful People" which is delighting audiences at the Lyceum Theatre.

☆

FORTUNATELY for patrons of the Stadium concerts, many of the selections programmed for the present series of concerts are available in recorded form and thus one can have the pleasure of hearing them at will. They will be found in the RCA Victor catalogue and in that connection it is appropriate to mention here that RCA Victor has just released its special album of the month for July. It is the "Carnival of the Animals" by Saint-Saens on three records, all encased in a beautiful picture album, a most appropriate offering for the

(*Continued on next page*)

Opening October 14 at the 44th Street Theatre for a Six-Week Season
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ANTAL DORATI, *Director*

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Verdi's "Macbeth" in Italian
DR. FRITZ BUSCH, *Conductor*
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Two New Opera Company Productions
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OVERTURES *and* UNDERTONES

(*Continued from previous page*)

season. The recording of this bright collection of satirical and sentimental musical pictures was done by Leopold Stokowski, the Philadelphia Orchestra and the distinguished young soloists, Jeanne Behrend, Sylvan Levin and Joseph Levine, pianists, and Benjamin Heifetz, cellist. Stokowski and his artists give a most memorable musical description of the various fauna with which the composer, Saint-Saens, populates his "Zoo". It is chock-full of orchestral colors and charming melodies.

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Dancing . . . for a song is the way the E. P. Dutton Company of New York City ought to publicize Verna Arvey's popular-priced and fascinating new book, "Choreographic Music." It's the first complete history of dance music and it offers an entirely new slant on an increasingly popular yet age-old subject. Year after year, new histories of music, new musical dictionaries, new histories of the dance have appeared, but this book is the first accurate, authoritative, readable history of dance music. A pioneering effort, it has been received with great enthusiasm by artist and critics alike. Get it tomorrow, you'll find it a five hundred page gold mine of enjoyable and informative reading matter.

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If this summer you plan to prepare yourself for a place in the sun, then look into the specially planned nine weeks' course which will be offered to high school graduates and college students at the Eastman School, 441 Lexington Avenue in New York City. Classes will be held mornings only. Intensive training in shorthand and typewriting will be offered. The school will also offer its regular business, secretarial, Spanish stenography, conversational Spanish and exporting courses during the summer. Incidentally, they are now celebrating their 88th year of existence!

NOTES ON THE PROGRAMS

(*Continued from page 24*)

theme, in A minor, is announced by the violins to a pizzicato accompaniment. The trio (Meno mosso, E minor, 3-4) has a subject assigned to two flutes under an inverted pedal E which persists in the second violins for fifty measures.

The slow movement (Lento, D-flat major, 4-4) opens lyrically with a mournful oboe solo chromatic in character. Eventually the melancholy song dies away, and after a hushed passage in the divided strings a crescendo drum-roll leads into the finale marked by sharp contrasts in pace and mood. One measure of Allegro molto prefaces twenty-nine measures of Lento which constitute an introduction to the main body of the movement. Beginning Allegro molto in F minor, this movement presents its chief theme in the clarinet. A new theme in A major is given out by strings and woodwind. Still another theme is heard from a solo violin (Meno mosso) and then from a solo horn. The Allegro molto comes back and the movement proceeds through an Adagio and a Largo to a Presto close in F major.

P. S.

THE SNACK HUNTER

THE ANCIENT and honorable art of *snack hunting* started with Adam's urge to pinch an apple from the Garden of Eden. Eve had forgotten to renew the stock of Wheatie Weaties. Come snack hunting time and the modern snack hunter, like Adam, still ferrets out the frivolous in food, the bizarre in beverages.

If an apple caused Adam to lose his happy hunting ground, these Roquefort canapés would compensate: Season Roquefort cheese with Worcestershire, mix with blanched almonds finely chopped. Spread on untoasted side of bread rounds—or squares if you prefer them angular—and sprinkle lightly with finely chopped parsley.

Almost gone but not forgotten—with some of us, at least—is that grand cooling summer drink, the Gin Buck: Squeeze a half lime into a tall glass, then toss the rind in after the juice; add a large jigger of gin, two ice cubes and fill with ginger ale. Gin Bucks go well with crisp potato chips. This snack combination is simple but hardly *satisfying*. You'll want more and more.

Cut two hardboiled eggs lengthwise, take out the yolks and mix with caviar. Refill egg halves, place cut side down on slices of tomato, place on rounds of toast; top with this dressing: Three-quarters cup mayonnaise, a quarter cup chili sauce, a tablespoon each of minced onion and green pepper.

Many snack hunters consider a cup of coffee to be the most important part of the evening snack fest. A *good* cup of coffee can only be made from a *good quality* coffee. Its strength should fit your particular taste but stick to the same measurements to assure uniform results. Don't let it stew; make it and serve it at once. Good coffee or good tea, like good music, is uplifting to the mind, body and spirit. Unlike other stimulants, they don't let you down an hour or so later.

Blend a teaspoon of Worcestershire sauce with a package of cream cheese, mix with two finely chopped pimientos to a smooth paste, salt to taste. Spread on piping hot toast or snappy crackers.

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PAUL ROBESON

Assisted by

CLARA ROCKMORE

Thereminist

At the piano

LAWRENCE BROWN *for Mr. Robeson*

WILLIAM SCHATZKAMER *for Miss Rockmore*

A University Convocation

February 14, 1942

PURDUE HALL OF MUSIC

PROGRAM

I

Lord God of Abraham, from *Elijah*	Mendelssohn
Jerusalem	Parry
Now sleeps the crimson petal	Quilter
Oh, no, John!	Arr. by Cecil Sharpe

MR. ROBESON

II

Arioso	J. S. Bach
Andante from *Symphonie espagnole*	Lalo

MISS ROCKMORE

Note on the Theremin: The Theremin is named after its inventor, the noted Russian scientist, Leon Theremin. It is unique in that the performer never touches the instrument while playing. The tone is produced when the performer enters an electromagnetic field that is developed about the instrument. The pitch becomes higher or lower as the right hand approaches or moves away from the vertical rod; the volume of tone is controlled by the distance of the left hand from the metal loop.

III

Ballad for Americans	Robinson—La Touche

MR. ROBESON AND THE PURDUE CONCERT CHOIR

This stirring patriotic ballad had its first performance in the CBS "Pursuit of Happiness" radio program, November 5, 1939.

Time Magazine's report of the event stated that after the conclusion of the work the applause of the studio audience of 600 lasted a full quarter of an hour. The switchboards in the New York and Hollywood studios were swamped with telephone calls of enthusiastic comments, and the following day letters began pouring in asking for a repetition of the program.

The Ballad is a modern cantata for baritone solo and chorus. It is divided into four dramatic episodes—the Revolution, the growth of the Union, the Civil War, and the Machine Age. The soloist voices the spirit of the American people, with all their yearnings and strivings and their unquenchable hope in the future.

INTERMISSION

(Smoking is not permitted in the Hall of Music)

IV

Prayer and Death Scene, from *Boris Godounoff*	Moussorgsky
Pride	
Within Four Walls	
The Flea	

Moussorgsky gives us better than anyone else both the direct imitation of the folksong and the sublimation of this into art song. No other composer in any country has been so thoroughly of the people in his sympathies and in his art.

MR. ROBESON

V

Ave Maria	Schubert
Pièce en forme de Habanera	Ravel
Requiebros (Pleading for Love)	Cassado

MISS ROCKMORE

VI

I'm goin' to tell God all my troubles	Arr. by Lawrence Brown
Ezekiel saw de wheel	Arr. by Lawrence Brown
Balm in Gilead	Arr. by H. T. Burleigh
Joshua fit de battle ob Jericho	Arr. by Lawrence Brown

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Paul Robeson

The Enfield Teachers' Association

— PRESENTS —

PAUL ROBESON

ASSISTED BY

DONALD COMRIE

PIANIST

AT THE PIANO
LAWRENCE BROWN for Mr. Robeson

Friday Evening, March 27th, 1942

Paul Robeson

PAUL ROBESON is truly a great singer. His glorious voice has thrilled thousands on two continents. The Chicago American Herald calls him, "First among the vocalists of his race, and comparable to the greatest singers of any race."

Last season he was widely acclaimed across the country. In Hollywood 30,000 cheered him at the Bowl; in Chicago's Grant Park, 150,000. Wherever he sang on the tour, capacity audiences were there to greet him.

The grandeur of his voice, however, is not the limit of his talents. He has been richly gifted otherwise. For as a scholar, he very early learned to make perfection the goal of all his studies and at Rutgers University attained, through his brilliance of mind, Phi Beta Kappa honors. As an athlete, his physical superiority and skill won for him his "R" in football, baseball, basketball and track. Walter Camp picked him as All-American and called him the "greatest defensive end that ever trod the gridiron." Is it any wonder that on graduating from Rutgers, he was declared "the perfect type of college man"?

Paul Robeson, the actor, took part in his first play shortly after graduating from Columbia University where he studied law. Eugene O'Neill happened to be in the audience and was greatly impressed. Going back stage, he invited him to take the lead in his "Emperor Jones," which success began a series of stage triumphs in "All God's Chillun," "Black Boy," "Porgy" and the well-known "Showboat."

He gave his first concert as an interpreter of Negro spirituals in New York City in 1925. This was followed by outstanding concert tours in which his marvelous voice was widely praised in London, Vienna Berlin, Paris, Budapest and Prague. Back in his own homeland of America, he has experienced a continual rise of his musical star.

Tonight, this splendid audience welcomes him to his new home town of Enfield. It is our wish that many happy and successful years lie ahead of him and his charming family at "The Beeches."

Programme

▼

I. Lord, God of Abraham (from Oratorio "Elijah") *Mendelssohn*
Jerusalem (William Blake) .... *H. Parry*
Now Sleeps the Crimson Petal (Tennyson) .... *Quilter*
Oh, No, John! (English Folk) .... *Arr. by Cecil Sharpe*

PAUL ROBESON

II. Hungarian Rhapsody, No. 2 .... *Liszt*
Polonaise A Flat .... *Chopin*

DONALD COMRIE

III. Ballad for Americans

PAUL ROBESON AND HIGH SCHOOL CHORUS

INTERMISSION

IV. Rhapsody B Minor .... *Brahms*
Concert Variations on Blue Danube Waltz .... *Strauss*
Shultz-Evler arrangement

DONALD COMRIE

V. (a) Prayer and Death Scene (from opera Boris Godounoff) .... *Moussorgsky*
Pride .... *Moussorgsky*

(b) Balm in Gilead .... *Arr. by H. T. Burleigh*
Ezekial Saw the Wheel .... *Arr. by Lawrence Brown*

PAUL ROBESON

The piano is a Steinway, courtesy of M. Steinert & Sons, Inc., Springfield.

The High School Chorus was organized by Townley S. Bowser, Music Supervisor.

Floral decorations by courtesy of Spaulding Gardens.

Donald Comrie

WHEN the concert committee selected Donald Comrie as the assisting artist of tonight's concert, it was a sincere pleasure to call upon the talents of Enfield's successful young pianist. We knew, back in his high school days, that such musical ability must be rewarded. For often, in this same auditorium, he wove a spell of musical charm over his fellow students who listened attentively in pin-drop silence till the last note of a sonata had died away.

Donald's training began with the late Denslow King, former Supervisor of Music in Enfield, and also with Harry Kellogg of Springfield. After graduating from High School, he went to New York and studied at the Juilliard School of Music, and he has also studied with Vittorio Gianini and Lonny Epstein of New York.

Last season his concert tours included New York City, Syracuse, N. Y., Trenton, N. J., Harrisburg, Pa., Washington, D. C., Bluefield, W. Va., Binghampton, N. Y., and Richmond, Ind. At New York's Town Hall he was assisted by Friends String Sinfionetta. In October he took part in a short-wave broadcast to South America.

He has shown considerable ability as a composer also and his compositions include "Choral Variations and Fugue" and "Cantata for Good Friday." The latter will have its premiere in New York this spring.

His many friends are happy at this opportunity to hear him tonight, and wish him the greatest success in his chosen profession.

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PROGRAM

I

LORD GOD OF ABRAHAM (from *Elijah*)	*Mendelssohn*
CREATION'S HYMN	*Beethoven*
DANS LE PRINTEMPS DE MES ANNEES	*Garat*
CHASSIDIC CHANT (Hebrew)	*Arranged by J. Engel*

Mr. Robeson

II

*AVE MARIA	*Schubert*
PIECE EN FORME DE HABANERA	*Ravel*
REQUIEBROS (Pleading for Love)	*Cassado*

Miss Rockmore

III

BALLAD FOR AMERICANS	*Robinson-La Touche*

This stirring patriotic Ballad had its first performance in the CBS Pursuit of Happiness radio program, November 5, 1939.
The Ballad is a modern Cantata for baritone solo and chorus. It is divided into four dramatic episodes—the Revolution, the growth of the Union, the Civil War, and the Machine Age. The soloist voices the spirit of the American people, with all their yearnings and strivings and their unquenchable hope in the future.

Mr. Robeson and The Glee Club

INTERMISSION

COLLEGE SERVICE

Tomorrow Morning

10:30

Note change of Hour

to meet convenience of United
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Dr. D. Elton Trueblood
Chaplain Stanford University

AM

Tchaikovsky

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ore

Boris Godounoff) } *Moussorgsky*

Arranged by H. T. Burleigh

IO *Arranged by Lawrence Brown*

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touches the instrument while playing. The
ctro-magnetic field that is developed about
as the right hand approaches or moves away
olled by the distance of the left hand from

PROGRAM

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III

BALLAD FOR AMERICANS	*Robinson-La Touche*

This stirring patriotic Ballad had its first performance in the CBS Pursuit of Happiness radio program, November 5, 1939.

The Ballad is a modern Cantata for baritone solo and chorus. It is divided into four dramatic episodes—the Revolution, the growth of the Union, the Civil War, and the Machine Age. The soloist voices the spirit of the American people, with all their yearnings and strivings and their unquenchable hope in the future.

Mr. Robeson and The Glee Club

INTERMISSION

PROGRAM

IV

SERENADE MELANCOLIQUE	*Tchaikovsky*
DANSE RITUELLE DU FEU (from El Amor brujo)	*De Falla*

Miss Rockmore

V

PRAYER AND DEATH OF BORIS (from *Boris Godounoff*)	*Moussorgsky*
THE FLEA	
BALM IN GILEAD	*Arranged by H. T. Burleigh*
JOSHUA FIT DE BATTLE OB JERICHO	*Arranged by Lawrence Brown*

Mr. Robeson

---

* *Note on the Theremin:* The Theremin is named after its inventor, the noted Russian scientist, Leon Theremin. It is unique in that the performer never touches the instrument while playing. The tone is produced when the performer enters an electro-magnetic field that is developed about the instrument. The pitch becomes higher or lower as the right hand approaches or moves away from the vertical rod; the volume of tone is controlled by the distance of the left hand from the metal loop.

DARTMOUTH COLLEGE CONCERT SERIES 1942-1943

PAUL ROBESON	OCTOBER 10
ALBERT SPALDING, Violinist	DECEMBER 12
SAIDENBERG LITTLE SYMPHONY	FEBRUARY 20
ASTRID VARNAY, Soprano	Joint Recital—MARCH 13
LAURITZ MELCHIOR, Tenor	
JESUS MARIA SANROMA, Pianist	APRIL 17

This season all concerts have been scheduled for Saturday evenings, and all single seats will be sold for $1.65.

Mr. Robeson records for Columbia and Victor

Tour Direction: METROPOLITAN MUSICAL BUREAU, INC.,
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University Artists Course

NORTHROP AUDITORIUM

Paul Robeson *Jascha Heifetz*

Helen Jepson and Richard Crooks

Don Cossacks Chorus

Vronsky and Babin, Duo-Pianists

Alexander Brailowsky

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Jepson and Crooks	**Nov. 12**
Don Cossacks with Serge Jaroff	**Nov. 30**
Heifetz	**Jan. 7**
Vronsky and Babin	**Feb. 25**
Brailowsky	**April 1**

Unqualified Eulogies from Nation-Wide Press

NEW YORK

The house was crowded. The singer held his audience spellbound, as is his wont by the effortless natural power of his interpretations and by his skillful mastery of mood effects. A splendid and sonorous voice. *Sun.*

WASHINGTON, D. C.

Thousands went to hear Paul Robeson sing. And they loved him and took him to their hearts. The audience swayed to the lively rhythms or sat silent for the sad ones, and then applauded wildly. *Daily News.*

The crowds that went to the Auditorium to hear him, prove the fact that he is one of the most popular singers in the world. He is, above all, a personality. *Evening Star.*

CHICAGO

Paul Robeson has the greatest natural voice in the world today. The tone owes its thrilling eloquence to the fact that it is colored with the fastest vibrato that ever gave vitality to vocal timbre. This throbbing pulse in the tone has a potent reaction upon the emotional responses of the listener. Joined to the enormous power that is his, it is almost overwhelming. Not that he abuses the sonority of this gorgeous tone. He is an expert in all the softer inflections. *Herald and Examiner.*

LOS ANGELES

The auditorium was crowded and the stage, filled. To say that "he went over big" is putting it mildly. He has the gracious charm of an attractive and interesting personality, and he gives a performance that the excitement and enthusiasm of his audience testified to a rare power. *Times.*

SAN FRANCISCO

He has a voice of thrilling splendor. Its ANY simple tone is magically expressive, his song, a natural outpouring of velvet sonority. *Chronicle.*

The largest audience that has attended a concert in Dreamland Auditorium this season was present to hear Paul Robeson sing. His voice is a bass-baritone of magnificent, rich timbre, of extraordinary depth and resonance, and perfectly controlled. And his enunciation was absolutely impeccable. *News.*

Robeson Wildly Cheered by Record Audience

DENVER

Paul Robeson attracted one of the largest audiences of the season. Even the extra chairs placed in the orchestra pit could not accommodate all who wished to hear the singer, and scores stood while many were turned away. He enthused the vast audience to such an extent that it refused to leave after the program was finished, but demanded numerous extra songs. *Post.*

TORONTO

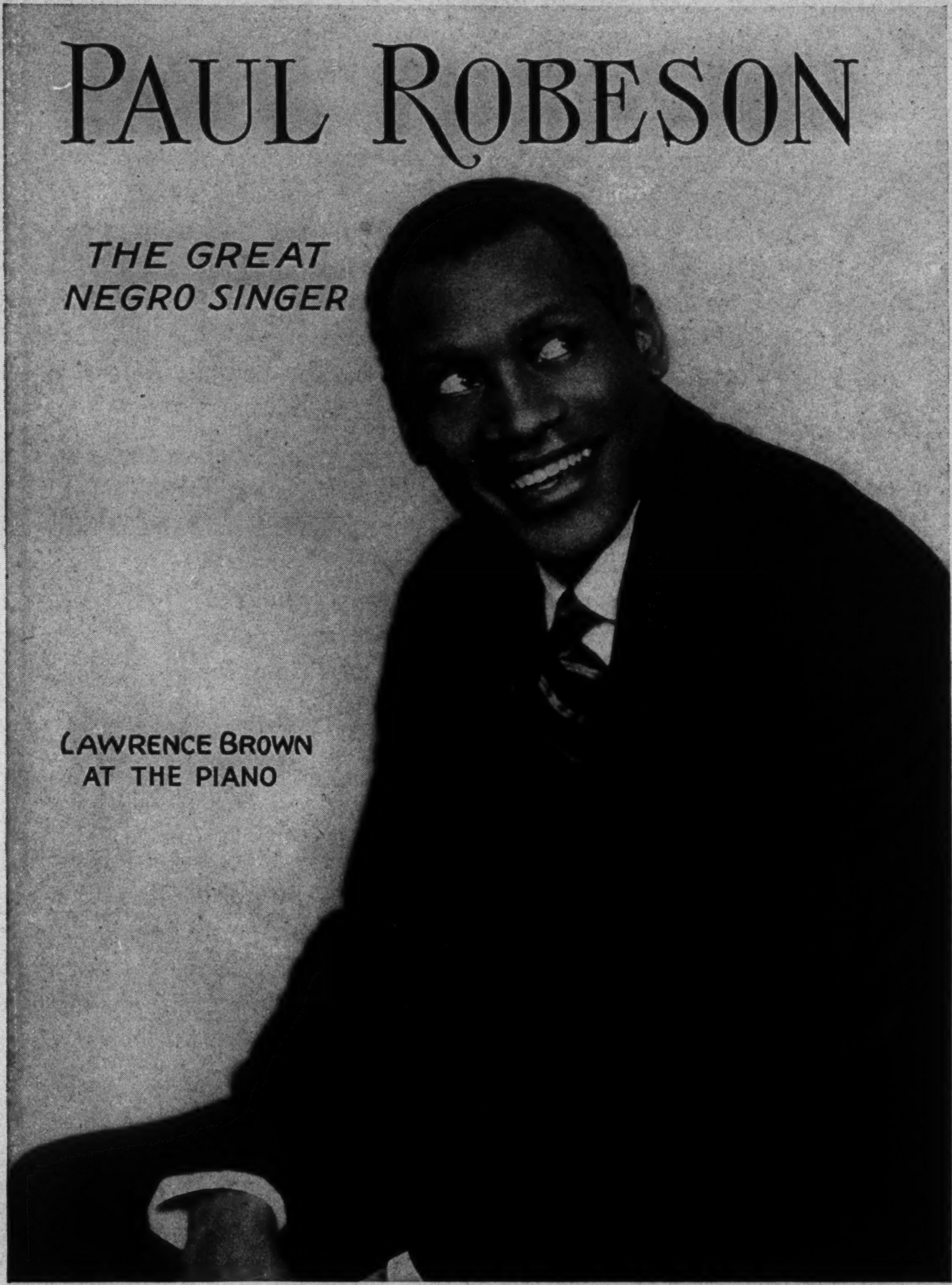
A Paul Robeson program is an experience of life. It is only the glorious voice of one man, but with this magnificent voice he does something to the audience. It is impossible to describe it. *Globe.*

There are more good voices of baritone calibre in the world than of any other register, but this negro singer can boast of the most beautiful of all. There is no voice just like it in warmth and compass, for it combines gentle and tender qualities with immense sonority, and its emotional appeal is limitless. The splendor of his tones is such as to make anything he sings impressive. *Saturday Night.*

Printed in U.S.A.

BEST AVAILABLE

PAUL ROBESON



THE GREAT
NEGRO SINGER

LAWRENCE BROWN
AT THE PIANO

Management, METROPOLITAN MUSICAL BUREAU, INC.
Division: COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM
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E COPY

PAUL ROBESON

◆

PAUL ROBESON was born in Princeton, N. J. He was the youngest son of a Methodist minister who had earned his way through Lincoln University. His mother, a school-teacher, died when Paul was six. A close, inspiring friendship united father and son.

Once he brought home a report card with seven A's and one B. "Son, what's the B doing there?" asked his father. "Nothing less than perfection" became Paul's motto. Perfection came easily to him. His brilliance at high school won him a scholarship. He went to Rutgers College. He won his "R" in football, baseball, basketball and track, being one of Rutgers' few 4-letter men. Walter Camp called Paul Robeson "the greatest defensive end that ever trod the gridiron."

An average of over ninety per cent. in all his studies won Paul Robeson the Phi Beta Kappa key in his junior year. His logical brain, convincing language and endearing personality made him Rutgers' star debater. He was graduated as "the perfect type of college man." A brilliant career as lawyer was predicted for him. He completed the two-year law course at Columbia University and took his degree. In the meantime he consented to act in a play being given at the Y. M. C. A. By chance Eugene O'Neill was in the audience. He came backstage and insisted that Paul Robeson should act in "Emperor Jones." Robeson laughed at the idea.

But in 1923 he was persuaded to try the part. To his astonishment, he found himself taking the final curtain to a wildly applauding, cheering audience. There was now no resisting the tide which carried him on to other stage triumphs *(All God's Chillun, Porgy, Black Boy)*. He definitely abandoned all thought of a law career. His phenomenal success lay not alone in his dramatic gifts but in the marvelous quality of his speaking voice.

He had always loved to sing, but it had never occurred to him to consider the concert stage until he was induced to give a recital of negro spirituals in New York. The emotional splendor of his resonant baritone immediately held spellbound the throng that had come to hear him. For his next concert a long line waited in a snowstorm to find the house sold-out and standing-room only was available.

BEST AVAILAB

A concert tour of Europe followed. One heard reports of sensational triumphs in England and on the continent. Returning to London, he was engaged for a revival of *Showboat,* and stopped the show with his rendering of *Ol' Man River.*

His return to America in the fall of 1929 was in the nature of a triumphal entry. Two recitals in one week in Carnegie Hall completely sold out the house. The Times carried the headline "1,000 fail to hear Robeson." From coast to coast he toured, then crossed the Atlantic for a further tour of the capitals of Europe.

In the spring of 1930 the spoken stage again claimed him. He appeared in London in a production of Shakespeare's *Othello* and created a sensation as the Moor, being the first negro to act in the role since the days of Ira Aldridge, forty years ago. London critics praised this performance in columns, and New York papers devoted front page space to cabled reports of the event. Robeson's *Othello* was world-wide dramatic news.

In a tour of Russia he won new thousands of enthusiasts. He became interested in the folk music of the country, learned the language, and according to Russian critics, sings Russian without a trace of accent.

As though it were not sufficient to triumph in the spoken drama and in concert, this versatile artist has also lent his brilliant talents to the screen. In *The Emperor Jones* and his more recent screen hit, *Sanders of the River,* he stands forth the consummate actor, the magnificent singer, the tremendous personality.

To see his lithe magnificence of figure is to understand why such sculptors as Epstein, Paul Manship, and Salemme have modeled him in bronze and marble. The appeal of his powerful personality, the heart-searching beauty of his singing, and the emotion with which it is charged, is impossible to describe. Infinitely touching is this great voice, which seems to come out from eternity rather than from a human throat. Its rhythm, its exaltation, its sensuous loveliness thrill the ear. Its simplicity, truth and spirituality thrill the soul. Not to have heard Robeson sing *Deep River* and *Water Boy* is to have missed an exalted experience. To have heard him sing them once is to want to hear them sung again and again. The reverence of *Were You There,* the humor of *Scandalize My Name,* the compassion of *Sometimes I Feel Like a Motherless Child* reveal Robeson's artistry as universal with an appeal to all. Robeson's singing is an intense experience of life.

BLE COPY

PERSONALITY PARADE

. . . and Pau
Robeson re

Derek Tangye asked . . .

what would you give up for an ideal?

Monday, March 7.

PAUL ROBESON sat next to me last night.

We were at the annual dinner of the Gallery First Nighters, the club whose members make or mar the success of London play productions.

They are clerks, typists and shop girls. People who love the theatre, but who cannot afford to pay more than two or three shillings for their seats.

And who are ready to stand hour after hour in a queue in order to get them.

I know some who laugh at them for their enthusiasm. They mockingly accuse them of being stage-struck, caught by the excitement of the footlights.

But these people are those that matter in the theatre.

If they applaud on the first night, the rest of the house follows.

If they jeer or are silent, the producer in his box at the side of the stage knows he's got a flop on his hands.

As Paul Robeson said to me: "They are the best judges between a good and a bad play"

◆ ◆ ◆

I'D never met the singer of "Ol' Man River before. Watching him on the films and on the concert platform I've always felt he must be a sincere man

He talked of the problems of coloured folk

He told of the indignities they have to undergo. Hotels they're forbidden to enter.

He was playing in a picture in Beaconsfield and he was staying nearby with his wife and little boy

THEY SNUBBED HIS SON

The little boy—he calls him Paul junior—had great fun at first because there were some white children down there with whom he could play.

But after a couple of days the white children were told by their nurse not to join in with Paul. And so he was left all alone.

"The children's parents," explained Paul Robeson, "came from India and that's why they were so colour conscious."

◆ ◆ ◆

My Career

An incident like that
child must wound you v
worst thing would be the
thing about it.

He's sent Paul junior t
in Russia there is no co
little boy is ten years old,
there till he's eighteen o

"Then he'll have to f
his father. "and all the
him."

Meanwhile Paul Robes
for the cause of the col
that in the long road of
too far away from them.

He talks of them as "my
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forget them. And there's o
e can do this.

He will never appear on
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rayal will strengthen the

"I will never be the ca
again," he said. "I don'
they offer me."

Here's a man chucking
ideal which is certain t

. . . and
Burke r

It depends on the ideal!

ul eplied

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very deeply. And the
he inability to do any-

to Russia now because
colour prejudice. The
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or nineteen.

face the world," said
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beson is going to fight
coloured folk. He feels
of his success, he's gone
n.

my people." He wants
ss has not made him
s only one way he feels

on the stage or screen
character whose por-
he coloured race.
caricature of a negro
on't care what money

g up his career for an
to bring him great

Marie replied

*

unpopularity. He is going to America in the early summer; and it stirred me to hear the proud way he means to face the boos that are certain to come to him.

It showed me that if you feel you have right on your side you can face anything

✦ ✦ ✦

MARIE BURKE, who was sitting with us, put it in another way.

"When someone has an ideal like yours, Paul," she said, "an unknown force seems to take control of them and sweeps them on and on. Nothing matters except that ideal. And in the fight for it, they're ready to surrender everything, even their careers."

Marie Burke hasn't been on the stage for four years. She cannot find a play or a musical which would be suitable. She wants a part like the one she had in "Waltzes from Vienna," or Julie of "Showboat" in which she played with Paul Robeson.

FIRST NIGHT CHAMPION

Leslie Bloom joined us for a time. He is the bald-headed dapper chairman of the club. He's been to almost more first nights than anyone living.

He told me of the days when the seats in the gallery were of hard stone and they had to take blankets and wear overcoats to keep warm.

He told of Joe Coyne's first appearance in London in "The Girl From Up There," at the Duke of York's. Certain privileged people had been given free passes into the gallery.

But the regular gallery-goers had heard of this and they ranged round the door forbidding anyone to enter. Then they went in and as soon as the play started they began caterwauling their disapproval of the management

After talking to him I met one of the youngest members of the club—Miss Betty Braham of Finchley-road, Hampstead.

✦ ✦ ✦

She is sixteen and still at school, but she manages to go to a good many first nights.

"I want to go on the stage myself," she said.

She's a little frightened that her friends may laugh at her for this ambition. So I told her about Paul Robeson. I told her she wouldn't get anywhere unless she took no notice of what people said of her.

With her was Miss Betty Oliver, of Holmleigh-road, Stamford Hill, who is a city typist. Every spare evening she goes off to a theatre.

"But when I'm at a first night," she said "I never join in a demonstration even if the play is bad. I don't think it's fair on the players because, after all, they're doing their best."

It was people like Miss Oliver of whom Miss Margaret Rawlings was thinking when, in her speech last night, she spoke of the "yielding of an audience."

She was saying that no players can give of their best unless they feel at one with the audience. And there are always certain members of the audience who are more inclined to make a player feel like that than others.

It seems to me to be the same in life. There are some people you can talk to easily and there are others who seem to freeze you into dumbness. Some who succeed in bringing out all the best of your personality and others all the worst.

But it isn't only people that bring out the best in us. Enthusiasm does so, too.

Miss Oliver's enthusiasm for the theatre brings out her earnestness. Paul Robeson's enthusiasm for the coloured folk brings out an immense sincerity.

Does your enthusiasm, no matter what it is for, bring out that courage which helps you, like Robeson, to defy the opinion of other people ?

BEST AVAILABLE COPY

THE INSTITUTE
OF ARTS AND SCIENCES

COLUMBIA UNIVERSITY
McMILLIN ACADEMIC THEATER

Saturday, January 11, 8:30 o'clock

PAUL ROBESON

Assisted by CLARA ROCKMORE, Thereminist

At the piano
LAWRENCE BROWN for Mr. Robeson
EUGENE HELMER for Miss Rockmore

PROGRAM

Lord God of Abraham (from *Elijah*)	***Mendelssohn***
Once to every man and nation	***Old Welsh Air***
Passing by	***Purcell***
Jerusalem	***Parry***

MR. ROBESON

Arioso	***J. S. Bach***
Andante from Symphonie espagnole	***Lalo***

MISS ROCKMORE

Eastern Romance	***Dargomischky***
Evening Song	***Moussorgsky***
Silent Room	***Moussorgsky***
Prayer	***Arr. by J. Engel***

MR. ROBESON

INTERMISSION

Hebrew Melody	***Achron***
Nocturne	***Chopin-Piatigorsky***
Requiebros (Pleading for Love)	***Cassado***

MISS ROCKMORE

Encantadora Maria (Mexican Folk-Song)	***Arr. by E. Kilenyi***
By an' by	***Arr. by H. T. Burleigh***
Weepin' Mary	***Arr. by H. T. Burleigh***
Ezekiel saw de wheel	***Arr. by Lawrence Brown***

MR. ROBESON

NOTE ON THE THEREMIN — For those in the audience who may not have heard the Theremin before, it is interesting to know that this instrument is named after its inventor, the noted Russian scientist, Leon Theremin, and is unique in that the performer never touches it while playing. The tone is produced when the performer enters an electro-magnetic field that is developed about the instrument. The pitch becomes higher or lower as the right hand approaches or moves away from the vertical rod; the volume is controlled by the distance of the left hand from the metal loop

Management: Metropolitan Musical Bureau
The Steinway Piano

CONCERTS IN McMILLIN

February 8	**ALEXANDER BRAILOWSKY, Pianist**
March 1	**BAUER-SPALDING-CASSADO, Trio**
March 29	**LAURITZ MELCHIOR, Tenor**

Mr. Robeson:

Would it be
possible for you to
sing "Ole Man River"?
You render this number
as no other singer can.

Thank you.
A.V. Koehn

WEEKLY ILLUSTRATED
(LONDON)
OCT. 6, 1934

WEEKLY ILLUSTRATED
(LONDON)
OCT. 6, 1934

At The S[illegible]peare Celebration L[illegible]

[illegible]th Lady Quiller-[illegible] the luncheon [illegible] Shakespeare.

M[illegible]ous men and women attended the luncheon given at the Savoy Hotel to celebrate the fortieth anniversary of the publication of the Temple Shakespeare.

Dean Inge, Mr. Godfrey Tearle, and Mr. Eric Gill were among those who made speeches.

The menu for the banquet was one which might have been approved by Shakespeare himself—it bore the date 1594.

First came "Hodge-podge," a soup made of rump of beef boiled in a pipkin with "a good many onions" and "two handfulls of marigold flowers."

It was followed by "Bakte Holybut," "A Stew of Capon Gloriana," and "A Dishe of Snowe"—four famous Elizabethan dishes.

Paul Robeson, the famous actor and singer, side-by-side with Mr E. V. Lucas. Over 350 guests attended the Shakespeare luncheon.

BEST AVAILABLE COPY

Well-known Eaters of "Hodge-Podge"

Laurence Binyon eats soup made to a recipe of 1594. Oscar Asche studies the menu a little anxiously.

Sir Henry Lytton, Violet Vanbrugh, and Sir Arthur Quiller-Couch waiting to fall to on the "Bakte Holybut" to be followed by "Capon Gloriana."

I have ~~three~~ four items of Paul's material which are very long to copy out

1) His Master's Voice list of recordings

2) Daily Worker of London, Tues. Jan 10 1939 describing memorial meeting for Britons killed in Spain

3) Daily Worker, of London, Wed Jan 18, 1939 discussing history of Joe Hill

(I've marked them all as belonging to you.

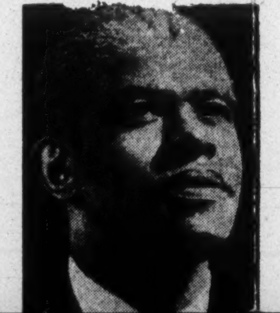
Marie

4 piece by S Jay Kaufman in the European Edition of Herald Tribune - undated.

PAUL
ROBESON
and
ANNE
BROWN

Some of the Stars and National Figures Who Have Appeared on the Festival Programs

Roland Hayes, Boston
Paul Robeson, New York
Richard Bonelli, California
Todd Duncan, New York
Anne Brown, New York
The Southernaires, New York
Wings Over Jordan, Cleveland
Eddie South, California
Portia White, Halifax, Nova Scotia
Mme. Lillian Evanti, Washington, D. C.
Muriel Smith, New York
W. C. Handy, New York
Dr. Mary McLeod Bethune, Washington, D. C.
Noble Sissle and Orchestra, New York
Una Mae Carlisle, New York
Dorothy Donegan, Chicago
Sgt. Joe Louis, Chicago
Pat O'Brien, Hollywood
Commander Daniel W. Armstrong, Great Lakes
Eddie (Rochester) Anderson, Hollywood
Don Ameche, Hollywood
Canada Lee, New York
Jack Brickhouse, Chicago
John B. Kennedy, New York
Langston Hughes, New York
Maurice Rocco, California
Mayor Edward J. Kelly, Chicago
Major George Spencer Roberts, War Hero
Captain Charles Hall, War Hero
Great Lakes Choir and Band
Little Johnny, Jr., Philip Morris, New York
La Julia Rhea, Chicago
William Franklin, Chicago
Napoleon Reed, Chicago
Robert Keith McFarren, Chicago
Prof. J. Wesley Jones, Chicago
Dr. Mack Evans, Chicago
Geraldine Overstreet, Chicago



MARVA
LOUIS
and
ROLAND
HAYES

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United States Treasury Department
Governor Dwight H. Green, Illinois
Mayor Edward J. Kelly, Chicago
Chicago Association of Commerce
Chicago Church Federation
Mayor A. P. Kauffmann, St. Louis
Governor Harry F. Kelly, Michigan
Mayor Edward J. Jeffries, Jr., Detroit
The Consuls of The United Nations in
Chicago, St. Louis and Detroit

•

In 1944, Mayor Edward J. Kelly proclaimed July 3 to 8, "AMERICAN NEGRO MUSIC APPRECIATION WEEK" in Chicago. This unusual honor was bestowed upon the Festival in recognition of its outstanding contribution to interracial goodwill and unity.

•

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The sale of War Bonds and Stamps has been an important phase of the Festival programs since Pearl Harbor.

AMERICAN NEGRO MUSIC
FESTIVAL, INC.
Executive Offices:
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Telephone: VICtory 0161 - 0230

1944

BUILDING
Inter-racial Goodwill
THRU MUSIC

American
Negro Music
Festival

★ A Great Achievement
★ With Great Stars
★ For A Great Cause

Presented in 1944

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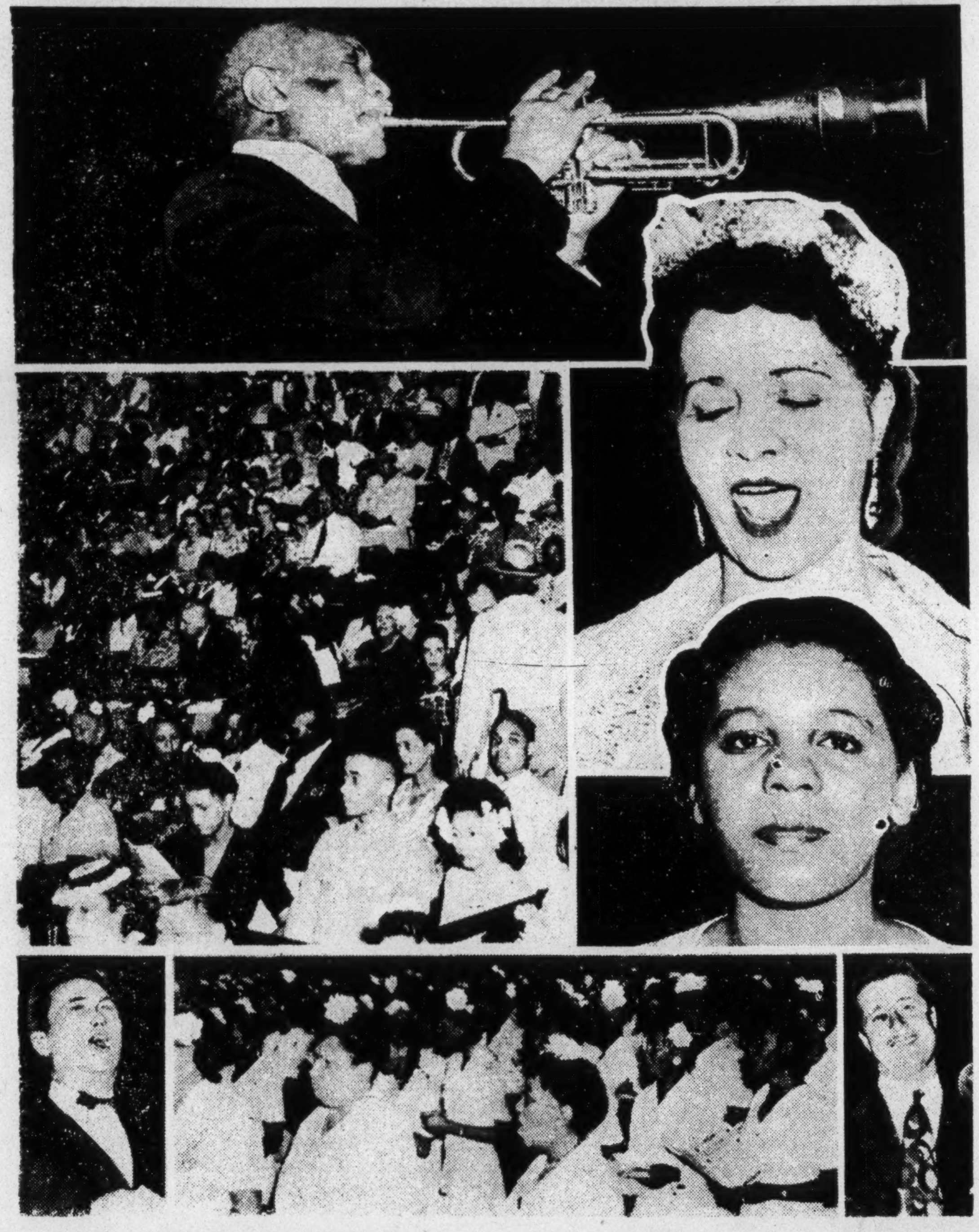
AMERICA'S OUTSTANDING ANNUAL CULTURAL EVENT



W. C. Handy (top), now 70 years old, plays his own "St. Louis Blues." Center row, left: Part of the crowd that attended the festival. (Right, top), Mme. Lillian Evanti, soprano star of Negro opera; (right, below), Portia White, Canadian contralto, hailed as a possible successor to Marian Anderson. Bottom row (left), Richard Bonelli, baritone star of the Metropolitan Opera; (center), part of the 1,000-voice chorus; (right), Don Ameche of Hollywood, who spoke briefly in a plea for an end to race prejudice and a pledge to unity.

The AMERICAN NEGRO MUSIC FESTIVAL had its beginning in Chicago in 1940. Last year, because of the unequaled success of this Chicago Interracial Goodwill project, the program was presented in Detroit and St. Louis also.

THE AMERICAN NEGRO MUSIC FESTIVAL OBJECTIVES

1. To present on the same concert stage internationally known Concert Artists, Choral Groups, Movie Stars and Musicians at a price within the reach of ALL.
2. To stimulate interracial goodwill and to develop a keener and more human understanding between all racial groups.
3. To develop hidden talent in the hope of discovering another "Paul Robeson," "Marian Anderson," or other cultural successes.
4. To make voluntary financial contributions to war relief agencies and other worthy charities.

* * *

PRESS COMMENTS

There was vast evidence this year of "The transcendent musical genius of the Negro race" to which the Rev. Kirk B. O'Ferral, Dean of St. Paul's Cathedral, paid tribute in a brief address he delivered at the 5th annual American Negro Music Festival. But there was greater evidence and more heartening portent for those who decry the poison passion of race prejudice in the solidarity of great artists, black and white, who participated in the fine program presented before a huge mixed audience. And for reasons well known to the citizens of Detroit, it is good that such a democracy of musical talent represented by the Festival for the past five years, shed its blessings on this city.

DETROIT NEWS
July 13, 1944
By JOHN FINLAYSON

* * *

The Fifth Annual American Negro Music Festival was undoubtedly the outstanding interracial cultural and patriotic event of the season.

THE CHICAGO DEFENDER
July 14, 1944

* * *

More than 15,000 white and Negro citizens of the greater St. Louis area were given a rare treat when they were permitted to witness the Fifth Annual American Negro Music Festival presented for the first time in St. Louis at Sportsman's Park.

PITTSBURGH COURIER
July 22, 1944

* * *

In addition to its interracial offering, the Festival is staged to foster interracial goodwill and to uncover hidden talent. It climaxes the celebration of "American Negro Music Appreciation Week" proclaimed by Mayor Edward J. Kelly, honoring the Fifth Annual American Negro Music Festival.

CHICAGO TIMES
July 7, 1944

PAUL ROBESON IS JOHN HENRY

BY ROARK BRADFORD

THOMAS

Roark Bradford, Jacques Wolfe and Paul Robeson, author, composer and star, respectively, of the music-drama John Henry

"Oh, he ain't John Henry
Nor John Henry's son—
But he'll be John Henry
Till John Henry come!"

PAUL ROBESON is John Henry. Or, to put it another way, John Henry is Paul Robeson. Naturally, the Paul Robeson referred to is the great stage, screen and concert star; and John Henry is the Negro hero-giant who comes from the heart of the Negro storytellers.

The two will come together in the flesh, so to speak, when the play with music, John Henry, opens on Broadway this month. Then, the theatergoing public will have the opportunity to see demonstrated what many of us have known all along: Paul Robeson is John Henry and you can't stop him!

Paul Robeson is America's Number One Negro entertainer. His performance in Emperor Jones fixed him in that position as a dramatic actor; his performance in Showboat settled the matter of his place as a singing actor. Meanwhile, concert audiences had named him their favorite male Negro singer.

There have been, since, great Negro actors and singers who have sat upon the pinnacle for a brief moment. But when the final curtain falls upon a show in which some colored actor has achieved stardom, or when a concert artist has rounded the circuit and the electric thrill of the final note has died, there is still Paul Robeson.

"Maybe," says the Broadway producer, "we can get Robeson for our new show."

"Maybe," says the concert impresario, "we can get Robeson to sing next year."

The answer is, of course, that Paul Robeson is a great actor and singer.

Now, John Henry is pretty much the same proposition. He is, among other things, the best. Legendary giant Negro worker, the simple, moving tales that the older Negroes spin about him have that quality that our literary professors call folklore. John Henry comes to life wherever workers gather, and his exploits follow pretty much the same pattern: he can outwork, outfight and outlove any natural man. There is, in every version of song or story, that final duel in which John Henry pits muscle and bone against steam and steel, and works himself to death in the battle. He could be killed, but he couldn't be stopped. He was the best!

And so Paul Robeson has come back home to act and sing the role of John Henry, that Black River giant who is "six foot tall and his feet don't tech de ground." That's him! Paul John Henry Robeson and he's fixin' to travel!

There were, however, certain preliminaries before John Henry and Paul Robeson came together. There was, for instance, the matter of putting a book into a form which could be presented upon the stage. There was the matter of writing the music and also, as usual, the problem of rewriting the second act.

The music for John Henry, once it was completed, was no small factor in Mr. Robeson's decision. It was written by Jacques Wolfe of Shortenin' Bread and Glory Road fame. To those who listen it is simple and melodic. To musicians, Mr. Wolfe's music is something else. It is full of surprises, unusual chords, astonishing transitions and modulations.

At the outset, Mr. Wolfe was in New York and I was in New Orleans. At his suggestion I had recorded on wax records a number of the traditional "popouts" and work songs of the Southern Negro. Mr. Wolfe called this "thematic material."

Then Mr. Wolfe took a sabbatical and came to New Orleans. "I've about finished the first act," he said, "but there is something wrong with it." He is a quiet, mild individual with none of the unpleasant eccentricities that frequently accompany genius, but he was worried about the first-act music.

"Musicians tell me that Negro music cannot actually be written down," I said. "They talk about quarter tones and things."

"I've heard about that, too," he said.

"That's the trouble," I said. "To get

(Continued on page 45)

Paul Robeson IS John Henry

Continued from page 15

the real McCoy, we'll need quarter tones and things."

"We've got to have the real McCoy," he said.

"Can you write quarter tones and things?" I asked.

"No," replied Mr. Wolfe, "but I'd like to hear the real McCoy."

We circulated informally over the back streets of New Orleans, we haunted remote plantation churches, we walked the river front and cotton fields, and visited penal farms.

Mr. Wolfe listened and said nothing but at the end of a week, he tore up the first-act music and he still had that worried look.

Two weeks later, we were at the Mississippi State Farm at Parchman, watching Negro convicts chop wood. They were singing Old Stewball as they worked.

In the midst of the song, Jacques said suddenly, "I want a piano. Do you suppose—"

"You won't have any trouble with Herbert, Doctor—he's fearless"

ADOLPH SCHUS

Thirty minutes later, we were in the drawing room of William Alexander Percy, lawyer and poet, in Greenville thirty miles away. Wolfe began at once to play Old Stewball with the same forceful simplicity displayed by the Negroes of Camp No. 10. For the first time, that worried look melted into a broad grin. "That will be the Crawfish Song chorus," he announced, "in the levee camp scene. I almost wish it were something else so John Henry could lead that chorus because I'd like to hear Paul Robeson do it."

Mr. Robeson's name had not been mentioned by either of us since the collaboration began. We had both simply taken it for granted that he would play the title role.

Then Sam Byrd, the producer, and Anthony Brown, the director, came to New Orleans. One of the first things Mr. Byrd said was, "I don't think we can get Robeson, because he's making pictures in England. Have you anybody else in mind?"

I mumbled a few names while Mr. Brown offered valid objections to each: "He's a small-bit player and can't sustain a role; he's been drinking and his voice is ruined; he's a concert singer and will stop acting and do a number every time he has a song to sing," etc.

A few weeks later, I went to New York. Word got around that an all-colored show was being cast and a well-known actor and singer was recommended for the title role by his representative. Sam and I heard him sing. He had what we both already knew: a magnificent voice and a pleasing personality. Though neither Mr. Byrd nor I had mentioned Paul Robeson, the representative said, immediately after the actor left, "You can get this man for half what you'd have to pay Robeson."

Even another actor's agent knew instinctively that John Henry was Paul Robeson's role. Afterward, Mr. Byrd said, "What do you think?"

"He could do it," I said, "but he isn't John Henry to me."

"Me neither," Sam said with ungrammatic emphasis.

When I was summoned to a meeting with Mr. Robeson and his representative, Mr. Robert Rockmore, I did not wonder how it happened that Robeson was in a downtown New York office building instead of in England making motion pictures. It seemed perfectly natural that he would be there when the time came for him and John Henry to get together.

"A Man Which C'd Git About"

For John Henry always managed to be in the right place at the right time, and I would never question Mr. Robeson's possession of the same faculty. I had made that mistake once when I asked a Negro storyteller how it happened that John Henry was simultaneously at the corner of Third and Bird in Argenta, Arkansas, and Saratoga and Conti in New Orleans.

"John Henry," it was explained, "was a man which c'd git about."

I had never met Paul Robeson before, but I had heard him in concerts and seen him on stage and screen. There were the usual formalities of introduction and polite chatter between us while Mr. Byrd and Mr. Rockmore discussed business.

Then Paul Robeson smiled. "I like John Henry," he said.

Aloud I said, "Thank you," but I thought, "That's him. Old John Henry. He's six feet tall and his feet don't touch the ground."

Mr. Robeson did not want to make a decision just then, for there were, he said, certain difficulties in the way.

"For instance?" I asked.

Like the artist he is, he spoke simply, specifically and honestly. "I'm afraid of Mr. Wolfe's music," he said. "Jacques is a great composer, but this is a simple tale and the music shouldn't be elaborate."

"Will you keep an open mind on the music until you hear what Jacques has done for this show?" I suggested.

We went to the Wolfe apartment and Mr. Robeson listened. I knew the music was right but I was relieved when I saw that big smile spread. "You've done it, Jacques!" Paul exclaimed. "Yes, that's the John Henry music, all right."

There were changes to be made in the script—there will be changes until the curtain is raised and Paul John Henry Robeson begins telling everybody what he wants to eat. Yes, Paul Robeson is John Henry, and John Henry is Paul Robeson and you can't stop him!

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(*from a letter by* G. B., Atlantic, Iowa)

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(*from a letter by* L. T. B., Smackover, Ark.)

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(*from a letter by* S. C. S., Pittsburgh, Pa.)

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(*from a letter by* E. M., Edenton, N. C.)

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THE EVENING BULLETIN
PHILADELPHIA
[12 DEC. 1939]

LIVING THEATER

JOHN HENRY — Paul Robeson Returns in Roark Bradford Music Drama

SCANDALS — George White's First Eye and Ear Show in Eight Years

BY CARL W. McCARDLE

PAUL ROBESON, the celebrated Negro actor and singer, who has been away in Europe for several years, came back to our stage at the Erlanger last night in "John Henry," a new play with music by Roark Bradford and Jacques Wolfe.

He burst upon the stage, really, with thunder rolling and lightning flashing. John Henry wouldn't accept anything less in the way of an entrance, even if Mr. Robeson would. For John Henry is a strong man of the legends, the Negroes' Paul Bunyan.

Mr. Bradford has written down the tall talk and the tall deeds of John Henry here, and Mr. Wolfe the music to set them off. It is more music than play, perhaps. Folk opera, maybe. Anyway, it fills the Erlanger with song and color and the pageantry of simple lives. And Mr. Robeson and his numerous colleagues in it give us some of the best singing heard hereabouts in the theater in a long time.

This was the premiere of "John Henry," and the audience, at the end applauded so persistently that John Henry and his girl, Julie Anne (Ruby Elzy), had to return to life and take bows. These two die in the last act, and Mr. Robeson and Miss Elzy tried, when the lights went up finally, to stay in their roles. They stood away from the others, staring rigidly ahead, as if oblivious of what was going on. Rousing hand-clapping soon brought them "to," however, they being stage-folk, after all.

John Henry is a fabulous character all right, a mighty man indeed. He throws his weight around, a boastful figure of song. Other men tug and pull at a bale of cotton, but he slings the 500 pounds across his shoulders and loads it on a Mississippi steamboat, alone. Other men fool around, trying to build Mr. Jay Gould's railroad. But John Henry comes along and builds the whole thing 'fore sundown that day.

And all along John Henry's girl is Julie Anne. But one day she happens out of innocent generosity to give John Henry's supper to a no-good named Sam, and the misunderstanding brings unhappiness to John Henry and Julie Anne.

At last, too, John Henry meets something that is stronger than he is, a machine that picks up cotton bales as if they were match-sticks. John Henry laughs at it snorting smoke even before it is hot and tries to match his strength against its strength, and he dies doing it.

This is Mr. Bradford's first play, although he wrote "Old Man Adam an' His Chillun" from which Marc Connelly fashioned the classic "Green Pastures." Mr. Bradford knows the talk of John Henry and his people and he sets it down, sometimes in verse, and always in words that have music all their own. "John Henry" could do with a bit more drama maybe, and it is possible that Mr. Bradford could have made more out of the superhuman achievements of John Henry than he has done. Events might have led then with more directness to that meeting of John Henry versus steam and steel, which is the most dramatic of the scenes. The impression now is of a collection of scenes, rather than a continuous play. Nevertheless, all these scenes are beautiful to look at and beautiful to listen to.

Mr. Wolfe's score excellently interprets the mood of "John Henry." It has dash and color and can outline brooding shadows of tragedy. There is in it, of course, glorious melody. Some may note in it, too, a lack of variety, but the plot, as such, doesn't give much opportunity for that.

Mr. Robeson and John Henry would naturally get together. For Mr. Robeson is quite a fellow, too. A distinguished athlete, a distinguished scholar and then an actor — Eugene O'Neill's "The Emperor Jones," for instance—and then a concert singer, and then, in "Showboat." That's doing. In "John Henry" he puts vigor and humor and ultimately pathos in his part. It needs no saying that he sings wonderfully well, putting full life into Mr. Wolfe's songs.

The whole company is very good. Miss Elzy, who was in "Porgy and Bess" and must, accordingly, feel somewhat at home in her present role, is just right, and one of the memorable bits in "John Henry" is a poignant song she does in the first act. Joshua White is an old blind man who strums his guitar nicely and manages to be on stage throughout, no matter whether the action is on a wharf, on a boat, on a street corner, or in "Mink Eye's saloon" in New Orleans. Mr. White, you see, gives the singers their pitch. Minto Carlo sings a woe-laden chant that is a highlight. Praise also to Musa Williams and Myra Johnson and Joe Attles and to Alexander Gray, who plays the only white role in the play. Mr. Gray is a Philadelphian. There could hardly be enough praise for the singers, not forgetting the choral ensemble of 50. And this report has delayed too long saying nice things about Albert Johnson's lively settings. And, for that matter, about Anthony Brown's direction.

George White's Scandals

BY RAYMOND C. BRECHT

THE 1939-40 edition of the Scandals was unveiled on the stage of the Forrest Theater last night and it turned out to be an eye-filling extravaganza of melodious enchantment and merriment. It was the 13th edition of the show but it looked luckier than a four-leaf clover.

A cast headed by Willie and Eugene Howard, Ben Blue, Ella Logan and Ann Miller danced and sang its way through two acts and 27 scenes in a fashion that gave a ready answer to La Logan's hit song, "Are You Having Any Fun?" It was this department's observation that people on both sides of the footlights were having themselves a time.

The piece started off in Atlantic City last August and spent three months or so in New York, so Philadelphians were spared the frayed ends that go with brand new musicals. Instead, the audience got a well-knit show that moved with plenty of speed and no hesitation at any time. It was beautifully mounted, had a number of fine tunes, and if this is not superfluous in the case of Maestro White's offerings — the gals were okay, too.

Just to give you an idea of what to expect, the Howards were in their customary form, which should be enough said. Ben Blue (may his tribe increase) appeared at his best, turning in a side-splitting performance as a Hollywood stand-in and staggering through his incomparable minuet, with the help of Collette Lyons and Harold Whalen.

Ella Logan, the Scottish lass with the catch-in-the-throat style, sang "Something I Dreamed Last Night," "In Waikiki," "Mexiconga" and other numbers, in addition to "Are You Having Any Fun?" And if you like your songs put over, sweet or swung, Miss Logan can do it. Ann Miller, the Texas brunette, did a dancing job that left little to be desired. Craig Mathues' singing was fairish to good and Martha Burnett prettily assisted him in "Good Night, My Beautiful." The Knight Sisters were a hit with their acrobatic dancing and the Kim Loo Sisters (four of 'em) were cuter than the three little maids. Ross Wyse, Jr., added to the sparkle with his dancing and Billy Rayes did likewise with juggling, tapping and an all-around performance.

The lyrics this year are by Jack Yellen and the music by Sammy Fain, with dialogue by Matt Brooks, Eddie Davis and George White. Also, scenery by Albert Johnson and costumes by Charles LeMaire.

Mr. Coleman's Verdict:

Fabulous 'John Henry' A Moving Drama With Fine Music

By Robert Coleman

(Reprinted from yesterday's late edition.)

Sam Byrd brought "John Henry," the folk opera which Roark Bradford and Jacques Wolfe have fashioned from the story of the same title by Mr. Bradford, to the 44th St. Theatre last night and the walls of that venerable playhouse must still be vibrating this morning from the stirring salvos of song which filled it at the initial performance.

"John Henry" has so much to recommend it that it is perhaps ungracious to make reference to some of its faults, but we can't help feeling that Mr. Bradford might have penned a more revealing and rounded libretto. John Henry is a great character, but Mr. Bradford hasn't been as successful as could be wished in bringing him from the printed page to the stage. And the direction could have been more helpful.

But Mr. Wolfe's magnificent score and an exceptional company of colored actors and singers make you forget and forgive script and directorial lapses. For all its faults, "John Henry" stands out head and shoulders above the run of mine musical offerings with which Broadway is usually gifted.

Brawn vs. Steel

Mr. Bradford's libretto concerns itself mostly with John Henry's affairs of the heart, with his love for and jealousy of Julie Ann, with his momentary fall from grace with the vampish Selma, with the attempts of Ruby and Sam to cause John Henry to doubt the faithfulness of Julie Ann.

The most thrilling episodes in the folk opera, we think, are those ending the first and second acts, where the legendary John Henry, huge of frame, strong as a dozen ordinary men and great souled, builds a railroad against overwhelming odds to save a community from famine and flood, where he pits his superhuman brawn and compelling pride against a new fangled steam engine in loading cotton on the river steamer and dies brokenhearted with the realization that steel has bested man.

Those are unforgettable moments, moments to treasure from a lifetime of playgoing. They are great, overwhelming moments, moments that stimulate the emotions and step up the pulse.

Paul Robeson is the gigantic, proud, booming-voiced, simple John Henry to the life. And Rudy Elzy is all that Mr. Bradford visioned as the loyal and loving Julie Ann. Mr. Wolfe has provided them with melodies that will take their place with the best of our Negro folk songs and Mr. Robeson and Miss Elzy sing them superbly.

Others in the large cast meriting superlatives are Musa Williams, as Ruby; Myra Johnson, as Selma; Joe Attles, as Sam; Robert Harvey, as Hell Buster; Minto Cato, as Aunt Dinah; Joshua White, as Blind Lemon, and Alexander Gray as the railroad foreman and steamboat mate.

The settings by Albert Johnson, the costumes by John Hambleton, the choral effects by Leonard dePaur and the orchestrations by Charles Cooke and Hans Spielak are perfect.

"John Henry," in sum, is an extraordinary contribution to America's folk drama and folk music.

In Parisian Revue

EILEEN WEST

Appears in Clifford C. Fischer's "Folies Bergere," which reaches its 50th performance tomorrow (Saturday) at the Broadway Theatre.

RESORTS

EVENING PUBLIC LEDGER

[12 DEC. 1939]

EVENING PUBLIC

Negro Legend Told in Music D

Erlanger Presents

Robeson in 'John Henry'

Noted Negro Singer Stars in Bradford's Tale of the South

A musical drama in three acts by Roark Bradford, with music by Jacques Wolfe. Produced by Sam Byrd. Staged by Anthony Brown. Scenery by Albert Johnson. Costumes by John Hambleton. Choral direction by Leonard De Paur. Orchestra directed by Dean Dixon.

THE CAST

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones, Jr.
Man Named Sam	Joe Attles
Hell Buster	Robert Harvey
Mate	Alexander Gray
Walking Boss	Leonard De Paur
Old Aunt Dinah	Minto Cato
Ruby	Musa Williams
Julie Anne	Ruby Elzy
John Henry's Papa	James Lightfoot
John Henry's Mamma	Maude Simmons
John Henry	Paul Robeson
Rucker	George Dickson
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrib	Benveneta Washington
Lead Heaver	Ray Yeates
Reader	Merritt Smith
Mink Eye	J. De Witt Spencer

By HENRY T. MURDOCK

"JOHN HENRY," who was "big and bad and 6 feet tall and his feet never touched the ground" and who was born with a cotton hook for a right hand, came into mortal if not spiritual existence last night at the Erlanger in the person of robust, clear-voiced Paul Robeson. The occasion for this outstanding gro baritone's first local appearance in the legitimate theatre was the world premiere of Roark Bradford's dramatization of his own book, in turn based on deep-South legends of a Negro superman.

Accompanying the exploits of John Henry, who could pick more cotton, roll more bales or drive more railroad spikes than any man alive, but who knew little of women and their ways, are songs by Jacques Wolfe, who has previously investigated Negro source music in his "Glory Road" and "Shortenin' Bread."

The resultant entertainment is a disconcerting mixture of high and low spots. The high spots are contributed mainly by Robeson and the energetic cast, who break into song and drama whenever possible; the low ones seem to be the fault of the collaborators, who haven't provided enough of those frenzied declamatory or musical moments which give vitality to a show which employs the dynamic presence of the Negro.

Playwright Bradford has backtracked from Novelist Bradford. After starting the superman legend, he lets John Henry dwindle to a perplexed roustabout, another cotton bucker who has woman trouble. The music, which follows the short lyrics Bradford used in his novel, only occasionally has the chance for a sustained number and the stage is seldom filled with that supercharged melody of the "Porgy and Bess" type of entertainment (and we mean the original—not the "opera"—version). Except in a few instances, notably John Henry's final bout with the machine era and the requiem which follows his defeat, does Negro spontaneity in song really make itself felt.

NEGRO LEGEND. *Paul Robeson plays "John Henry" in the musical drama of that title at the Erlanger and Ruby Elzy is his Julie Anne*

Robeson never gets the chance to outline the elemental play of fates which overcomes the famous Negro hero. It is never made clear that "the man named Sam," his evil genius, is not simply one character, but a recurrent and composite figure of frustration. And the unattainable Julie Anne is reduced to the role of faithful ingenue, which is not what Mr. Bradford's original conception of the character implied. In his book we felt that a fey person like John Henry and a realistic person like Julie Anne were bound to clash on philosophical grounds; in the play it is a simple case of misunderstanding, with Julie Anne being evangelical in her regard for the other-world John Henry.

It adds up that "John Henry," as presented last night, is not legend, fantasy or folklore. It has enough suggestions of these elements to puzzle an audience, but not enough to give direction to the play.

For Mr. Ribeson's singing we have naught but praise, even though some of the short melodies seemed deeper pitched than they should be. For his performance there is even higher praise. He does beautifully by the abbreviated giant the playwright has chosen to present. And when we say Julie Anne is reduced to an ingenue role, no disparagement is intended of Ruby Elzy's excellent vocalizations. The recurrent Sam of Joe Attles, the Blind Lemon, guitar-playing troubadour of Joshua White, the exuberant Ruby of Musa Williams, the "stingaree" Poor Selma of Myra Johnson, the religious Hell Buster of Robert Harvey and Alexander Gray's performance in his multiple roles as the one "white boss" of the saga rate applause. In the same generous mood, nods also go to Albert Johnson's settings, though they, like Mr. Bradford's script, were more practical than Mr. Bradford's theme probably intended.

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NEW YORK WORLD-TELEGRAM, THURSDAY, JANUARY 11, 1940.

THEATER

By Sidney B. Whipple

Paul Robeson Brilliant in Bradford's John Henry

Paul Robeson scored a brilliant personal success last night in his return to the New York stage in the role of Roark Bradford's legendary hero, John Henry, the giant roustabout who died when he tried to lick a steam engine totin' cotton bales.

Supported by an excellent singing cast Mr. Robeson, quite like John Henry himself, nevertheless does 90 per cent of the artistic labor of the new musical drama, and the result is an evening of contentment and satisfaction.

If there is criticism from some quarters that John Henry is rather a series of spirituals done in the modern manner and strung together by slight explanatory dialogue, there is still no room for complaint. Whenever Mr. Robeson is on the stage—which is nearly all the time—there is not only good singing but masterful, compelling drama.

* * *

John Henry, as you probably know, is based on Mr. Bradford's stories of the South's Paul Bunyan, the mighty man who could load a big boat before sundown, or build the Yeller Dog railroad in a day, or dam the Mississippi in an afternoon. But every Samson must have a Delilah, and John Henry dies when his heart is broken in two places—first when his woman cracked it by giving away his supper to a no 'count gambling man, second when he fights his last battle of strength against the steam engine.

Sam Byrd, who produces John Henry, seems to have been undecided under what classification the new work falls—whether it is "lyric drama" or "a drama with music"—so he evades the issue by saying merely that "Sam Byrd presents Paul Robeson in John Henry" and letting the drama and music departments fight it out.

Actually the presentation is more musical than dramatic, but it would be an exceedingly captious man who could object to that, and there is, after all, far more plot to it than you will find in the average musical show, or, for that matter, in some of the hackneyed operas.

* * *

The saga of John Henry is that he is the wonder and admiration of all the world for his valiant feats of strength. He is lured away from his true love by the flattery of a fancy lady, but is rescued from her clutches in time to finish building the Yeller Dog Railroad, build the Mississippi levees and save his people from the flood. This accomplished, he returns to his mate to find that she has given his evening meal to his rival, and although she did it out of pity he cannot believe that any woman who would give his supper away can be faithful.

He returns to the river landing, after wrecking a New Orleans ginmill, in time to compete with the new steam engine, but in his final defeat he has the satisfaction of knowing that his wife has followed him and is working at his side.

The music, as I indicated, is of the spiritual type, but with a strong modern influence, and in the choral effects it is particularly striking. Mr. Robeson's chief opportunities come in the numbers How Come I'm Born wid a Hook in My Hand, Got a Head Like a Rock (and a heart like a marble stone) and Sundown in My Soul. The audience enthusiastically demanded, but did not get, encores of these numbers.

* * *

The performance also provided a triumph, from the musical standpoint, for another member of the cast, Ruby Elzy, playing opposite Mr. Robeson. Miss Elzy's voice—clear, powerful, but with a touch of plaintiveness no white singer can quite achieve—was at its best in a delightful melody called Careless Love. Joshua White, who not only sings but plays guitar accompaniments through a greater part of the play, is a sterling addition, and Myra Johnson, Musa Williams and Minto Cato are capable and appealing in less important roles.

Although there is no tremendous opportunity for Mr. Robeson to demonstrate all he can do with that magnificent voice of his, there is sufficient to show its clarity and prodigious power, and his acting has lost none of its emotional strength. Physically, of course, he is eminently fitted to undertake the role of the gigantic hero.

It is good to have Mr. Robeson back.

John Henry.

A musical drama in 11 scenes, by Roark Bradford and Jacques Wolfe; scenery designed by Albert Johnson; choral direction by Leonard dePaur; costumes designed by John Hambleton; presented by Sam Byrd at the Forty-Fourth Street Theater, Jan. 10.

In the Cast: Paul Robeson, Joshua White, Henrietta Lovelacem, George Jones, Jr., Ruby Elzy, Minto Cato, Robert Harvey, Joe Attles, Musa Williams, James Lightfoot, Ray Yeates, Lloyd Howlett, Myra Johnson, Alexander Gray, Ray Yeates and others.

BROOKLYN EAGLE, THURSDAY, JANUARY 11, 1940

—THE THEATER—

Paul Robeson Returns As Happy John Henry

Gets Warm Greeting in Play by Roark Bradford

By ARTHUR POLLOCK

Paul Robeson, back in the American theater after seven years of successes elsewhere, made his return last night in a play with music called "John Henry" at the 44th Street Theater, and the manner in which he was greeted must have warmed his heart. Roark Bradford, whose stories were the basis for "Green Pastures," wrote this play about the legendary Negro giant of the South, and Jacques Wolfe, Brooklyn schoolmaster, composed the music. It is opera really, opera in 11 loose scenes that exhibit the big fellow rolling cotton on river landings, falling in love, building a railroad, mistrusting his gal, rolling cotton again in competition with a machine, killing himself in the effort to defy a labor-saving contraption.

'JOHN HENRY'

A play with music by Roark Bradford and Jacques Wolfe. Presented at the 44th Street Theater by Sam Byrd. Settings by Albert Johnson. Choral direction by Leonard dePaur. Costumes by John Hambleton. Orchestra under the direction of Don Voorhees.

THE CAST

Bland Lemon	Joshua White
Julia Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones Jr.
Julie Anne	Ruby Elzy
Old Aunt Dinah	Minto Cato
Hell Buster	Robert Harvey
Man Named Sam	Joe Attles
Ruby	Musa Williams
John Henry	Paul Robeson
Deaf Man	James Lightfoot
A Rouster	Ray Yeates
Floyd	Lloyd Howlett
Nud	J. DeWitt Spencer
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Poor Selma	Myra Johnson
Pimps' Quartet:	Merritt Smith Wyer Owens Handy Louis Gilbert William Woolfolk
Fancy Ladies:	Eva Vaughan Alyce Carter Mattie Washington Alice White Ruth Gibbs Marie Fraser Mildred Lassiter
Reader	Merritt Smith
First Caller	Louis Gilbert
Second Caller	William Woolfolk
Roustabout	C. W. Scott

Through it all the burly, proud John Henry sings and the Negroes about him sing, and Joshua White strums his eloquent guitar, and the play unfolds in snatches or crowded scenes big and beautiful, the stage full of gusty colored players acting at home before the impressive settings of Albert Johnson. Mr. Robeson cannot sing too much to delight an audience hungry for such delights as he has in his throat. Whenever he finished a song last night's eager crowd craved for more. And I have an idea that it craved, too, for songs a little richer than Mr. Wolfe was able to provide him with, something less fitful for him to roll around on his tongue. When he wasn't singing Ruby Elzy was, as charming a singer as the musical stage of New York has provided in a long while, as pleasing an actress.

And when the throat of neither was busy the striking Myra Johnson was filling the air with bold words or Musa Williams was spoiling true love in envious, throaty songs. Where Mr. Bradford leaves off with his gifted words Mr. Wolfe begins with his music. And too often it seems as if the composer jumps in before the author actually leaves off. For "John Henry" is fragmentary, hurrying along and leaving its story not fully told, neglecting to prepare its scenes properly and to finish them. Too many of them are over before Mr. Robeson and the others have begun to get to the heart of them.

Lovely words there are, words mellow with feeling or with humor, words picturesque, fond, full of color. Fine imposing scenes there are—before the cotton boat on the Black River Bank, along the Yellow Dog Railroad, on a moving Mississippi steamer—beautiful scenes full of dark faces and movement at varying tempos, movement seldom so well guided by the director as to be quite satisfying. There is at the moment too much that seems tentative in "John Henry," too much that seems a hybrid blend of artiness and ding-dong revue.

John Henry knows his strength, is proud of it, finds it exhilarating. He is a kind of whole-hearted, joyous "Hairy Ape," loving his people, proud of them along with himself, eager to show them what one of them can do, even in the company of the brazen, glittering red queen of 3d and Bird Sts., who boasts that no man can quit her. John Henry can take her and leave her, while out in the street Julie Anne sings "Careless Love." The song makes him know that he loves her and no one else and he follows her, only to have the tricky Man Named Sam and the scheming Ruby get between them and give the big boy doubts. He can roll more cotton than any man ever known before. And when flood comes and the railroad has to go through to save those in need on the other side, John Henry is there to lay the tracks before the sun goes down. That makes one of the play's best scenes. When, having quarreled with his Julie Anne and let her go, he runs after her onto the river steamer, there follows a charming scene between the two. There is nothing ever wrong with "John Henry" except perhaps that Jacques Wolfe has done too much and Roark Bradford not enough and the thing has the air of not being finished.

Once Alexander Gray sings clear as a bell a song about old Jay Gould with a few phrases in it that suggest the music of Earl Robinson, and immediately the wish is born that there were here a song or two of the Earl Robinson beat and flavor that the singers could take hold of and use to sweep the house. Musically Paul Robeson has to putter around, never able to get going. He has improved greatly as an actor, acts with his heart. A winning gentleman. Sam Byrd presents "John Henry" with obvious affection, and last night that affection was reflected in the audience. It is very easy to love this thing and to wish it well.

The New Play

'John Henry,' With Paul Robeson, Opens at the Forty-fourth Street.

By RICHARD LOCKRIDGE.

Paul Robeson strides through the many scenes of "John Henry," which opened at the Forty-fourth Street Theater last evening, and his great voice rolls out in songs which have the authentic cadence of his race. Mr. Robeson is the positive virtue of "John Henry." It is he, and not the fabulous hero of the title, who gives it such stature as it has. It is he, rather than Roark Bradford, the author, who is equal to the heroic legend.

John Henry was the Paul Bunyan of Negro folklore. He strode the cotton lands like a Hercules, and when his people were bowed down his muscles of steel lifted their burdens. He carried bales which staggered three men, and laid rails on the ties with his bare hands. He was born with a cotton hook in his hand, and was a man of mighty valor and indefatigable in love. All these things Mr. Bradford mentions in his play, in words and in songs to which Jacques Wolfe has written music. And, except for Mr. Robeson and one or two others, and one or two scenes vigorous with life, nothing much comes of it.

Somehow the legend has dwindled in Mr. Bradford's hands. There are glimpses of the mythological John Henry; moments when legend takes a stride or two. One of these is at the end, when John Henry pits his strength against the machine, and dies as he staggers under great bales which steam flips idly aboard the river boat. There, for an instant and before irrelevances swallow it, there is a feeling of the death not only of a man but of a legend. But for the most part the story is only of a big and baffled man who is unlucky in love, and unlucky because of a misunderstanding slighter than those which part the tinted lovers of musical comedy.

It is evident that something has fallen out of the play since it was first written, and even since its recent publication in book form. Somebody has prettied it up, for no evident reason. But even in the

'JOHN HENRY.'

A play in two acts and eleven scenes by Roark Bradford; music by Jacques Wolfe; designed by Albert Johnson; choral direction by Leonard dePaur; costumes by John Hambleton; presented on January 10, 1940, at the Forty-fourth Street Theater by Sam Byrd. The cast:

Blind Lemon	Joshua White
Julie Anne's Mama	Henrietta Lovelace
Julie Anne's Papa	George Jones Jr.
Julie Anne	Ruby Elzy
Old Aunt Dinah	Minto Cato
Hell Buster	Robert Harvey
Man named Sam	Joe Attles
Ruby	Musa Williams
John Henry	Paul Robeson
Deaf Man	James Lightfoot
A Rouster	Ray Yeates
Floyd	Lloyd Howlett
Nud	J. DeWitt Spencer
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Poor Selma	Myra Johnson
Pimps' Quartet	Merritt Smith Wyer Owens Handy Louis Gilbert William Woolfolk
Fancy Ladies' Octet	Eva Vaughan Alyce Carter Mattie Washington Benveneta Washington Alice White Ruth Gibbs Marie Fraser Mildred Lassiter
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrie	Benveneta Washington
Lead Heaver	Ray Yeates
Reader	Merritt Smith
First Caller	Louis Gilbert
Second Caller	William Woolfolk
Mink Eye	J. DeWitt Spencer
Roustabout	C. W. Scott

play is still permitted to become static. Most of the time it seems too small not only for its theme, but for its stage.

Mr. Robeson sings beautifully and acts with directness and force. Ruby Elzy, as his true love, also sings extremely well and acts with simplicity and gentleness. Musa Williams, Myra Johnson and several others in the predominately Negro cast are excellent. Albert Johnson's settings are picturesque. But Mr. Bradford has given them a skimpy drama to go on with.

Paul Robeson

Star of "John Henry," which opened last night.

BEST AVAILABLE COPY

NEW YORK HERALD TRIBUNE, THURSDAY, JANUARY 11, 1940

THE THEATERS

By RICHARD WATTS Jr.

"JOHN HENRY," by Roark Bradford and Jacques Wolfe, orchestra directed by Don Voorhees, scenery designed by Albert Johnson, choral direction by Leonard dePaur costumes designed by John Hambleton, associate producer, Fred Mitchell and presented by Sam Byrd at the Forty-seventh Street Theater with the following cast:

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones jr.
Man named Sam	Joe Attles
Hell Buster	Robert Harvey
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Old Aunt Dinah	Minto Cato
Ruby	Musa Williams
Julie Anne	Ruby Elzy
John Henry's Papa	James Lightfoot
John Henry's Mamma	Maude Simmons
John Henry	Paul Robeson
Rucker	George Dickson
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrie	Benveneta Washington

Paul Robeson

IT WAS a wonderful idea to cast Paul Robeson in the role of the Negro folk hero, John Henry. With his splendid physique and his superb voice, Mr. Robeson is an actor of truly heroic presence, an epic figure of a man destined for epic roles. A sort of racial legend in himself, he is ideally suited to appear in a legendary character. Not only does he look the part, which is the most important quality of all, but he can both sing it and act it to perfection, and all that the playwright has to do is to suit a role to a man born to it. Yet the sad news this morning is that Roark Bradford, the author, and Jacques Wolfe, the composer, with one of the best ideas in the world in their hands, have failed with singular completeness. Their halting effort to achieve musical drama on the heroic scale is destroyed by the complete failure of both drama and music, and Mr. Robeson is forced to carry the burden alone. He might have managed to do so if he had not been so hopelessly harassed by the ineptness of his material.

* * *

Perhaps there is something ungrateful about being harsh to a dramatic offering which permits Mr. Robeson to occupy the stage most of the time and to sing a great number of songs, no matter how unexceptional. It is, however, difficult to be tolerant about the lost opportunity represented by "John Henry." Somehow you would think that not only was Mr. Robeson ideal for the title role but that Mr. Bradford was the perfect librettist for the tale of the simple, credulous, gigantically powerful Negro of the cotton country, the man who could achieve epic physical feats but was a baby in the hands of guileful men and desiring women.

Paul Robeson

In "John Henry"

spirit of the great Paul Bunyan is to provide a series of undramatic episodes that consist chiefly of John Henry misunderstanding his loving Julie Anne and being fooled by the sly schemes of his enemy, the Man Named Sam. Nor has Mr. Wolfe given us a score that atones in any way for the frailties of the libretto.

* * *

Of course, Mr. Robeson plays what there is of the role of John Henry with deep feeling, great skill and fine sincerity and sings it magnificently, and, under his brilliant ministrations, the tale does come to life for fitful moments. It soon lapses into lethargy again, despite the star's valiant efforts, and leaves you once more with a feeling of baffled annoyance at the stage's failure to find a proper work of art for one of the nation's most distinguished artists. The minor roles are of comparative unimportance, but Miss Ruby Elzy is excellent as the faithful Julie Anne and Joe Attles is properly effective as the Man Named Sam. A word should be said, too, for Albert Johnson's settings and for the occasional liveliness of the mass scenes. What is important, though, is that Paul Robeson is making his first appearance in the local theater since 1932; that he is a more impressive actor and singer than ever before, and that he is wasted in a dismal attempt to provide what

11 JAN. 1940

"John Henry" Bears Down Kinda Heavy on Singin' Paul Robeson

"John Henry," music drama by Roark Bradford and Jacques Wolfe. Produced by Sam Byrd at the 44th Street Theatre, New York, Jan. 10, 1940.

★ ★+

PRINCIPALS:

Blind Lemon	Joshua White	Ruby	Musa Williams
Julie's Mamma	Henrietta Lovelace	Julie Anne	Ruby Elzy
Julie's Papa	George Jones Jr.	John Henry	Paul Robeson
Man Named Sam	Joe Attles	Poor Selma	Myra Johnson
Hell Buster	Robert Harvey	Bad Stacker Lee	Joe Attles
Old Aunt Dinah	Minto Cato	Billie Bob Russell	Alexander Gray

By BURNS MANTLE.

He's a singin' fool, that Paul Robeson. Proved it in "John Henry," the music drama that Sam Byrd and numerous associates presented at the 44th St. Theatre last night. Yes, sir—a singin' fool.

And a singin' wonder, too. You could spend weeks walkin' from here to Carnegie Hall and back, using Olin Downs as a guide, without meeting as rich and warm and rounded a baritone voice as his.

Paul Robeson

He talks tall and he sings tall.

But that "John Henry" play—that is something else. I don't know how many directors, some expert, others just directors, have tried to mold it into some sort of holding and satisfying entertainment.

I saw it first at a preview performance Monday night. Charles Friedman's name was at the masthead then, but yesterday I understand he withdrew.

It seemed a happier entertainment last night than it was Monday night. Shorter and a little more spirited. With another director or two "John Henry" might be whipped into shape, as they say, by the end of the week.

Smothering Score.

As it stands the Roark Bradford book is fairly smothered by the Jacques Wolfe score. A nice score, take it song by song, and one ensemble with another. But it is all in the same key and the same mood, and woos melody from the same wail.

Which, I have no doubt, is well within both Negro character and tradition. But, combined with the book, it isn't easy to take.

Sorry Marc Connelly, who did so much for Mr. Bradford's "Green Pastures," was not interested. He could, I think, have brought proportion and an appealing story out of the Bradford material.

John Henry, according to the deep South's legends, is the boastfullest and the wonderfullest big black boy that ever lived.

"'Cause I'm big and bad, and six foot tall, and my feet don't tech the ground," boasts John Henry. "'Cause I works like a man, and I plays like a fool, and I rambles from town to town. Lawd, Lawd! And I roam the wide worl' round."

John Henry in the play, is rollin' more cotton than any five other rousters. Defyin' frivolin women, too. But he falls finally when he meets Julie Anne and is happy for a day or a year. Then Julie gives his supper to a man named Sam, and the world goes sour.

A Driftin' Man.

John Henry drifts to Noo Yawleans, and the cast drifts with him. They try to bring him to his knees in Mink Eye's saloon, but his heart is burnin' up. There's "Sundown in My Soul," he sings (one of his best songs, incidentally), and decides to go back rollin' cotton.

They've put in a steam lifter since John Henry left. He isn't goin' to be burned down by that sorta thing. He challenges the steam engine to match its power with his muscles of steel. The steam hoist wins.

They lay John Henry out on a couple of cotton bales. Then they bring in Julie Anne, who has killed herself in grief, and lay her beside John Henry. It's a grand song service, but it, too, is overdone.

Robeson was in fine voice last night. He is a perfect choice for the role. He could have sung until midnight and the crowd would still have demanded more.

Ruby Elzy is the heroine and Joe Attles is the man named Sam. Both good performances. Musa Williams, Joshua White, Myra Johnson, the stingaray girl, Alexander Gray, the white boss, all help.

So do imaginative Albert Johnson settings. Nice choruses. But there's still work to do on "John Henry."

Plan 'Hobo' Dance

"Keystone cops" and a jail will be features of a "hobo" dance to be staged Jan. 20 in Flushing Armory, Queens, by the Veterans Association of Company 1, 14th Infantry, according to Walter Morris, president.

Stage, Screen and Musical Events

FORECASTS AND POSTSCRIPTS **By Wilella Waldorf**

Paul Robeson in "John Henry" At the 44th Street Theatre

A Musical Evening Among the Negroes, Score by Jacques Wolfe

"John Henry," which brought Paul Robeson back to the Broadway stage last night at the Forty-fourth Street Theatre, was heralded as a play with music by Roark Bradford and Jacques Wolfe. It turned out to be a concert by a large company of Negro singers, headed by Mr. Robeson, plus one baritone solc by a white man, Alexander Gray. The concert was lavishly staged against atmospheric backgrounds designed by Albert Johnson, and Mr. Bradford (who wrote the book upon which Marc Connelly based the celebrated "Green Pastures") tossed in a few words now and then, but the evening was chiefly devoted to solos, duets, quartets, octettes, choruses and ensemble singing. So thoroughly musical was it and so lacking in drama, that there were times when we thought seriously of sending out an usher with a hurry call for Samuel Chotzinoff.

The idea upon which Mr. Bradford's series of episodes was based is the legend about John Henry, the "Strong Man" of the Negroes, who's "got a head like a rock, and a heart like a marble stone."

It is hard to imagine any one better suited to such a role than Paul Robeson, and it's too bad Mr. Bradford didn't get around to writing the play. The producer, Sam Byrd, however, has gone right ahead just as if a play were there, and the result is two acts and eleven scenes of generally pleasant Negro music by Mr. Wolfe sung as only Negroes can sing it.

The episodes, added up, sound a bit like those interminable stories about the Rover Boys. John Henry in the Black River country, John Henry at Aunt Dinah's cabin, John Henry at the corner of Third and Bird Streets, John Henry at the Canebrake, John Henry at the Yeller Dog Railroad, John Henry at Yeller Dog Supper Camp, John Henry takes a steamboat down the Mississippi, John Henry in New Orleans, and John Henry, back at Black River Landing, encounters the machine age, and dies.

The legendary "Strong Man," who can make the sun shine merely by ordering it around, and who does the work of six men with a cotton hook, is still a simple fellow who resents it when "his woman" gives away his dinner to "The Man Named Sam." He wanders away to Third and Bird Streets, where the Pimps' Quartet and the Fancy Ladies' Octette are holding forth, and Poor Selma, a very fancy lady indeed, is seductively attired in scarlet. But he goes right back to his woman, Julie Ann—until she gives away his dinner.

"John Henry" is nice to listen to when Mr. Robeson and the chorus are giving their all to Mr. Wolfe's music, but there is no denying that an evening's concert with stage trappings, but no play worth mentioning, becomes monotonous. It would be better, we greatly fear, to take away the trappings and simply call it a concert. Two directors bit the dust in preparing this production, so the Broadway legend goes, and neither is identified in the program. It is not precisely surprising.

"John Henry"

A play by Roark Bradford, with music by Jacques Wolfe. Presented by Sam Byrd last night at the Forty-fourth Street Theatre. Orchestra conducted by Don Voorhees. Scenery designed by Albert Johnson. Choral direction by Leonard dePaur. Costumes designed by John Hambleton. Associate producer, Fred Mitchell.

PRINCIPALS IN THE CAST

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones Jr.
Man Named Sam	Joe Attles
Hell Buster	Robert Harvey
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Old Aunt Dinah	Minto Cato
Ruby	Musa Williams
Julie Anne	Ruby Elzy
John Henry's Papa	James Lightfoot
John Henry's Mamma	Maude Simmons
John Henry	Paul Robeson
Rucker	George Dickson
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrie	Benveneta Washington
Lead Heaver	Ray Yeates
Reader	Merritt Smith
First Caller	William Woolfolk
Mink Eye	J. De Witt Spencer
Roustabout	C. W. Scott

Mr. Robeson's big booming voice is still lusty and often thrilling to hear, and it is pleasant to have him back again in the Times Square sector after seven years away, mostly in foreign lands. That even he partakes of the general tendency toward monotony is inevitable, but he is a legendary figure himself, and a joy to listen to. The Negro principals and chorus supporting him perform, as is usual when Negroes are involved, with zest and spirit. When they are called upon to build a railroad in song, they build it with all the rhythm and strength at their command. When they are steamboat hands on the Mississippi, they seize upon Mr. Wolfe's music and zoom it out at the audience.

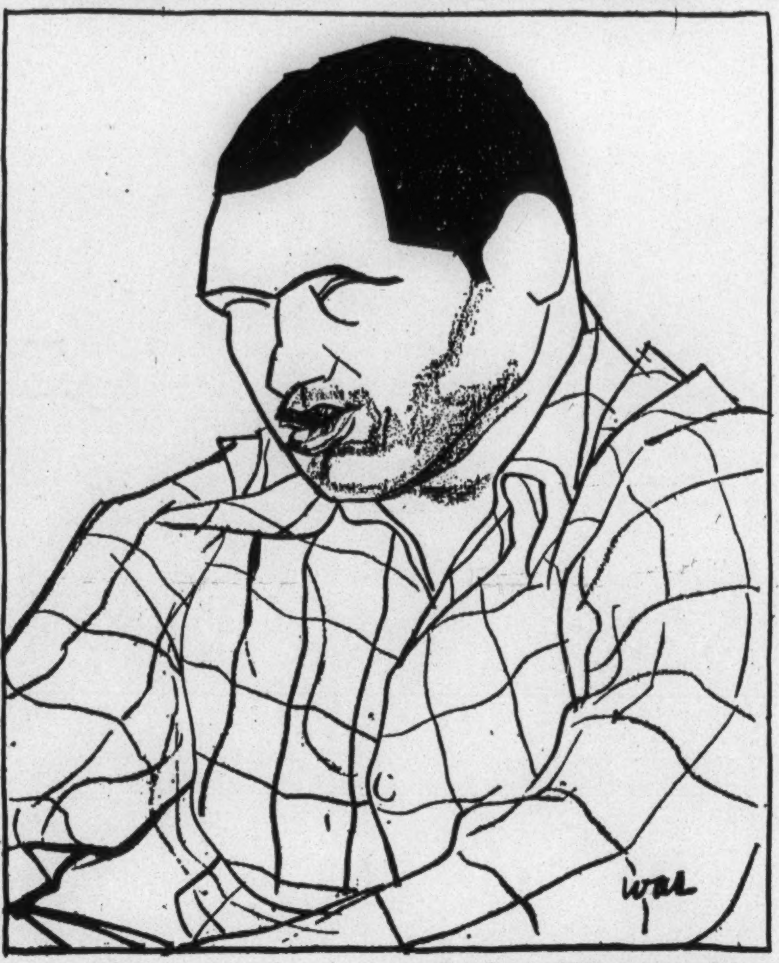
The men's voices, on the whole, are easier to listen to than the women's. Ruby Elzy, who plays John Henry's "woman," sang several numbers fervently, but she has a tendency to wax shrill and hard on her top notes. Alexander Gray, the lone white man in the troupe, did well by his one solo about railroadin', and it was, in general, a lavish musical evening.

"John Henry" is recommended cautiously to theatregoers who particularly enjoy Negro music and song. For the theatregoing public which is accustomed to more drama with its music, we are not so sure that it will serve.

Sorry. Couldn't find an usher, but have sent a copy boy in search of Mr. Chotzinoff.

WORDS AND

BACK AFTER SEVEN YEARS



Drawing by William Auerbach-Levy

Paul Robeson returned to the Broadway stage last night in "John Henry" at the Forty-fourth Street Theatre.

BOSTON EVENING AMERICAN—Page 17

TUESDAY, DECEMBER 26, 1939

'JOHN HENRY' STAGE TREAT--OVATION FOR ETHEL WATERS

Colonial's Play Is Operatic

By LEO GAFFNEY

"John Henry," new music play at the Colonial, is operatic. In fact its author, Roark Bradford, and its composer, Jacques Wolfe, lined it up at first for Lawrence Tibbett and the Metropolitan Opera.

Why it was rearranged for the theater and Paul Robeson instead is not at the moment known. But theatergoers with a taste for Negro music at its sources and a sympathy with the race's development from slavery will welcome Sam Byrd's eloquent stage production as the splendid and artistic thing it is.

Those, on the other hand, who expect of "John Henry" a sentimental story of the Negro in America done up in a series of popular selections like "Ol' Man River" will be duly bored and keenly disappointed.

• • •

Although the program lists what passes for "musical numbers" — probably in self defense—there are no song hits as such. Mr. Wolfe's score, even in more operatic manner than Gershwin's "Porgy and Bess," is integrated almost to the leit motif point.

There is practically no spoken dialogue, excepting against a rich choral background. And Julie Anne may mourn the loss of her man, the fancy ladies may bicker and squabble amongst them, the lone white boss may plead for faster pick-and-shovel work on the railroad or quicker loading of the cotton—there is always music and song, which often rises to magnificent proportions.

The character of John Henry is legendary, like Santa Claus. He has long existed in the deep south as a symbol of strength to the people whose backbreaking lot it was to build railroads and load cotton. He was the laborer's hope in weakness and discouragement. A six-foot ten champion of America's lowliest.

Roark Bradford, from whose stories Marc Connelly dramatized "The Green Pastures," has written in books of "John Henry." Now with Jacques Wolfe—whose "Glory Road" and "Shortnin' Bread" have provided Mr. Tibbett with some of his best things to sing—Mr. Bradford has put his dusky giant on the stage.

In so doing Mr. Bradford broadens the image, giving visible life and concrete form to a spirit that has glowed in the imagination of a people striving and yearning up the black road from barbarity.

• • •

John Henry's story on the stage is simple, touching. At heaving, fighting, singing, working, eating, loving he is supreme. But his strength is only muscular. Against the subtleties of woman's love and the problems of other human relationships he is powerless.

A real love eludes him; he's less smart than a Man Named Sam, and the steam crane can load cotton bales fastest. John Henry's lot is to die—while the deep toned choir of his mournful people sing his soul to heaven.

The singing is the best within memory on the musical stage. Paul Robeson's deep and sonorous basso is, like his towering figure and sensitive acting, of heroic stature; Ruby Elzy—she was in "Porgy and Bess," too—has a soprano of clear and penetrating sweetness, and the ensemble is comparable to the best things shown here by the revered Dantchenko of the Moscow Art Theater of a few years back.

"John Henry" goes to New York next. It is bound to be a hit there. Better see it while it is here.

SIBYL BOWAN
RKO Boston Headliner

NEW YORK JOURNAL AND AMERICAN | THURSDAY, JANUARY 11, 1940

'John Henry' Opens With Robeson in Role

Musical Play Made from Roark Bradford Stories of Legendary Negro Character at Forty-fourth St. Theatre

By JOHN ANDERSON.

So exuberant was young Sam Byrd last Summer when he persuaded Paul Robeson to accept the title part in Roark Bradford's "John Henry" that he happily telephoned me by long distance to give me the good news. Dropping my ploughs and harrows to hear the voice of Broadway, I thanked him for the information and wished him well, not realizing that "John Henry" might sound more exciting over the 'phone than on the stage of the Forty-fourth St. Theatre, where it opened last night. Before the first act was out, it was apparent that "John Henry" had gone quietly to pieces, and deserved nothing more urgent than a postal card.

PAUL ROBESON
Takes Full Advantage of Musical Script.

This is plainly too bad, for Mr. Byrd certainly meant to do handsomely by the playgoers. His huge cast, mostly of Negroes, sings its way through colorful scenes to music written by Jacques Wolfe, author of "Shortening Bread," and played vividly under Mr. Voorhees' baton. Mr. Robeson lends his impressive voice and presence to the legendary hero of the lower Mississippi, yet only the last part of the show stirs with life and interest.

Much of the fault doubtless lies in the fact that Mr. Bradford's play is pretty miscellaneous, and the dramatic narrative thin and tedious. But, added to this fundamental trouble, is the further and disastrous fact that the direction is hopelessly muddled. Instead of concealing the weakness of the script and the monotony of the scenes, it simply makes them worse.

Director Unlisted

The playbill is curiously silent on this point, and does not list the director's name. Harper & Brothers' printed version says Anthony Brown directed. Lobby gossip had it that Mr. Brown got out and that Charles Friedman took over. In any case, the net result suggested that the show had been put lumpily on the stage with a concrete mixer.

It is no easy job, of course, to make a legendary hero of superhuman strength seem credible and interesting on the stage. John Henry, according to the tall tales of the cotton loading Negroes, was a sort of black-face Popeye or Dixieland Paul Bunyan, "born with a cotton hook in his right hand and a song on his tongue."

He tossed around 800-pound bales as if they were so many dime packages of absorbent cotton from the druggist, and, according to his own modest specifications, he had "a solid steel back and iron-muscled arms, a head like a rock and a heart like a marble stone." He even builds a railroad in what seemed to be two shakes of a stage manager's head.

Having described a person, without doing much to create a character, Mr. Bradford left the rest to Mr. Robeson, his voice, and Mr. Wolfe's music. The story itself is tenuous. John Henry has an epic and prolonged misunderstanding with his woman, gives us a fine heartbroken lament, "Sundown in My Soul" and in the last scene dies trying to roll cotton faster than a steam engine just when I thought he was winning. His Julie Ann dies helping him, and the two are laid out on cotton bales while the chorus pours out its grief in song.

Scene Effective

The second half is far better than the first, but the one scene in a New Orleans saloon is the only completely effective one in the show, where music, scenery, action and characters all seem properly blended. There are fine musical moments scattered here and there—notably in "Let De Sun Sink Down," "Ship of Zion" and "No Bottom," but they are often sung with distracting movements, for it is the most meandering cast hereabouts. Except in the saloon and among the bales on the river-bank Mr. Johnson's scenery emphasized the emptiness of the production.

Mr. Robeson sings lustily throughout, and does his best to humanize the character, and make him something besides a tiresome braggart. As a singer he takes full advantage of every opportunity the music affords, but as an actor he is defeated by the script.

All of us, I think, got the impression that our hero was a mighty man, and a fine weight-lifter, but I doubt if the original himself could lift a show as heavy as "John Henry."

It'll probably be quite a job just picking up the pieces.

Sam Byrd presents Paul Robeson in "John Henry," by Roark Bradford and Jacques Wolfe, at the 44th St. Theatre. Orchestra under direction of Don Voorhees. Scenery designed by Albert Johnson. Choral direction by Leonard dePaur. Costumes designed by John Hambleton. Associate producer, Fred Mitchell.

THE CAST

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones, Jr.
Julie Anne	Ruby Elzy
Old Aunt Dinah	Minto Cato
Hell Buster	Robert Harvey
Man Named Sam	Joe Attles
Ruby	Musa Williams
John Henry	Paul Robeson
Deaf Man	James Lightfoot
A Rouster	Ray Yeates
Floyd	Lloyd Howlett
Nud	J. DeWitt Spencer
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Poor Selma	Myra Johnson
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrie	Benveneta Washington
Lead Heaver	Ray Yeates
Reader	Merritt Smith
First Caller	Louis Gilbert
Second Caller	William Woolfolk
Mink Eye	J. DeWitt Spencer
Roustabout	C. W. Scott

PHILADELPHIA RECORD, TUESDAY, DECEMBER 12, 1939

Two New Musicals Open Here

Paul Robeson Superb in 'John Henry'

Mixture of Legend and Realism at Erlanger

JOHN HENRY, music-drama in three acts (seven scenes), by Roark Bradford and Jacques Wolfe. Staged by Anthony Brown, with sets by Albert Johnson, costumes by John Hambleton, and choral direction by Leonard dePaur.

Presented by Sam Byrd at the Erlanger Theater with the following cast:

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones, Jr.
Man Named Sam	Joe Attles
Hell Buster	Robert Harvey
Mate	Alexander Gray
Walking Boss	Leonard dePaur
Old Aunt Dinah	Minto Cato
Ruby	Musa Williams
Julie Anne	Ruby Elzy
John Henry's Papa	James Lightfoot
John Henry's Mamma	Maude Simmons
John Henry	Paul Robeson
Rucker	George Dickson
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson

And chorus, etc.

By EDWIN H. SCHLOSS

"John Henry," the Negro Paul Bunyan, was 6-feet-2 and his "feet hardly teched de ground." He was built like a bull and he "come from de Black River country where de sun never shine."

John Henry could tote a two-man bale o' cotton like it was nothin-a-tall. He was "de eatinest man dat ever was and he could work like he could eat." He built 1000 miles o' Yellow Dog railroad with 1000 bullies and 1000 mules 'fore sundown. And when it come to courtin' the gals, he "didn't never send out for no help." And John Henry could sing and he had a heart of gold.

Legend and Realism.

So that, all things considered, when Roark Bradford came to putting John Henry on the stage in all his naivette and legendary might, it was inevitable that he should have chosen Paul Robeson for the assignment—a choice Mr. Bradford had no reason to regret after last night's premiere at the Erlanger.

Mr. Bradford's dramatization and Mr. Robeson's incarnation of the dusky palladin of the cotton wharves and gin mills of the Deep South is an often-moving and always-engaging mingling of legend and realism that has some of the white-toothed, wide-grinning hu- "The Green Pactures"; some of more and child-like fantasy of the furtive drama of "Porgy and Bess."

Seen for the first time on any stage last night, the production, superbly mounted in sets by Albert Johnson, gets off to a slow start, but builds progressively to a fantastically tragic finale in which John Henry breaks his heart and his back totin' cotton in competition with a steam engine.

John Henry's woman, Julie Anne, feeds a "man named Sam" John Henry's supper "'cause I'd feed a dawg effen he was hongry." John Henry misunderstands and his great heart turns bitter "as marble." Ruby, a full-mouthed siren, offers him consolation, but John Henry will have none of her and drinks heroic quantities of gin to forget, but is "jus' makes mah throat dry."

Wrestles With Satan.

"Hell Buster," a Negro preacher, seeks out John Henry in a dive and wrestles with Satan for his soul in one of the play's most stirring revival scenes.

But John Henry "won't kneel to no man," though in the end the steam engine gets him.

It is one of the author's triumphs that his John Henry saga is told credibly—that the legendary illusion works, that he never bites the tongue in his cheek. Though credit must be divided, of course, with Robeson and a large Negro cast of bit players who are individually all amazingly good with that gusto, spontaneity and artless art to be found only in Negro casts.

Rises to Drama.

Robeson has plenty of singing to do, and does it superbly. And when the play finally settles down to give him reason to extend himself dramatically, he accepts the opportunities just as superbly. Ruby Elze as Julie Anne, Musa Williams as Ruby and Joshua White and his guitar as Blind Lemon are outstanding in the welter of talent that crowds the stage. Jacques Wolfe's fine score, notably the "spiritual" choruses and some of Robeson's songs, is an important asset to the production.

As it stands, just out of the crate, "John Henry" is an impressive show, a color-laden, endearing pageant of humble and gorgeous Afro-Americana. With the tightening and pruning it will undoubtedly get during the next week or so of its stay here, it ought to be a great one.

PHILADELPHIA DAILY NEWS

TUESDAY, DECEMBER 12, 1939

"JOHN HENRY"

A Simple Legend Dressed to Kill

By J. H. KEEN, Drama Editor

Sam Byrd presents Paul Robeson in "John Henry," a new play, with music by Roark Bradford and Jacques Wolfe. Staged by Anthony Brown. Settings by Albert Johnson. Costumes by John Hambleton. Choral direction by Leonard de Paur. Orchestra under the direction of Dean Dixon. At the Erlanger theater, last night.

To say that the music-drama, "John Henry," as revealed on the stage of the Erlanger theater last night, was a case of presenting one iridescent bubble as though it were an entire soap factory would be to speak in a whisper.

Never has such a simple legend been called upon to bear up under so tremendous a burden of symbolism, poetic imagery, musical interludes and scenic garnishings as is the case in this instance.

Although the legendary John Henry was a towering figure of mezzo-tint flesh, bulging muscle and sturdy bone, capable of toting a bale of cotton that conquered the strength of ordinary men, he found the challenge of mammoth production more than he could comfortably, or convincingly handle.

But, faithful to the legend, he struggled gamely against the gigantic odds, and with an almost superhuman effort managed to bring the final curtain down with an impressive climax, both dramatically and musically. As a matter of fact, it was the final scene that came the nearest to achieving the bigness which the dramatist, composer and producer sought to project throughout the evening.

Of course, many points of view will evolve as many interpretations from the simple, almost childishly sincere legend.

In this massive figure of a man, some will see only a sort of comic strip Superman in sepia.

Some, especially the leftists and their fellow travelers, will see only the personification of their ideology concerning the struggle of mankind against an economic system that has not kept pace with the machine age.

Others will hear it only as a frequently melodious song-story that captures the eager, laughing, bewildered and passionate spirit of the Negro.

And still others will see only a succession of pageantry that goes a devious course and through various moods to reach its tragic conclusion.

It is that sort of exposition that lends itself to many interpretations, the limit of which is confined only in the beholder's particular point of view.

It is a simple tale—namely, that through the rumble and snorting of machines and the accursed inventions of the human mind, brawn will ever seek to hold its head high, albeit a bit bloody, but unbowed, and that the great soul of the gigantic John Henry will go on and on.

But, just as the steam engine proved too much for the mighty muscles and towering frame of John Henry, so has the mammoth production proven too much for the trite and elemental legend.

Show Time Table

THEATERS

ERLANGER—"John Henry," with Paul Robeson. Evening, 8.30.
FORREST—George White's "Scandals," with Broadway cast. Evening, 8.30.
LOCUST—"Tonight We Dance," with Ruth Chatterton. Evening, 8.30.

BURLESQUE

SHUBERT—Burlesque. 12 to 5: 8.30.
TROC—Burlesque. 12 to 5 and 8.30.

MOVIES

ALDINE—"We Are Not Alone." 11.05. 1.15. 3.25. 5.35. 7.45. 10.
ARCADIA—"Disputed Passage." 11.35, 1.40, 3.45, 5.50, 7.55, 10.
BOYD—"Ninotchka." 11.15. 1.25. 3.30. 5.40. 7.50. 10.
CAPITOL—"The Road Back." 11.25, 2.05. 4.45. 7.30. 10.15.
FAYS—"The Day the Bookies Wept." 1. 3.34. 6.15. 8.35. 10.50.
FOX—"That's Right, You're Wrong." 11. 12.50. 2.40. 4.30. 6.20. 8.10. 10.
KARLTON—"Housekeeper's Daughter." 11. 12.50. 2.40. 4.30. 6.20. 8.10. 10.
KEITH'S—"The Secret of Dr. Kildare." 11. 12.45. 2.35. 4.25. 6.15. 8.05. 10.
NEWS—"My Sin." 10.02. 11.37. 1.12. 2.47. 4.22. 5.57. 7.32. 9.07. 10.42.
PALACE—"First Love." 10.27. 12.22. 2.17. 4.12. 6.07. 8.02. 9.57.
STANLEY—"Another Thin Man." 11. 1.10. 3.20. 5.35. 7.45. 10.05.
STANTON—"Mr. Smith Goes to Washington." 11.25. 2.05. 4.45. 7.20. 10.
STUDIO—"Return of the Frog." 11. 1.18. 3.40. 6. 8.21. 10.45. "Demon Barber of Fleet St." 12.06. 2.27. 4.50. 7.12. 9.33.
TRANS-LUX—Continuous program of newsreels and shorts.

Jacques Wolfe has covered its somewhat frail dramatic bones with some extremely melodic and symbolic melodies, which at times achieve his persuasive charm of his Shortnin' Bread and the stirring verility of his Glory Road.

It is in this direction more than any other that the presentation last night achieved its greatest impressiveness. Next came the scenic investitures.

Had the dramatic content been on the same plane of importance as the musical and scenic garnishings, last night's revelation would have had a much more profound effect upon the first-night audience.

As it was, what the audience was led to expect by the music and production never quite came off, although there was a hint of it in the final sequence.

Paul Robeson's bass-baritone voice lent an air of importance to the proceedings, despite their general unimportance. A star of his magnitude, both vocally and dramatically, deserves something of more general quality as a stage vehicle. Considered only as a concert appearance, it was something of an event.

Ruby Elzy, who played and sang the lead in "Porgy and Bess," adds vocally to the proceedings, although the sweet qualities of her voice do not at all times meet all of the requirements of the song story-telling

CONTINUED ON PAGE THIRTY-NINE

19th and

BOSTON EVENING TRANSCRIPT, TUESDAY, DECEMBER 26, 1939

Black and Mighty

'John Henry' Finds Paul Robeson as The Paul Bunyan of the Southland

By JOHN K. HUTCHENS

ALTHOUGH the new entertainment that brought Paul Robeson to the Colonial last evening is described as a play with music, its three acts and 30-odd songs are likely to find you thinking that it consists rather more of music with now and then an incidental touch of play. If this suggests that "John Henry" is in effect a Paul Robeson concert, why, that is about what it is, and on those terms it has its moments of magnificence. For Mr. Robeson is a superb singer, and when he lifts his voice in the copious array of ballads that Jacques Wolfe has provided for him, "John Henry" glows with the rich artistry of a race whose fervor and longing have been captured in song. It happens. however, that "John Henry" attempts to do more than that. for its non-musical portions are a tale that Roark Bradford fashioned for the stage from his own collection of stories about that fabulous figure. a sort of Paul Bunyan of the Southland.

A Fabulous Fellow

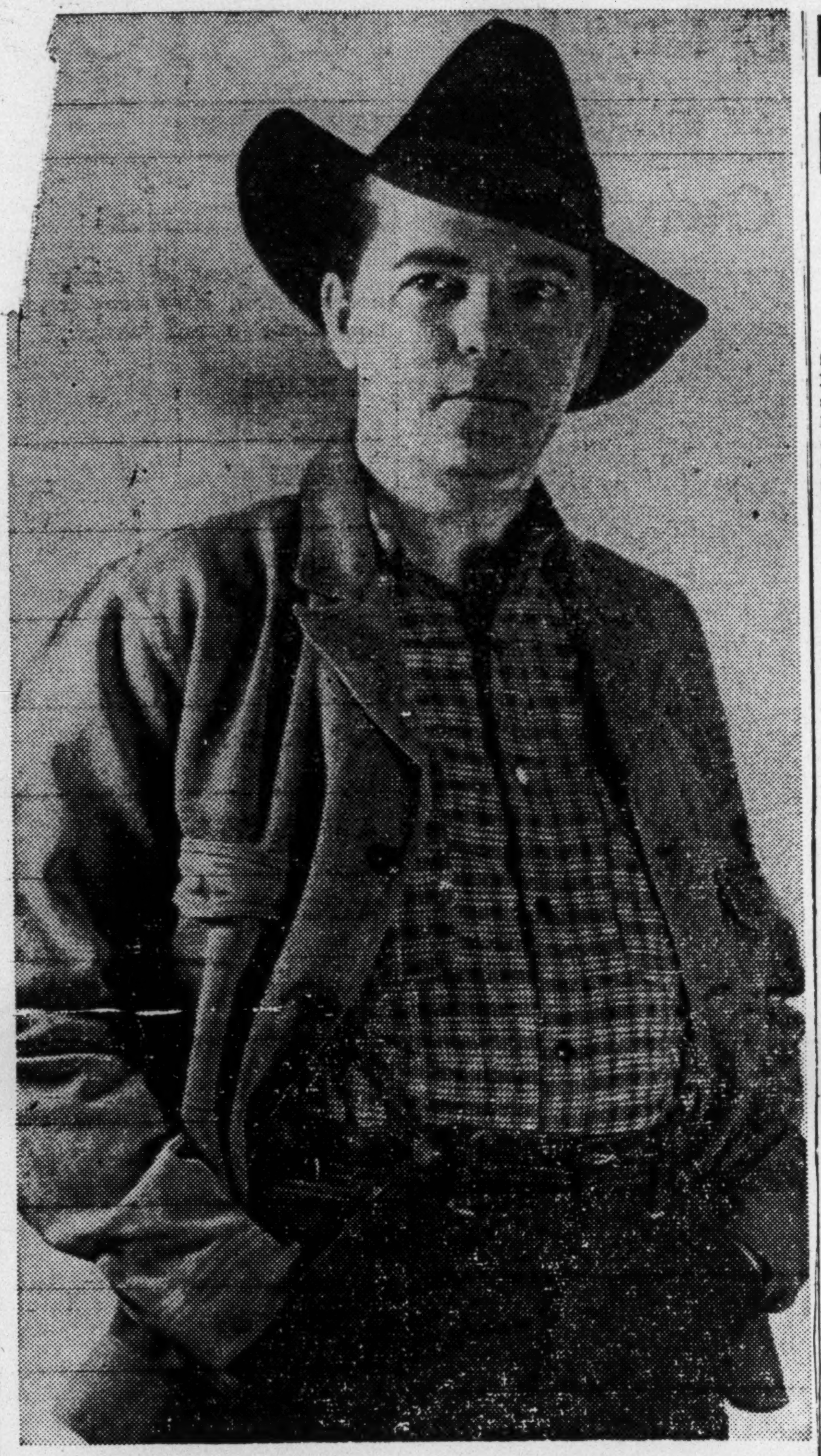
He was a black and mighty man. John Henry. His arms dripped with muscles and he could lift a 500-pound bale of cotton and load it onto a river steamer with no help from anyone at all. He built the Yaller Dog Railroad in a day; he could drink a dime drink in Mink Eye's saloon in New Orleans without batting an eye; he could make the sun come out and he could hold the Mississippi back. He was a man without a weakness. John Henry was. except that "frivolin' women" plagued him and even his "heart like a marble stone" was finally broken by a steam engine that could load cotton faster than could he.

There. now, is a figure to put upon the stage. and you can imagine the satisfaction with which Sam Byrd. whose production this is. signed Mr. Robeson to the task. And Mr. Robeson, for his part. is up to it. He is huge. as the specifications for such a hero demand. and he moves with the easy grace of the titan that John Henry clearly was. And he is a fine actor, too, which would seem to leave you nothing to ask for.

But it does leaves something to ask for, because Mr. Bradford's play—at this point in its tryout, at least—is not of the stuff of heroic storytelling. Despite the noble capacities of John Henry, as listed above, there is very little story at all, and even when you credit it with a folk play's simplicity it still seems distinctly on the sketchy side. Nor—more important, this—is there much suggestion of that fine fantasy with which Marc Connelly invested "The Green Pastures" when he was adapting another set of this same Mr. Bradford's stories.

It Has Everything Else

Perhaps something will still be done about that. for the production that Mr. Byrd has assembled is obviously worthy of it—a good cast (consisting entirely of Negroes. with one exception); colorful and handsome settings by Albert Johnson; and Mr. Wolfe's songbag. crowded with tunes that are by turns plaintive and rousing and always melodious and interesting. Above all, it brings Mr. Robeson. an artist and a commanding personality of whom the American theater sees too little. On the other side of the footlights he is John Henry to the legendary life. and he shouldn't be kept waiting.



PHILADELPHIAN IN NEW PLAY

Alexander Gray, of this city, plays the only white role in the otherwise all-Negro cast of "John Henry," starring Paul Robeson, which was given its world premiere at the Erlanger Theatre last night.

Robeson in 'John Henry' In Premiere at Erlanger

Play Presents Wealth of Negro Choral and Solo Singing

"JOHN HENRY," a new play with music, in three acts and seven scenes, book by Roark Bradford, music by Jacques Wolfe, staged by Anthony Brown, scenery by Albert Johnson, costumes by John Hambleton, choral direction by Leonard dePaur, produced by Sam Byrd, was presented for the first time on any stage at the Erlanger Theatre last night. The cast:

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones, Jr.
Man Named Sam	Joe Attles
Hell Buster	Robert Harvey
Mate	Alexander Gray
Walking Boss	Leonard dePaur
Old Aunt Dinah	Minto Cato
Ruby	Musa Williams
Julie Anne	Ruby Elzy
John Henry's Papa	James Lightfoot
John Henry's Mamma	Maude Simmons
John Henry	Paul Robeson
Rucker	George Dickson
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson

By LINTON MARTIN

John Henry, fabulous figure of Negro lore and legend, came to footlight life last night, and with Paul Robeson to give vocal vitality and exuberance of acting to the incarnation. But, in a performance that was long on atmosphere and short on action, he did not quite come off.

Presented by a company of 60, with a choral group of 50, and entirely Negro except for one role, "John Henry" offers a wealth of Negro singing, ensemble and individual and with many arresting bits of business, that alone is worth much more than the price of admission. But as a play, considered as such, and on its own dramatic merits, "John Henry" isn't.

PAUL ROBESON IDEAL

Paul Robeson, certainly an outstanding singing and dramatic artist of his race, and remembered for his notable performance in "The Emperor Jones," "All God's Chillun Got Wings," and a "Show Boat" revival of half a dozen years ago, was the ideal selection for John Henry, with his huge and powerful physique, and his magnificent baritone voice. Or he would have been had Roark Bradford, making his initial solo flight as a playwright, given him something to do.

John Henry can heave effortlessly a bale of cotton weighing 500 pounds that requires any two ordinary men to handle. He can complete a railroad job in a day that would stump any other section boss. He can "burn up" any other toiler in a gang. He can get the girls with the wink of an eye or the flick of a finger.

COMES TO TRAGIC END

And, as Paul Robeson presents him, he can sing in a manner long to be remembered. He lives his lusty life until tragedy is his crimson end. But, somehow and some way, he never really takes hold of the interest and the imagination in a plot that takes an interminable time to pass a given point.

There is plenty of vigor and animation in the staging and the Mississippi River settings are colorful and certainly atmospheric. The handling of groups is especially effective, and, so far as he is given opportunity, Mr. Robeson puts plenty of personality into his performance, in a role that never takes on flesh and blood reality.

3 WOMEN WELL DONE

Of the other roles, three of the women are especially well done. These are Julie Anne, the "good" girl, by Ruby Elzy; Selma, the "bad" girl, by Myra Johnson, and the eerie, clairvoyant Aunt Dinah, by Minto Cato. Joshua White as old Blind Lemon is a characterful, one-man band with his banjo, and Alexander Gray, as the one white man in the cast, is effective as a railroad section boss.

"John Henry" is a series of scattered, separate episodes, rather than a play of cumulative, climactic interest. These episodes have individual interest. But that interest is uneven. And, after a promising start in the first act, the second act drops pretty sadly and soggily, and becomes simply a succession of musical numbers, enlivened and varied in half-hearted fashion by the contest of the two women over John Henry.

HEART AND PULSE OF SHOW

The musical numbers are really the heart and pulse and sinew of the production. And the producer has shrewdly realized this, because he has assembled a company possessing capabilities to put these numbers over. Not only Mr. Robeson, but Ruby Elzy, Myra Johnson and others display real gifts in singing them, and the choral group does some work that is rousing and memorable.

Unfortunately, these numbers cannot be properly credited because of the program arrangement, which omits listing even the titles of the songs. But that can be corrected, as indeed it must, if "John Henry" is to live as a footlight production. For they are what give it what life it possesses.

ACADEMY OF MUSIC

THE PHILADELPHIA INQUIRER

DECEMBER 12, 1939

BOSTON TRAVELER, TUESDAY, DECEMBER 26, 1939

AMUSEMENTS

'John Henry' at Colonial

By HELEN EAGER

"John Henry," Roark Bradford's story of the legendary Negro figure, who was a cotton-rollin' fool, born 6 feet tall with a cotton hook in his hand, has been dramatized in blank verse by the author and set to the music of Jacques Wolfe. Last night at the Colonial, Paul Robeson and a large company of Negro singers gave a brilliant interpretation of this unusual contribution to the musical stage.

Mr. Robeson's rich baritone voice and stalwart physique make him a perfect choice for the fabulous man whose head is like stone, with a marble heart, who could out-work, out-play and out-love any man in Louisiana, but who was beaten and killed by the machine age. While he doesn't have any lengthy solo his glorious voice dominates many of the ensembles, and his "Sundown in My Soul" may be looked for on future radio and concert stage programs.

The piece can best be classified as opera. There is little dialogue and the few snatches are spoken in a sort of sing-song, accompanied by the muted guitar-strumming of Blind Lemon. It is quite in a class by itself. It cannot be compared to "Porgy and Bess," for there are no distinctive solos. The singing motivates the story, which traces John Henry from the day of his birth, born a man, through his tragic love affair with Julie Anne, on to his competition with the steam winch and his death.

There is little or no plot. Unlike the legend, Julie Anne is always faithful to her John Henry, although the latter misunderstands her completely. But always there are beautiful spirituals. The music, under the skilful direction of Dean Dixon, strikes every sort of mood. There are the rousing songs of the workers rolling cotton and building a railroad; there are the boasting songs of John Henry and there are his heart-sick laments; there are the low-down songs of the Fancy Ladies, and that stirring River song, "No Bottom"; there are happy songs, love songs and funeral dirges.

Sam Byrd has given the play a colorful production, with effective settings by Albert Johnson. And Anthony Brown has staged the piece with an eye to pictorial effect.

Mr. Robeson dominates the play and while his tremendous personality commands attention in every scene, there is excellent singing by Ruby Elzy (the Selena of "Porgy and Bess"), as Julie Anne, Joshua White as Blind Lemon, Joe Attles as the Man Named Sam, Musa Williams, Minto Cato, Alexander Gray and [illegible] Johnson.

'John Henry,'

Paul Robeson Stars in New Play By Roark Bradford at Colonial

By L. A. Sloper

American folklore is brought again to the stage in "John Henry," a play by Roark Bradford, with music by Jacques Wolfe, now at the Colonial Theater in Boston, on its way to New York.

John Henry is the Paul Bunyan of the negro race, a legendary figure of the Mississippi, a roustabout who's six feet tall, and his feet don't tech the ground, who's got an itchin' in his heel and is goin' to git around. He's a cotton-rollin' fool, and he can burn out any man on the river, but his girl breaks his heart, and he is defeated in the end by the machine.

Now he has joined the Emperor Jones, and Porgy, and "De Lawd" as a negro stage hero. "The Emperor Jones" and "Porgy" were first stage plays and then operas. "The Green Pastures" was a play with music. "John Henry" falls into the latter class. Like "The Green Pastures," it was made from stories by Mr. Bradford. It has not the effectiveness in the theater of "The Green Pastures," yet it has its own charm.

* * *

The story is slender. It has less dramatic power and less humor than Marc Connelly's play. The music, which is in the style of negro songs, has merit, but it suffers from monotony of style and of mood. Only at a few points does it become stirring. It might be argued that songs of the type employed are habitually sung in this quiet, monotonous manner; but the theater is not the river bank. A work of art must have variety, contrast, as well as unity. Yet this music for the first half of the play was at a dead level of pace and volume.

In the second scene of the second act the piece came to life. The setting was a Mississippi steamboat. Negroes lay about the boiler deck. The leadsman was sounding. His chant was repeated twice by men on the upper decks. The chorus picked up the theme of "No Bottom" and carried it to a thrilling climax.

As if encouraged by the music, the action on the stage became more alive. The impetus held pretty well through the rest of the play, to the "Git Aboard" chorus of the final scene. If this aliveness could be imparted to the earlier scenes the play would be improved in presentation.

* * *

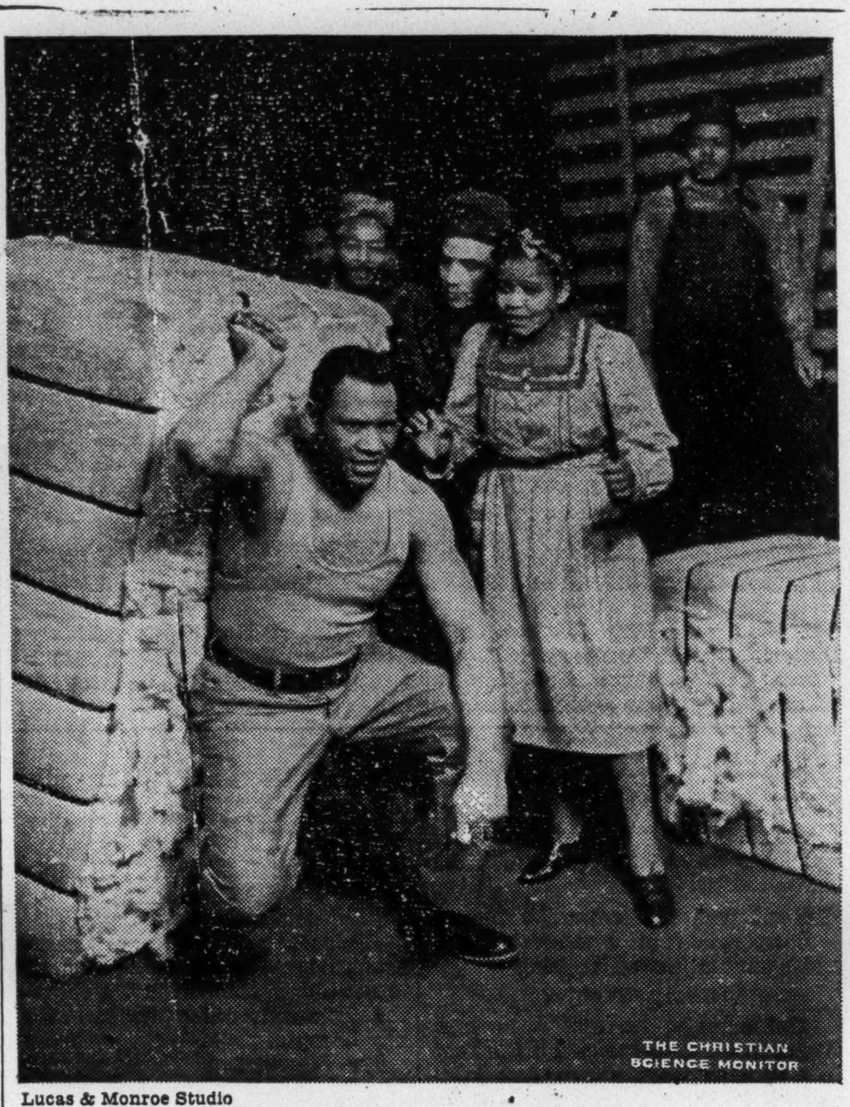
There is room for other improvements in performance. The orchestra played badly on the opening night, and some of the solo singers failed to throw their voices out. No doubt much can be done to better the production, especially in pace, but the play has not the substance ever to rival "The Green Pastures."

Paul Robeson's John Henry is a fine figure of a man, and he sang with resonance and expression. Ruby Elzy, whose pure but light voice does not blend well with his, sang her solos well. Joshua White, as a blind singer who acted as a sort of chorus, had failed to gauge the size of the auditorium he had to fill with his voice. Joe Attles as the villain of the piece and Robert Harvey as a preacher acquitted themselves well. The other Negroes brought to their parts the genial abandon characteristic of their race. Alexander Gray was a satisfactory sole representative of the white race.

The settings of Albert Johnson are well devised, and the crowd scenes were effectively handled.

'John Henry'

Colonial Theater, Boston—For two weeks beginning Dec. 25, 1939, Sam Byrd presents Paul Robeson in "John Henry," a play by Roark Bradford with music by Jacques Wolfe, staged by Anthony Brown, scenery designed by A



Lucas & Monroe Studio

Scene From 'John Henry'

Paul Robeson as the legendary roustabout and Ruby Elzy as Julie Anne in the play from Roark Bradford's stories now at the Colonial.

BEST AVAILABLE COPY

THE CHRISTIAN SCIENCE MONITOR, BOSTON,

TUESDAY, DECEMBER 26, 1939

NEW YORK TIMES, THURSDAY, JANUARY 11, 1940.

THE PLAY

Jan 11 1940

Paul Robeson Appears as John Henry in a Music Drama Based on the Southern Legend

JOHN HENRY, a fantasy with music in two acts and eleven scenes, derived by Roark Bradford from his collection of short stories of the same name. Music by Jacques Wolfe and lyrics by Mr. Bradford. Scenery by Albert Johnson; staged by Charles Friedman and Anthony Brown; costumes designed by John Hambleton; choral direction by Leonard dePaur; associate producer, Fred Mitchell; presented by Sam Byrd. At the Forty-fourth Street Theatre.

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones Jr.
Man Named Sam	Joe Attles
Hell Buster	Robert Harvey
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Old Aunt Dinah	Minto Cato
Ruby	Musa Williams
Julie Anne	Ruby Elzy
John Henry's Papa	James Lightfoot
John Henry's Mamma	Maude Simmons
John Henry	Paul Robeson
Rucker	George Dickson
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrie	Benveneta Washington
Lead Heaver	Ray Yeates
Reader	Merritt Smith
First Caller	Louis Gilbert
Second Caller	William Woolfolk
Mink Eye	J. De Witt Spencer
Roustabout	C. W. Scott

By BROOKS ATKINSON

It is something to see Paul Robeson again and to hear the cavernous roar of his voice. He has not walked on a Broadway stage since the revival of "Show Boat" in 1932. Now he is appearing in "John Henry," a music drama by Roark Bradford and Jacques Wolfe, which opened at the Forty-fourth Street Theatre last evening. An uneven show with music that is also of mixed quality, it serves chiefly to renew acquaintance with a man of magnificence who ought to be on the stage frequently in plays that suit him. For there is something heroic about this huge man with a deep voice and great personal dignity. Count as one of the theatre's extravagances the fact that Paul Robeson is not an active figure in it.

* * *

For a number of reasons "John Henry" should be ideal material for him. The gigantic cotton-roller and track-layer of the South ought to make a play of imaginative stature, and Roark Bradford, who wrote the sketches on which "The Green Pastures" was based, ought to be the man to bring this Negro legend to the stage. But the music drama he and Jacques Wolfe have written is hardly more than a series of miscellaneous pictures in the rolling career of a man of muscle—a desultory narrative, underwritten and put together in perfunctory fashion. Neither Mr. Bradford nor Mr. Wolfe, who wrote the music, appears to have much instinct for the stage.

* * *

If the occasion were a concert instead of a stage drama, Mr. Wolfe's music might be better appreciated. For some of it is extraordinarily beautiful, like the choruses on a river boat in the second act, like the songs of the track laborers and John Henry's braggart cotton-rolling song. As John Henry's sweetheart, Ruby Elzy sings "Careless Love" with the mournful sweetness of a girl of river country. Mr. Robeson sings any number of songs with the black grandeur of a superb native artist. "I'm Born in the Country" is a triumphant song as he gives it. There are also some good numbers for Joshua White, who plays a banjo in nearly every scene.

Paul Robeson

Lucas & Monroe

* * *

In the theatre a good deal of Mr. Wolfe's music seems much too intricate for rousing singing and simple enjoyment. And even his most eloquent music keeps the scenes static. "John Henry" is an enormous production in eleven scenes with a huge cast. Albert Johnson has equipped it with a full suit of land and river sets, although somewhat unimaginatively. More than one director has tried to whip this mass of material into a drama that moves on the stage. But the melancholy fact seems to be that "John Henry" has little of the theatre's magical genius, despite the splendor of individual numbers. It serves chiefly to remind us that some one ought to write a musical drama that would arouse Paul Robeson's spirit and keep him on the stage.

NEW YORK POST, THURSDAY, JANUARY 11, 1940

GOING PLACES

By Dixie Tighe

Robeson's Singing Brings Out Throng

Harlem Joins March to Forty-fourth Street Theatre to Hear and See Great Artist as John Henry

There was music all over the town last night, with Paul Robeson singing the title role in Roark Bradford's "John Henry," and an entirely new show at the Rainbow Room with even Bob Neller's little dummy, Reginald Trickpuss, whistling and singing.

The great Paul Robeson was responsible for the solidly packed house at the West Forty-fourth Street Theatre and that is a large house to pack. It brought together hundreds of Roark Bradford's readers and hundreds of Robeson's followers.

The Gotham set and the Harlem set sat side by side; Robeson's colored friends and Robeson's white friends applauded and cheered together for the magnificent artist.

* * *

When the audience left the theatre the walking traffic was so heavy that people were wedged in the exits as if they were part of the construction.

Grace Moore was the autografiends' pet last night. One exclaimed as she stared at Grace's generous handwriting: "How adorable, how adorable."

Gladys Swarthout was there, too, with her husband, Frank Chapman. I didn't see what happened when the pests rushed her. I was too busy studying the red-flavored fox jacket worn by Mrs. George (Bea) Kaufman. It's called ruby fox and is quite a startler.

Deems Taylor, topper and white tie, looked not one whit more elegant than the young woman he was escorting who had a whole wreath of orchids wound round her head.

Margaret Sullavan was distinctly not in a good humor. She was at the show with her husband, Leland Hayward. She nearly bit the little fiends who pestered her for her signature. Good!

* * *

At the Rainbow Room, Eddie Le Baron and his men were in fine fiddle—er, ah, I mean fettle. But they played lusciously and were a booful background for the room's new talent.

My heart is now torn between Bob Neller, the ventriloquist (that's what he calls himself; he's so good, I'm suspicious), and his adorable dummy, Reginald Trickpuss. Mr. Neller doesn't part his lips wide enough to slip a shaved dime in and yet he managed to whistle a duet with Reggie!

Georgie Tapps tapped soulfully, spiritedly and comically. And there are two very, very pretty girls who took turns singing with the band, the Misses Dolores Anderson and Una Wyte.

Una is the young English girl who was in Egypt when war broke out and had such a time getting back to her American husband. But she's home and all who saw her last night can realize his anxiety—she's that attractive and has a personable voice.

Mrs. Le Baron, the former Burnice Smith, entertained, but her table was shy a few of the original guests. Dr. Portes Gil, ex-President of Mexico, and Mexican Consul Rafael de la Colina were not in evening dress and were too embarrassed to avail themselves of an exception in their case. (It's black tie after dinner at the Rainbow Room.)

Mrs. Le Baron's guests who were "in order" were Clare Keller and Bent Leise.

Winthrop Rockefeller had no trouble getting a table. He had a real dream girl with him whom I can identify only as Miss Stanley. Jean Crump and I judge the gentleman with her was her fiance, Ned Hassett, who danced with great endurance and fury. Jean is prettier than ever this year and her Hollywood bob is much longer.

THE PLAY

Paul Robeson Appears as John Henry in a Music Drama Based on the Southern Legend

JOHN HENRY, a fantasy with music in two acts and eleven scenes, derived by Roark Bradford from his collection of short stories of the same name. Music by Jacques Wolfe and lyrics by Mr. Bradford. Scenery by Albert Johnson; staged by Charles Friedman and Anthony Brown; costumes designed by John Hambleton; choral direction by Leonard dePaur; associate producer, Fred Mitchell; presented by Sam Byrd. At the Forty-fourth Street Theatre.

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Second Caller	William Woolfolk
Mink Eye	J. De Witt Spencer
Roustabout	C. W. Scott

By BROOKS ATKINSON

It is something to see Paul Robeson again and to hear the cavernous roar of his voice. He has not walked on a Broadway stage since the revival of "Show Boat" in 1932. Now he is appearing in "John Henry," a music drama by Roark Bradford and Jacques Wolfe, which opened at the Forty-fourth Street Theatre last evening. An uneven show with music that is also of mixed quality, it serves chiefly to renew acquaintance with a man of magnificence who ought to be on the stage frequently in plays that suit him. For there is something heroic about this huge man with a deep voice and great personal dignity. Count as one of the theatre's extravagances the fact that Paul Robeson is not an active figure in it.

* * *

For a number of reasons "John Henry" should be ideal material for him. The gigantic cotton-roller and track-layer of the South ought to make a play of imaginative stature, and Roark Bradford, who wrote the sketches on which "The Green Pastures" was based, ought to be the man to bring this Negro legend to the stage. But the music drama he and Jacques Wolfe have written is hardly more than a series of miscellaneous pictures in the rolling career of a man of muscle—a desultory narrative, underwritten and put together in perfunctory fashion. Neither Mr. Bradford nor Mr. Wolfe, who wrote the music, appears to have much instinct for the stage.

* * *

If the occasion were a concert instead of a stage drama, Mr. Wolfe's music might be better appreciated. For some of it is extraordinarily beautiful, like the choruses on a river boat in the second act, like the songs of the track laborers and John Henry's braggart cotton-rolling song. As John Henry's sweetheart, Ruby Elzy sings "Careless Love" with the mournful sweetness of a girl of river country. Mr. Robeson sings any number of songs with the black grandeur of a superb native artist. "I'm Born in the Country" is a triumphant song as he gives it. There are also some good numbers for Joshua White, who plays a banjo in nearly every scene.

Paul Robeson

Lucas & Monroe

* * *

In the theatre a good deal of Mr. Wolfe's music seems much too intricate for rousing singing and simple enjoyment. And even his most eloquent music keeps the scenes static. "John Henry" is an enormous production in eleven scenes with a huge cast. Albert Johnson has equipped it with a full suit of land and river sets, although somewhat unimaginatively. More than one director has tried to whip this mass of material into a drama that moves on the stage. But the melancholy fact seems to be that "John Henry" has little of the theatre's magical genius, despite the splendor of individual numbers. It serves chiefly to remind us that some one ought to write a musical drama that would arouse Paul Robeson's spirit and keep him on the stage.

PAUL ROBESON in
JOHN HENRY
A Musical Play with a Cast of 75
44th ST. THEATRE, 224 W. 44th St. LAc. 4-4337
Eves. 8:40. First Matinee SAT. at 2:40

BOSTON POST, TUESDAY, DECEMBER 26, 1939

ROBESON IN MUSIC PLAY AT COLONIAL

Tall Story of Man Born Six-Footer Under Dixie Setting

BY ELLIOT NORTON

Away down South in Dixie—which would seem to be getting more than its share of attention on the local stage and screen this week—there is a great legend of a fabulous colored man named John Henry. This John Henry, the story goes, was born 6 feet tall, and the stories of his prowess are as tall as he is. At living and bragging, John was—or is, for yarn still persists—a mighty man.

THE BOSTON DAILY GLOBE—TUESDAY, DECEMBER 26, 1939

ON THE BOSTON STAGE

COLONIAL THEATRE

"John Henry"

"John Henry," play with music, text by Roark Bradford, score by Jacques Wolfe. Presented by Sam Byrd. Staged by Anthony Brown. Settings by Albert Johnson. First time here. The cast:

Blind Lemon	Joshua White
Julie Anne's Mamma	Henrietta Lovelace
Julie Anne's Papa	George Jones Jr
Man Named Sam	Joe Attles
Hell Buster	Robert Harvey
Mate	Alexander Gray
Walking Boss	Kenneth Spencer
Old Aunt Dinah	Minto Cato
Ruby	Musa Williams
Julie Anne	Ruby Elzy
John Henry's Papa	James Lightfoot
John Henry's Mamma	Maude Simmons
John Henry	Paul Robeson
Rucker	George Dickson
Rucker's Wife	Sadie McGill
Poor Selma	Myra Johnson
Bad Stacker Lee	Joe Attles
Billie Bob Russell	Alexander Gray
Carrie	Benveneta Washington
Lead Heaver	Ray Yates
Reader	Merritt Smith
First Caller	Louis Gilbert
Second Caller	William Woolfolk
Mink Eye	J De Witt Spencer
Roustabout	C W Scott
And others	
Orchestra Director	Dean Dixon

John Henry, the legendary folk hero of the Negroes, came to life on the stage of the Colonial Theatre last night in Roark Bradford's and Jacques Wolfe's extraordinary fantasy. Paul Robeson—back in the American theatre after a very long sojourn in Europe—portrays the muscular character of the title in a manner that must simply be termed magnificent. As a stage piece, "John Henry" has its merits and shortcomings, but the beautiful singing and the forceful acting of Mr. Robeson leave no ground for difference of opinion.

Roark Bradford, creator of many delightful yarns of southern Negroes, has endeavored to transfer to the theatre the Gargantuan personality of John Henry. Born six-foot tall, with a cotton hook in his hand, John Henry was a "natchal" man from the Black River country. He could roll more cotton, lift more poundage, and beat any man alive as eater or lover.

The basic idea of the play is excellent, and, so far as characterization goes, Mr. Bradford has recreated John Henry in a full-length picture. The staging, too, is fittingly unconventional.

For his part, Jacques Wolfe has provided an almost continuous flow of music, half jazz, half spiritual, that richens the flavor of story and action. Southern Negroes proverbially work, play, laugh and grieve to music that comes from inside them.

Though full of action, the story itself is thin and episodic: John Henry is born out of thunder and lightning, sets to work rolling cotton and building a "yallerdawg" railroad, finds Julie Anne to be the woman he loves. Ruby, a reptilian female in a red dress spoils his Eden and makes him believe that Julie Anne has run off with a no-account rodent named Sam. John Henry gravitates to a New Orleans gin mill, and finally dies, as he had prophesied, with his cotton-hook in hand, along with Julie Anne, trying hopelessly to roll cotton against the competition of a steam engine.

Mr. Robeson's resonant bass voice was never more beautiful. He speaks his lines, some of them in verse, with a genuinely poetic feeling for the emotion in the words. His portrayal is fully rounded; when his John Henry is boasting or making love he is just as vivid as when he roars primitive anger at Sam and Julie Anne or despondently gulps the vitriolic gin at Mink Eye's dive.

Ruby Elzy, well remembered from the fabulous "Porgy," sings nicely in the role of Julie Anne. The Ruby of Musa Williams, and the Poor Selma of Myra Johnson are appropriately shrill, while Joe Attles makes of Sam a completely believable loafer.

If the story can be told more clearly, with added humor and less conscious folklore, and if the cast speak more understandably than was frequently the case last night, "John Henry" should prove an attractive novelty.

PAUL ROBESON

Itinerary

FALL AND WINTER TOUR 1945

Sept. 27 lv New York City

Sept. 28 lv Schenectady

Oct. 1 Motor from Enfield to Springifeld, Mass.

CONCERT
Springfield
October 1 - 8:30 p.m.
Municipal Auditorium

Motor back to Enfield after concert

Oct. 2 Motor from Enfield to Springfield, Mass
2 lv Springfield B&A #554 3:55 PM
2 ar Boston 6:10PM

2 lv Boston B&M #23 9:30 PM
3 ar St.John,N.B. (noon) 12:30 PM
HOTEL: Admiral Beatty

CONCERT
St.John
October 3 - 8:30 PM
St. John H.S. Duke St

Oct. 4 lv St. John CN #9 (noon) 12:50 pM
4 ar Moncton, N.B.
HOTEL: Brunswick

CONCERT
Moncton
October 5 - 9:)) PM
Moncton High School
Church & Mountain Streets

Oct. 6 lv Moncton CN#8 2:30 pm
7 ar Boston 8:45 AM
Oct. 7 lv Boston NYC #49 11:20 AM
7 ar Buffalo, N.Y. 10:55 PM
HOTEL: STATLER

CONCERT
Buffalo
October 9 - 8:30 PM
Kleinhan's Music Hall

Oct. 10 lv Buffalo DL&W#10 5:45 PM
10 ar Binghamton, N.Y. 11:33PM
HOTEL: Arlington

CONCERT
Binghamton
October 11 - 8:oo PM
High School

Oct. 12 lv Binghamton DL&W #3 2:25 PM
12 ar Ithaca (Have to change at Owego proceeding for balance of route by bus) 4:45 PM

CONCERT
Ithaca
October 12 - 8:00 PM
Bailey Hall, Cornell

Oct. 13 Ithaca(lv) LV #10 1:02 PM
13 ar New York 8:45 PM

(if Paul remains over for football game,he will have to motor after the game from Ithaca to Syracuse (about 60 miles)
Stay in Syracuse over night

Oct. 14 lv Syracuse NYC #72 11:35 AM
14 ar Albany 2:20 PM

Oct. 14 lv Albany B&A #40 3:53 PM
14 ar Boston 9:15 PM

Stay over night in Boston

Oct. 15 lv Boston B&M #15 Noon 12:00 PM
15 ar Portland 2:05 PM

Oct. 14 lv New York City NH#10 10:00 AM
14 ar Boston 2:50 pm

Oct. 14 lv Boston B&M #147 4:55 PM
14 ar Portland, Me 8:10 PM

HOTEL: Lafayette

CONCERT
Wellesley
October 17 - 8:30
Auditorium - Alumnae Hall

Oct. 18 lv Boston NH#13 11:00 AM
18 ar New York City 3:50 PM

(Banquet at Hotel Biltmore on Oct. 18)

Oct. 22 lv New York City NYC #5-35 9:20 AM
22 ar Montreal 7:25 PM

Hotel: Windsor

CONCERTS
Montreal
October 23 and 25
Plateau Auditorium

Oct. 26 lv Montreal NYC #34-144 10:20 AM
26 ar New York City 8:30 PM

(October 27-- Cornell-Yale football game
at New Haven)

Go to Hartford after game

HOTEL: Bond

CONCERT

Hartford, Conn
October 28- 3:00 PM
Bushnell Memorial Hall

Oct. 29 To New Haven at convenience

HOTEL: Taft

CONCERT
New Haven, Conn
October 30 - 8:30 PM
Woolsey Hall

Return to New York at convenience

Nov. 2 lv New York City NYC # 17 6:00PM
3 ar Ann Arbor, Mich 8:46 AM
HOTEL: Michigan Union

CONCERT
Ann Arbor
November 3- 8:30 pm
Hill Auditorium

NOV. 4 lv Ann Arbor Bus "Short Way (or 11:15 AM
private care - see E.D.Burd
Cushing Motor Sales.

4 ar Lansing, Michg 1:25 PM
HOTEL: Olds - Lansing

CONCERT
East Lansing
November 5- 8:15 PM
College Auditorium

Nov. 6	lv	Lansing	GT #20		3:18 PM
6	ar	Toronto			10:15 PM

HOTEL Royal York

CONCERTS
Toronto
November 8,10 and 12
8:45 PM
Eaton Auditorium

Nov. 13	lv	Toronto	NYC 382		8:05 PM
14	ar	New York City			8:45 AM

OR

Nov. 13	lv	Toronto	Trans-Canada Airlines		1:00 PM
13	ar	New York City			3:00 PM
Nov. 15	lv	New York City	NYC "79		5:10 PM
16	ar	White River Junction			12:35 AM

HOTEL: Hanover Inn

CONCERT
Hanover
November 16 - 8:30
Webster Hall, Dartmouth

(November 17 -- Cornell football game at Artmouth

Nov. 18	lv	White River Junction	CN #320	noon	12:05 PM
18	ar	Boston (North Station) NH			4:10 PM
18	lv	Boston (South Station) NH		5:05 PM or	6:00 PM
18	ar	Providence, RI		6:04 PM or	7:00 PM

HOTEL: Biltmore

CONCERT
Providence
November 19 - 8:30 PM
Metropolitan Theatre

Nov. 20	lv	Providence	NH #13	(noon)	12:00 PM
20	ar	New York			3:50 PM
Nov. 22	lv	New York	NH # 54		12:30 PM
22	ar	Worcester, Mass			5:03 PM

HOTEL: Sheraton - Worcester

CONCERT
Worcester
November 23
Memorial Auditorium

Nov. 24 lv Worcester B&A #553 1:20 PM
24 ar New York 5:56 PM

mMove to Paterson, N.J at convenience

CONCERT
Paterson, N.J.
November 27 - 8:45 PM
East Side High School

Return to New York at convenience

Nov. 28 lv New York Penn #75 11:00 AM
28 ar Pittsburgh, PA 8:25 PM
HOTEL: Schenley

(By car to Greensburg and return)

CONCERT
Greensburg, Pa
November 29 - 8:15
High School Auditorium

CONCERT
Pittsburg, Pa.
December 1 - 8:30
Mosque Theatre

Dec. 2 lv ~~Detroit~~ Pittsburg Penn #117 Noon 12:15 PM
2 ar Detroit, Michigan 8:10 PM
HOTEL: Statler (stay over)

Dec. 3 lv Detroit NC #75 12:50 PM
3 ar Kalamazoo, Mich. 3:28 PM
HOTEL: New Burdick

CONCERT
Kalamazoo
December 3 - 8:20 pm
High School - 700 S. Westnedge

Dec. 4 lv Kalamazoo8 Penn #508 11:20 AM
4 ar Ft. Wayne, Ind 1:10 PM
HOTEL: Keenan

CONCERT
Fort Wayne
December 5 - 8:30 pm
Shrine, 411 West Berry

Dec. 6 lv Ft. Wayne Wab #1 10:20 AM
6 ar St. Louis 7:20 PM
HOTEL: Mayfair

CONCERT
St.Louis, Mo
December 7
Kiel Auditorium, Opera House

Dec. 8 lv St. Louis Wab #2 6:15PM
9 ar Detroit, Michigan 8:30 AM
HOTEL: Statler

CONCERT
Detroit
December 9
Masonic Temple

Dec. 11 lv Detroit NYC #303 11:10 AM
11 ar Cincinnati, Ohio 5:55 PM
HOTE: Netherland Plaza

CONCERT
Cinnati
December 12
Emery Auditorium

Dec. 13 lv Cincinnati NYC #16 3:45 PM
14 ar New York 9:00AM

CONCERT
New York City
December 15 - 8:30 PM
McMillan Theatre, Columbia Univ

NEXT CONCERTS

January 4 - Rochester, New York
8 - Brooklyn, New York.

Robeson
Corresp

ITINERARY

PAUL ROBESON

WILLIAM SCHATZKAMER
assisting artist

LAWRENCE BROWN
at the piano

SPRING TOUR

1946

Management:
METROPOLITAN MUSICAL BUREAU, Inc.
Division of Columbia Concerts Inc.

F. C. Coppicus   F. C. Schang
113 West 57th Street
New York 19, New York

PAUL ROBESON

Jan.10	lv	New York	NYC #11	7:30 PM
11	ar	Dayton		1:00 PM

HOTEL: Van Cleve

CONCERT:	Notify on arrival
Dayton, Ohio	Chester D. Anderson
January 11 - 8:30	114 No. Main Street
Memorial Hall	Tel: HE 5807 or WA 1082

Jan.12	lv	Dayton	NYC #6	1:43 PM
12	ar	Cleveland		6:25 PM

HOTEL: Statler

CONCERT:	Notify on arrival
Cleveland, Ohio	Frederic Gonda
January 13 - 4:00 PM	2828 East 132 Street
Music Hall	Tel: Washington 1681

Jan.14	lv	Cleveland	NYC #433	12:20 PM
14	ar	Columbus		3:15 PM

HOTEL: Deshler-Wallick

CONCERT:	Notify on arrival
Columbus, Ohio	Carl E. Summers
January 15 - 8:30	114 East Broad Street
Memorial Hall	Tel: Main 3944

Jan.16	lv	Columbus	Penn #907-207	1:35 PM
16	ar	Chicago		8:25 PM

HOTEL: Sherman

CONCERT:	Notify on arrival
Oak Park, Illinois	Mrs. Harold N. Simpson
January 18 - 8:30	308 Linden Avenue
Oak Park High School	Tel: Euclid 2991

CONCERT:	Notify on arrival
Chicago, Illinois	Edgar L. Goldsmith
January 20 - 3:30	7 South Dearborn St.
Orchestra Hall	Tel: Randolph 6933 Midway 1590

Jan.22	lv	Chicago	CNW #155-609	1:30 PM
22	ar	Madison		4:35 PM

HOTEL: Wisconsin Union

CONCERTS:	Notify on arrival
Madison, Wisconsin	Miss H. Eleanor Ferguson
January 23 and 25 - 8:00	Wisconsin Union Concert Comm.
Union Theatre	770 Langdon Street
	Tel: Badger 580, Extension 345

Jan.26	lv	Madison	Mil #701	2:00 PM
26	ar	Portage		3:15 PM
26	ar	Minneapolis	Mil #101	8:00 PM

HOTEL: Nicollet

CONCERT:	Notify on arrival
Minneapolis, Minnesota	Mrs. Carlyle Scott
January 27 - 3:30	2305 Aldrich Ave., South
Municipal Auditorium	Tel: Kenwood 7053
(Concert Bowl)	

Jan.28	lv	Minneapolis	No Pac #1	9:25 AM
28	ar	Fargo		3:15 PM

HOTEL: Gardner

CONCERT:	Notify on arrival
Fargo, North Dakota	A. G. Arvold
January 29 - 8:15	Little Country Theatre
Festival Hall	Tel: Bus - 6411
	Res - 6558

Jan.30	lv	Fargo	Gt Nor #1	3:20 PM
30	ar	Grand Forks		5:15 PM

HOTEL: Ryan

CONCERT:	Notify on arrival
Grand Forks, North Dakota	John E. Howard
January 31 - 8:15	Box 86, University Station
High School Auditorium	Tel: Res - 2746
	Bus - 2800

Feb. 1	lv	Grand Forks	No Pac #7-13	4:50 PM
1	ar	Winnipeg		9:40 PM

HOTEL: Royal Alexandra

CONCERT:	Notify on arrival
Winnipeg, Manitoba	Fred M. Gee
February 2 - 8:40	383 Portage Ave.
Auditorium	Tel: Bus - 9-8821
	Res - 402-508

Feb. 3	lv	Winnipeg	CN #1	11:20 AM
4	ar	Edmonton		8:15 AM

HOTEL: McDonald

CONCERT:	Notify on arrival
Edmonton, Alberta	Mrs. E. Meaden
February 4 - 8:30	Tel: 2-5962
Empire Theatre	

BEST AVAILABLE COPY

Feb. 5 lv Edmonton Can Pac #524 8:15 AM
5 ar Calgary 2:15 PM
HOTEL: Palliser

CONCERT:
Calgary, Alberta
February 5 -
Grand Theatre

Notify on arrival
J. Gordon Hilker
570 Dunsmuir St.
Vancouver, B.C.

Feb. 6 lv Calgary Can Pac #7 9:50 AM
7 ar Vancouver 9:20 AM
HOTEL: Vancouver

CONCERT:
Vancouver, B. C.
February 7 -
Strand Theatre or
Orpheum Theatre

Notify on arrival
J. Gordon Hilker
570 Dunsmuir St.

Feb. 8 lv Vancouver Can Pac (Boat) 10:30 AM
8 ar Victoria 3:45 PM
HOTEL: Empress

CONCERT:
Victoria, B. C.
February 9
Royal Victoria Theatre

Notify on arrival
J. Gordon Hilker
570 Dunsmuir St.
Vancouver, B. C.

✓ Feb.10 lv Victoria PSN Co (Boat) 9:45 AM
10 ar Seattle 6:00 PM
HOTEL: Olympic

CONCERT:
Seattle, Washington
February 12 - 8:30
Meany Hall

Notify on arrival
Mrs. Faye Raymer
University of Washington
Tel: Melrose 0630
Ext. 571

Feb.13 lv Seattle No Pac #4 8:00 AM
14 ar Helena 11:25 AM
HOTEL: Placer

CONCERT:
Helena, Montana
February 14 - 8:15
Civic Auditorium

Notify on arrival
Mrs. M. P. Moe
328 North Benton Ave.
Tel: 2070

Feb.15 lv Helena Gt Nor #236-2 4:05 PM
15 ar Great Falls 7:20 PM
HOTEL: Rainbow

CONCERT:
Great Falls, Montana
February 16 - 8:15
Civic Centre
Central Avenue

Notify on arrival
Mrs. Floyd Weimer
Smelter Hill
Tel: 3211

Feb.17	lv	Great Falls	Gt Nor #1-235	11:45 AM
17	ar	Butte, Montana		5:20 PM

HOTEL: Finlen (stay over)

Feb.18	lv	Butte	No Pac #1	12:05 PM
18	ar	Missoula		2:54 PM

HOTEL: Florence

CONCERT:	Notify on arrival
Missoula, Montana	Dr. Marvin Porter
February 18 - 8:15	430 Beverly
Student Union	Tel: Bus - 3877
Montana State University	Res - 3020

Feb.19	lv	Missoula	No Pac #1	3:04 PM
20	ar	Seattle		8:05 AM

HOTEL: Olympic

CONCERT:	Notify on arrival
Seattle, Washington	Mrs. Cecilia Schultz
February 21	Moore Theatre
	Tel: Bus - Eliot 0411
	Res - Main 4851

✓ Feb.22	lv	Seattle	So Pac #23	12:30 PM
22	ar	Portland		5:05 PM

HOTEL: Benson

CONCERT:	Notify on arrival
Portland, Oregon	Frank E. Andrews
February 23	Ellison-White Bureau
Civic Auditorium	410 Central Bldg.
	530 S.W. 10th Avenue

Feb.26	lv	Portland	So Pac #15	7:00 PM
27	ar	Gerber		2:10 PM
Feb.27	lv	Gerber	So Pac #201	2:55 PM
27	ar	Marysville		5:21 PM

HOTEL: Marysville

CONCERT	Notify on arrival
Marysville, California	Leonard J. Harter
February 28 - 8:15	Colussa Highway
Marysville High School	Huba City, Cal.
	Tel: 1465-J

Mar. 1 By car (50 miles) to Davis - in time to

✓ Mar. 1	lv	Davis	So Pac #23	12:15 PM
1	ar	San Francisco		2:50 PM

HOTEL: Fairmont

Mar. 3 By car to Sacramento and return to San Francisco

CONCERT:	Notify on arrival
Sacramento, California	Ware & Hazelton, Misses
✓ March 3 - 2:30 PM	Senator Hotel
Civic Memorial Auditorium	Tel: 2-5081

CONCERT:	Notify on arrival
San Francisco, California	Paul Posz
✓ March 5	War Memorial Opera House
War Memorial Opera House	Tel: Underhill 4008

Mar. 7 By car to San Jose and return to San Francisco

CONCERT:	Notify on arrival
San Jose, California	Denny-Watrous Management
March 7 - 8:15	Civic Auditorium
Civic Auditorium	Tel: Ballard 1441 or
	Columbia 7087

Mar. 9 By car to Oakland and return to San Francisco

CONCERT:	Notify on arrival
Oakland, California	Marjorie Wiley, Mgr.
✓ March 9 - 8:15	Oakland Forum Series
Auditorium Theatre	1432 Alice Street
	Tel: Glencourt 3057

Mar.10	lv	San Francisco	So Pac #98	8:15 AM
10	ar	Glendale		5:40 PM

Taxi to Hollywood
HOTEL: Roosevelt (in Hollywood)

Mar.12 By car to Redlands and return to Hollywood

CONCERT:	Notify on arrival
Redlands, California	Dr. Paul Fisk &
March 12 - 8:15	Gilbert Brown
Memorial Chapel	Redlands University
Redlands University	Tel: 3639

Mar.14 By car to Pasadena and return to Hollywood

CONCERT:	Notify on arrival
Pasadena, California	Elmer Wilson or
March 14 - 8:15	Miss Leonard
Civic Auditorium	Civic Auditorium
	Tel: Sycamore 2-9473

Mar.17 By car to San Diego and return to Hollywood

CONCERT:	Notify on arrival
San Diego, California	Mrs. B. A. Buker
March 17 - 2:15 PM	Amphion Club, 640 Broadway
Russ Auditorium	Tel: Bus - Main 9935
	Res - Main 5227

CONCERT:	Notify on arrival
Los Angeles, California	L. E. Behymer
March 19 - 8:15	415 Auditorium Bldg.
Philharmonic Auditorium	Tel: Bus - Madison 2548
	Res - Fitzroy 4620

Mar.21 By car to Bakersfield and return to Hollywood

CONCERT:	Notify on arrival
Bakersfield, California	D. E. Urner
March 21 - 8:30	2006 Chester Ave.
Fox Theatre	Tel: PH 7-7814
	or
	Mrs. McManus
	Tel: PH 2-6858

✓ Mar.22 to 31 VACATION

Mar.31	lv	Los Angeles	UP #104	4:30 PM
Apr. 1	ar	Salt Lake City		9:10 AM

HOTEL: Utah (stay over)

Apr. 2	lv	Salt Lake City	United #11	11:03 AM
2	ar	Boise		1:05 PM

HOTEL: Boise

CONCERT:	Notify on arrival
Boise, Idaho	Mr. Allen B. Eaton
April 3 - 8:15	P. O. Box 1555
Boise High School	Tel: 1211 W
10th & Washington	

Apr. 4	lv	Boise	United #2	3:47 PM
4	ar	Salt Lake City		5:40 PM

HOTEL: Utah

CONCERT:	Notify on arrival
Salt Lake City, Utah	M. H. Fleming
April 5 - 8:15	814 Second Avenue
Kingsbury Hall	Tel: 5-4301 or 3-4434

Apr. 6	lv	Salt Lake City	UP #38-28	6:00 PM
7	ar	Denver		10:30 AM

HOTEL: Brown-Palace

CONCERT:	Notify on arrival
Denver, Colorado	Arthur M. Oberfelder
April 8 - 8:20	1714 Stout Street
City Auditorium	Tel: Tabor 3787

Apr. 9	lv	Denver	Burl #1	1:00 PM
9	ar	Pueblo		3:30 PM

HOTEL: Vail

1200

CONCERT:	Notify on arrival
Pueblo, Colorado	Mrs. Mayre Olin
April 10 - 8:20	City Auditorium
City Auditorium	Tel: 7615 or 4539-J

Apr.12	lv	Pueblo	Santa Fe #90	9:40 AM
12	ar	Colorado Springs		10:35 AM
Apr.12	lv	Colorado Springs	RI #8	12:45 PM
12	ar	Lincoln		10:42 PM

HOTEL: Cornhusker

CONCERT:	Notify on arrival
Lincoln, Nebraska	Luther Andrews
April 13 - 8:30	732 Stuart Bldg
Univ. of Nebraska Coliseum	Tel: Bus - 264-24
14th & Vine	Res - 42601

Apr.14	lv	Lincoln	Burl #12	10:50 AM
14	ar	Ottumwa, Iowa		3:50 PM

902

HOTEL: Ballingall

By car to Oskaloosa (29 miles)

CONCERT:	Notify on arrival
Oskaloosa, Iowa	Roger M. Williams
April 15 - 8:30	406 S. First
Oskaloosa High School	110 N. Market
B Avenue East	Tel: 868 or 180

By car to Ottumwa after concert

Apr.16	lv	Ottumwa	Burl #6	1:15 PM
16	ar	Fairfield		11:50 PM

Elks club

CONCERT	
Fairfield, Iowa	
April 17	details later

Apr.18	lv	Fairfield	Burl #12	4:18 PM
18	ar	Chicago		8:45 PM

Franklin 2100

HOTEL: Sherman (Stay over)

Apr.21	lv	Chicago	CM&StP #23	3:45 PM
21	ar	Milwaukee		5:10 PM

HOTEL: Pfister

CONCERT:	Notify on arrival
Milwaukee, Wisconsin	Mrs. H. A. Koch
April 22 - 8:15	Tel: Daly 2522
Auditorium	

Apr.23	lv	Milwaukee	CNW #209	5:35 PM
23	ar	Escanaba		10:06 PM

HOTEL: Delta

CONCERT:	Notify on arrival
Escanaba, Michigan	William J. Duchaine
April 24 - 8:15	Escanaba Town Hall
Jr. High School	

Apr.25 By car to Ishpeming (66 miles) - no convenient train

HOTEL: Mather Inn

CONCERT:	Notify on arrival
Ishpeming, Michigan	George Quaal
April 27 - Eve.	604 N. Third St.
High School Auditorium	Tel: 1117

Apr.28	lv	Ishpeming	CNW #214	7:10 AM
28	ar	Chicago		2:35 PM

Change stations

Apr.28	lv	Chicago	NYC #26	3:30 PM
29	ar	New York		9:30 AM

OR

Apr.28	lv	Ishpeming	CNW #214	7:10 AM
28	ar	Milwaukee		1:10 PM
Apr.28	lv	Milwaukee	NW Air #90	3:35 PM
28	ar	New York		9:50 PM

PAUL ROBESON

Itinerary - Spring Tour - 1946

Jan. 10	lv	New York	7:30 PM
11	ar	Dayton	1:00 PM

HOTEL: Van Cleve

CONCERT	Notify on arrival
Dayton, Ohio	Chester D. Anderson
January 11 - 8:30	114 No. Main Street
	Tel: HE 5807 or WA 1082

Jan. 12	lv	Dayton	1:43 PM
12	ar	Cleveland	6:25 PM

HOTEL: Statler

CONCERT:	Notify on arrival
Cleveland, Ohio	Frederic Gonda
January 13 - 4:00 PM	2828 E. 132 Street
Music Hall	Tel: Washington 1681

Jan. 14	lv	Cleveland	12:20 PM
14	ar	Columbus	3:15 PM

HOTEL: Deshler-Wallick

Concert	Notify on arrival
Columbus, Ohio	Carl E. Summers
January 15 - 8:30	114 E. Broad Street
Memorial Hall	Tel: Main 3944

Jan. 16	lv	Columbus	1:35 PM
16	ar	Chicago	8:25 PM

HOTEL: Sherman

Concerts	Notify on arrival
Oak Park, Illinois	Mrs. Harold N. Simpson
January 18 - 8:30	308 Linden Avenue
Oak Park High School	Tel: Euclid 2991
Chicago, Illinois	Edgar L. Goldsmith
January 20 - 3:30	7 So. Dearborn St.
Orchestra Hall	Tel: Randolph 6933
	Midway 1590

Jan. 22	lv	Chicago	1:30 PM
22	ar	Madison	4:35 PM

HOTEL: Wisconsin Union

Concert	Notify on Arrival
Madison, Wisc.	Miss H. Eleanor Ferguson
January 23 & 25 - 8:00	Wisconsin Union Concert Comm
Union Theatre	770 Langdon Street
	Tel: Badger 580, Extension 345

Jan.	26	lv	Madison	2:00 PM
	26	ar	Portage	3:15 PM
	26	ar	Minneapolis	8:00 PM

HOTEL: Nicollet

Concert	Notify on arrival
Minneapolis, Minn.	Mrs. Carlyle Scott
January 27 - 3:30	2305 Aldrich Ave., So.
Municipal Auditorium	Tel: Kenwood 7053
(Concert Bowl)	

Jan.	28	lv	Minneapolis	9:25 AM
	28	ar	Fargo	3:15 PM

HOTEL: Gardner

Concert	Notify on arrival
Fargo, No. Dakota	A. G. Arvold
January 29 - 8:15	Little Country Theatre
Festival Hall	Tel: Bus - 6411
	Res - 6558

Jan.	30	lv	Fargo	3:20 PM
	30	ar	Grand Forks	5:15 PM

HOTEL: Ryan

Concert	Notify on arrival
Grand Forks, No. Dakota	John E. Howard
January 31 - 8:15	Box 86, University Station
High School Auditorium	Tel: Res. - 2746
	Bus. - 2800

Feb.	1	lv	Grand Forks	4:50 PM
	1	ar	Winnipeg	9:40 PM

HOTEL: Royal Alexandria

Concert:	Notify on arrival
Winnipeg, Manitoba	Fred M. Gee
February 2 - 8:40	383 Portage Ave.
Auditorium	Tel: Bus - 9-8821
	Res - 402-508

Feb.	3	lv	Winnipeg	11:20 AM
	4	ar	Edmonton	8:15 AM

HOTEL: McDonald

Concert	Notify on arrival
Edmonton, Alberta	Mrs. E. Meaden
February 4 - 8:30	Tel: 2-5962
Empire Theatre	

Feb. 5	lv	Edmonton	8:15 AM
5	ar	Calgary	2:15 PM

HOTEL; Palliser

Concert:	Notify on arrival
Calgary, Alberta	J. Gordon Hilker
February 5	570 Dunsmuir St.
Grand Theatre	Vancouver, B. C.

Feb. 6	lv	Calgary	9:50 AM
7	ar	Vancouver	9:20 AM

HOTEL: Vancouver

Concert	Notify on arrival
Vancouver, B.C.	J. Gordon Hilker
February 7	570 Dunsmuir St.
Strand Theatre or	
Orpheum Threatre	

Feb. 8	lv	Vancouver	10:30 AM
8	ar	Victoria	3:45 PM

HOTEL: Empress

Concert	Notify on arrival
Victoria, B.C.	J. Gordon Hilker
February 9	570 Dunsmuir St.
Royal Victoria Theatre	

Feb. 10	lv	Victoria	9:45 AM
10	ar	Seattle	6:00 PM

HOTEL: Olympic

Concert	Notify on arrival
Seattle, Wash.	Mrs. Faye Raymer
February 12 - 8:30	University of Washington
Meany Hall	Tel: Melrose 0630 - Ext. 571

Feb. 13	lv	Seattle	8:00 AM
14	ar	Helena	11:25 AM

HOTEL: Placer

Concert	Notify on arrival
Helena, Montana	Mrs. M. P. Moe
February 14 - 8:15	328 No. Benton Ave.
Civic Auditorium	Tel: 2070

Feb. 15	lv	Helena	4:05 PM
15	ar	Great Falls	7:20 PM

HOTEL: Rainbow

Concert:	Notify on arrival
Great Falls, Montana	Mrs. Floyd Weimer
February 16 - 8:15	Smelter Hill
Civic Centre	Tel: 3211
Central Avenue	

Feb. 17	lv	Great Falls	11:45 AM
17	ar	Butte, Montana	5:20 PM

HOTEL: Finlen (stay over)

Feb. 18	lv	Butte	12:05 PM
18	ar	Missoula	2:54 PM

HOTEL: Florence

Concert	Notify on arrival
Missoula, Montana	Dr. Marvin Porter
February 18 - 8:15	430 Beverly
Student Union	Tel: Bus - 3877
Mont. State University	Res.-

Feb. 19	lv	Missoula	3:04 PM
20	ar	Seattle	8:05 AM

Hotel: Olympic

Concert	Notify on arrival
Seattle, Wash.	Mrs. Cecelia Schultz
February 21	Moore Theatre
	Tel: Bus - Eliot 0411
	Res - Main 4851

Feb. 22	lv	Seattle	12:30 PM
22	ar	Portland	5:05 PM

HOTEL: Benson

Concert	Notify on arrival
Portland, Oregon	Frank E. Andrews
February 23	Ellison-White Bureau
Civic Auditorium	410 Central Bldg.
	530 S.W. 10th Avenue

Reb. 26	lv	Portland	7:00 PM
27	ar	Gerber	2:10 PM

H

Feb. 27	lv	Gerber	2:55 PM
27	ar	Marysville	5:21 PM

HOTEL: Marysville

Concert	Notify on arrival
Marysville, California	Leonard J. Harter
February 28 - 8:15	Colussa Highway
Marysville High School	Huba City, Calif.
	Tel: 1465-J

Mar. 1 By car (50 miles) to Davis - in time to

Mar. 1	lv	Davis	12:15 PM
1	ar	San Francisco	2:50 PM

HOTEL: Fairmont

Mar. 3 By car to Sacremento and return to San Francisco

Concerts	Notify on arrival
Sacremento, Calif.	Ware & Hazelton, Misses
March 3 - 2:30 PM	Senator Hotel
Civic Memorial Auditorium	Tel: 2-5081

	Notify on arrival
San Francisco, Calif.	Paul Posz
March 5	War Memorial Opera House
War Memorial Opera House	Tel: Underhill 4008

Mar. 7 By car to San Jose and return to San Francisco

Concert	Notify on arrival
San Jose, California	Denny-Watrous Management
March 7 - 8:15	Civic Auditorum
Civic Auditorium	Tel: Ballard 1441 -r Columbia 7087

Mar. 9 By car to Oakland and return to Sanfrancisco

Concert	Notify on arrival
Oakland, Calif.	Marjorie Wiley, Mgr.
March 9 - 8:15	Oakland Forum Series
Auditorum Theatre	1432 Alice Street
	Tel: Glencourt 3057

Mar. 10	lv	San Francisco	8:15 AM
10	ar	Glendale	5:40 PM

Taxi to Hollywood

HOTEL: Roosevelt (in Hollywood)

Mar. 12 By car to Redlands and return to Hollywood)

Concert	Notify on arrival
Redlands, Calif.	Dr. Paul Fisk &
March 12 - 8:15	Gilbert Brown
Memorial Chapel	Redlands University
Redlands University	Tel: 3639

Mar. 14 By car to Pasadena and return to Hollywood

Concert	Notify on arrival
Pasadena, Calif.	Elmer Wilson or
March 14 - 8:15	Miss Leonard
Civic Auditorum	Civic Auditorium
	Tel: Sycamore 2-9473

Mar. 17 By car to San Diego and return to Hollywood

Concert	Notify on arrival
San Diego, Calif.	Mrs. B. A. Buker
March 17 - 2:15 PM	Amphion Club, 640 Broadway
Russ Additorium	Tel: Bus - Main 9935
	Res - Main 5227

Concert	Notify on arrival
Los Angeles, Calif.	L. E. Behymer
March 19 - 8:15	415 Auditorium Bldg.
Philharmonic Auditorium	Tel: Bus - Madison 2548
	Res - Fitzroy 4620

Mar. 21 By car to Bakersfield and return to Hollywood

Concert	Notify on arrival
Bakersfield, Calif.	D. E. Urner
March 21 - 8:30	2006 Chester Ave.
Fox Theatre	Tel: PH 7-7814

Mar. 22 to 31 VACATION

Mar. 31 lv Los Angeles 4:30 PM
Apr. 1 ar Salt Lake City 9:10 AM
HOTEL: Utah (stay over)

Apr. 2 lv Salt Lake City 11:03 AM
2 ar Boise 1:05 PM
HOTEL: Boise

Concert	Notify on arrival
Boise, Idaho	Mr. Allen B. Eaton
April 3 - 8:15	P. O. Box 1555
Boise High School	Tel: 1211 W
10th & Washington	

Apr. 4 lv Boise 3:47 PM
4 ar Salt Lake City 5:40 PM
HOTEL: Utah

Concert	Notify on arrival
Salt Lake City, Utah	M. H. Fleming
April 5 - 8:15	814 Second Avenue
Kingsbury Hall	Tel: 5-4301 or 3-4434

Apr. 6 lv Salt Lake City 6:00 PM
7 ar Denver 10:30 AM
HOTEL: Brown-Palace

Concert	Notify on arrival
Denver, Colo.	Arthur M. Oberfelder
April 8 - 8:20	1714 Stout Street
City Auditorium	Tel: Tabor 3787

Apr. 9	lv	Denver	1:00 PM
9	ar	Pueblo	3:30 PM

HOTEL: Vail

Concert	Notify on arrival
Pueblo, Colo.	Mrs. Mayre Olin
April 10 - 8:20	City Auditorium
City Auditorium	Tel: 7615

Apr. 12	lv	Pueblo	9:40 AM
12	ar	Colorado Springs	10:35 AM

Apr. 12	lv	Colorado Springs	12:45 PM
12	ar	Lincoln	10:42 PM

HOTEL: Cornhusker

Concert	Notify on arrival
Lincoln, Nebraska	Luther Andrews
April 13 - 8:30	732 Stuart Bldg.
Univ. of Nebr. Coliseum	Tel: Bus - 264-24
14th and Vine	Res - 42601

Apr. 14	lv	Lincoln	10:50 AM
14	ar	Ottumwa, Iowa	3:50 pm

HOTEL: Ballingall

By car to Oskaloosa (29 miles)

Concert	Notify on arrival
Oskaloosa, Iowa	Roger N. Williams
April 15 - 8:30	406 S. First
Oskaloosa High School	110 N. Market
B Avenue East	Tel: 868 or 180

By car to Ottumwa after concert

Apr. 16	lv	Ottumwa	1:15 PM
16	ar	Fairfield	11:50 PM

Concert	
Fairfield, Iowa	
April 17	Details later

Apr. 18	lv	Fairfield	4:18 PM
18	ar	Chicago	8:45 PM

HOTEL: Sherman (Stay over)

Apr. 21	lv	Chicago	3:45 PM
21	ar	Milwaukee	5:10 PM

HOTEL: Pfister

Concert:	Notify on arrival
Milwaukee, Wisc.	Mrs. H. A. Koch
April 22 - 8:15	Tel: Daly 2522
Auditorium	

Apr. 23	lv	Milwaukee	5:35 PM
23	ar	Escanaba	10:06 PM

HOTEL: Delta

Concert	Notify on arrival
Escanaba, Mich.	William J. Duchaine
Apr. 24 - 8:15	Escanaba Town Hall
Jr. High School	

Apr. 25 By car to Ishpeming (66 miles) - no convenient train

HOTEL: Mather Inn

Concert	Notify on arrival
Isheming, Mich.	George Quaal
April 27	604 N. Third St.
High School Auditorium	Tel: 1117

Apr. 28	lv	Ishpeming	7:10 AM
28	ar	Chicago	2:35 PM

Change stations

Apr. 28	lv	Chicago	3:30 PM
29	ar	New York	9:30 AM

OR

Apr. 28	lv	Ishpeming		7:10 AM
28	ar	Milwaukee		1:10 PM
Apr. 28	lv	Milwaukee		3:35 PM
28	ar	New York	via plane	9:50 PM

PAUL ROBESON

MRS. MATTALYN W. BONNER
President
Beta Nu Chapter

MRS. INEZ BROCKWAY BREWER
Chairman
Concert- Presentation Committee

APR 19 1946

Hear....

PAUL ROBESON

"The Giant of Song"

in a Benefit Concert

SUNDAY AFTERNOON, MAY 5, 1946—4:00 O'CLOCK
MEMORIAL AUDITORIUM

= = = *Local Sponsor* = = =

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Dear Mr. Yergan,

Would it be possible for us to have another batch of posters? We had two hundred of the "larger size" ones and will usually use about five hundred.

What about the billboard posters?

We were surprised to learn that Mr. Robeson is singing in Chicago -- so close to our engagement. We usually sell about two hundred tickets there.

We have had a number of attractions here this month (other groups) but we hope for the best.

Very truly yours,
Inez B. Brewer

ITINERARY

PAUL ROBESON

FALL TOUR, 1946

Accompanist
LAWRENCE BROWN

Assisting Artist
WILLIAM SCHATZKAMER

Management:

Metropolitan Musical Bureau, Inc.
Division of Columbia Concerts Inc.

Louis Bourdon

PAUL ROBESON

FALL TOUR, 1946

Oct 24	lv	New York	Col Air #8	1:00 PM
24	ar	Burlington		3:05 PM

By car to St. Albans - 28 miles

HOTEL: Jesse Weldon Inn

CONCERT	NOTIFY
St. Albans, Vermont	Mr Kemper Peabody
October 25 - 8:00	Fairfax Road
Bellows Free Academy	tel: 457

Oct 26	lv	St. Albans	Cen Vt #307	6:57 PM
26	ar	Montreal		8:55 PM

HOTEL: Windsor

CONCERT	NOTIFY
Montreal	Louis H. Bourdon
October 28 - EVE	1666 Avenue Lincoln
30 - EVE	
His Majesty's Theatre	

Oct 31	lv	Montreal	Trans Can #63	2:20 PM
31	ar	Ottawa		3:10 PM

HOTEL: Chateau Laurier

CONCERT	NOTIFY
Ottawa	Abe Crelinsten
November 1 - 8:30	tel: 8-0057
Glebe Collegiate Aud	

Nov 2	lv	Ottawa	CP #8	9:00 AM
2	ar	Montreal		11:15 AM
Nov 2	lv	Montreal	Pool #362	12:20 PM
2	ar	Quebec		4:30 PM

HOTEL: Chateau Frontenac

CONCERT	NOTIFY
Quebec City	James Halpin
November 4 - 8:30	259 Laurier
Palais Montcalm	tel: 8675

Nov 5 lv Quebec Pool #353 1:05 PM
5 ar Montreal 4:50 PM

Stay over - HOTEL Windsor

Nov 6 lv Montreal Trans Can #305 11:20 AM
6 ar Toronto 1:50 PM
HOTEL: Royal York

CONCERTS
Toronto
November 7 - 8:45
9 - 8:45
Eaton Auditorium

NOTIFY
Colin Tait
Eaton Aud
tel: TR 1144

Nov ~~10 lv Toronto~~ Trans Can #305 2:05 PM
~~11~~ ar Chicago 4:40 PM
HOTEL: (details later)

night of
10th
11th

CONCERT
Chicago
November 13 - EVE
Temple Sholem

NOTIFY
Samuel Kassel
3480 Lake Shore Dr
tel: Lakeview 4707

Nov 16 lv Chicago CM&StP #101 1:00 PM
16 ar Minneapolis 8:00 PM
HOTEL: Nicollet

CONCERT
Minneapolis
November 17 - 3:30
Municipal Auditorium

NOTIFY
Mrs Carlyle Scott
2305 Aldrich Ave S
Res: KE 7053
Bus: GE 9935

Nov 18 lv Minneapolis GN #20 5:00 PM
18 ar Duluth 8:00 PM
HOTEL: Duluth

CONCERT
Duluth
November 19 - EVE
Armory

NOTIFY
Al Sheehan
625 Second Ave S.

Nov 20 lv Duluth Soo #18 6:00 PM
21 ar Chicago (Grand Central, Harrison & Wells) 7:45 AM

change stations

Nov 21 lv Chicago (Dearborn Sta) Monon #5 8:45 AM
21 ar Bloomington 2:40 PM

HOTEL: Indiana Union

Wont be Possible

CONCERT
Bloomington, Ind.
November 21
College Auditorium

NOTIFY
Harold W Jordan
tel: University
C811, ext 308

Nov 22 No motor 45 miles to Greencastle, Indiana

Nov 22 lv Greencastle NYC #12 1:07 PM
22 ar Cleveland 8:37 PM
HOTEL: Statler

Here not, Last Emergency

CONCERT
Cleveland, Ohio
November 24 - 4:00
Music Hall

NOTIFY
Frederic Gonda
2828 East 132 St
tel: Washington 1681

Nov 26 lv Cleveland NYC #52 12:30 PM
26 ar Erie 2:40 PM
HOTEL: Lawrence

CONCERT
Erie, Pennsylvania
November 26 - 8:30
Strong Vincent H.S.

NOTIFY
Mrs H F McChesney Jr
4904 Roslindale Ave
R.D. #3
tel: Erie 94-363

Nov 27 lv Erie AA #80 1:23 PM
27 ar New York 5:00 PM

CONCERT
Huntington, Long Island
November 29 - EVE
TOAZ Junior High School

NOTIFY
Rev M C Carpentier
Bethel A.M.E.Church
291 Park Avenue
tel: Huntington 261

Here in N York

Dec 3 lv New York Col #10 2:00 PM
3 ar Rutland 3:40 PM
By car 33 miles to Middlebury

HOTEL: Middlebury Inn

CONCERT
Middlebury, Vermont
December 4 - 8:15
High School

NOTIFY
Howard Bedford
Middlebury College
Res: 135 J
Bus: 247

Dec 5 lv Middlebury Rut #64 12:25 PM
5 ar New York 7:20 PM

Dec 6 lv New York LV #23 3:10 PM
6 ar Bethlehem 5:06 PM
HOTEL: Sun Inn

CONCERT
Bethlehem, Pa
December 6 - 8:00
Broughal High School

NOTIFY
G. B. Curtis
Bus: 74119
Res: 60266

Dec 7 lv Bethlehem LV #26 3:22 PM
7 ar New York 5:26 PM

Dec 9 lv New York Penn #75 10:00 AM
9 ar Tyrone, Pa 4:18 PM
by taxi 26 miles to State College

HOTEL: Nittany Lion Inn

CONCERT
State College, Pa
December 9 - 8:00
Schwab Auditorium

NOTIFY
Dr Carl E Marquardt
tel: 2133
Bus: 711

Dec 10 By taxi to Tyrone

Dec 10 lv Tyrone Penn #54 11:23 AM
10 ar New York 5:15 PM

Dec 11 lv New York at leisure
11 ar Philadelphia

CONCERT
Philadelphia
December 11 - eve
Academy of Music

NOTIFY
William K Huff
Lincoln-Liberty Bldg
tel: Rittenhouse 6128

Dec 11 lv Philadelphia at leisure
11 ar New York

Dec 13 lv New York at leisure
13 ar New Brunswick

CONCERT
New Brunswick
December 13 - 8:30
Rutgers University

NOTIFY
Howard D McKinney
Bus: 2-0200
Res: 2-1327

lv New Brunswick at leisure
ar New York

VACATION --- DECEMBER 15 - JANUARY 4

- - -

CONCERT	NOTIFY
New York City January 5 - 8:40 Theresa L Kaufmann	William Kolodney tel: ATwater 9-2400

CONCERT	NOTIFY
New York City January 10 - 8:30 Hunter College	Sylvia L Chesslin Camp Wo-Chi-Ca 80 Fifth Avenue tel: AL 4-7037

Jan 12	lv	New York	NYC #17	6:00 PM
13	ar	Ann Arbor		8:46 AM
Jan 13	lv	Ann Arbor	AA #51	9:35 AM
13	ar	Alma, Mich		1:18 PM

HOTEL: Wright

CONCERT	NOTIFY
Alma, Michigan January 13 - 8:00 Alma College	E. E. Peterson tel: 205

Pages missing in original

CONCERT	NOTIFY
Boulder, Colorado	George O. G. Lof
April 7 - 8:00	tel: Boulder 1700
Macky Auditorium	branch 116R3
	OR BO 2726 J

Apr	8	lv	Denver	UP #37	5:20 PM
	8	ar	Laramie		8:55 PM

HOTEL: Connor

CONCERT	NOTIFY
Laramie, Wyoming	Fay Smith
April 9 - 8:15	Res: 2357
University of Wyoming Aud	Bus: 4851

Apr 10 Return to Cheyenne by car - 57 miles - in time to

Apr	10	lv	Cheyenne	Western Air #86	1:20 PM
	10	ar	Rapid City		3:28 PM

HOTEL: Alex Johnson

CONCERT	NOTIFY
Rapid City, South Dakota	Mr O H Schwentker
April 11 - 8:15	919 St. Charles
High School	tel: 1364 W
Columbus at 6th	

Apr	12	lv	Rapid City	Western Air #86	3:43 PM
	12	ar	Huron		6:50 PM
Apr	12	lv	Huron	Mid Con Air #9	7:12 PM
	12	ar	Omaha		9:46 PM

HOTEL: Fontenelle

CONCERT	NOTIFY
Omaha, Nebraska	Max M. Clayton
April 13 - 2:15	Hotel Castle
Omaha Auditorium	tel: Atlantic 8750

VICTORY 0161-0230

7th ANNUAL American MUSIC FESTIVAL

CHICAGO
WHITE SOX PARK
JULY 12
FRIDAY NITE 8:00 P.M.

Executive Offices: AMERICAN NEGRO MUSIC FESTIVAL, INC. (Not For Profit)
Suite 311, Arcade Bldg., 3456 So. State Street, CHICAGO 16, ILL.

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W. A. Singer
Jeffrey R. Short
Martin L. Straus
Harold H. Swift
John P. Welling
Arthur C. Wilby

June 20, 1946

Mr. Paul Robeson
c/o Dr. Max Yergan
23 West 26th Street
New York, New York

Dear Paul:

Please send me names of the three numbers you will sing at the Festivals, together with name of author and publisher and state whether it will be all right for you to broadcast on a nation-wide hook-up. The Mutual Networks propose to carry our progrm in Chicago and the American Broadcasting Company in Detroit. In both cases it will be a sustaining program and definitely not commercial.

I would also like to collaborate with you if possible on your five minute address on interracial good-will and human understanding.

Please assist Dr. Yergan as much as possible in getting some photographs of yourself to me. All of the newspapers are calling for them but we positively have none on hand.

With kindest personal regards, I am

Sincerely your friend,

AMERICAN MUSIC FESTIVAL, INC.

Louis

W. Louis Davis
President-Director

WLD:CNT

BENEFIT COOK COUNTY VETERANS ASSOCIATION

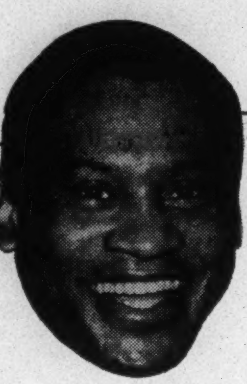
7th ANNUAL

American MUSIC FESTIVAL

WHITE SOX BALL PARK

FRIDAY, JULY 12, 8 P.M.

In Event of Rain July 13



Paul
ROBESON

University of Chicago Choir
Gerhard Schroth, Director

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3456 S. STATE STREET VICTORY 0230

"Sugar Chile" ROBINSON

***Benefit* . . . COOK COUNTY VETERANS' ASSOCIATION**

June 24, 1946

Mr. W. Louis Davis
American Music Festival
Arcade Bldg, 3456 So. State St.
Chicago 16, Illinois

Dear Mr. Davis:

With regard to your letter of June 20th I write to advise that as soon as Paul returns to the city, which will be tomorrow or the day after, it will be possible to send to you the names of the songs he will sing.

With regard to his broadcasting on a nation-wide hook-up, this is a matter that is affective by his general contract which will have to be cleared up. I think, he, himself, can clear it up one way or another quickly.

With regard to Mr. Robeson's five minute speech, I would like to have any suggestion that you may wish to make regarding it.

Kindest regards to you,

Yours sincerely,

Max Yergan

MY:dw

COUNCIL ON AFRICAN AFFAIRS
23 West 26 Street
New York 10, New York

APR 9 1946

THIS AGREEMENT made the 7th day of March, 1946, by and between the Council on African Affairs, Inco., 23 West 26 Street, New York 10, N. Y. and Alpha Kappa Alpha Sorority, Alpha Omicron Omega Chapter, Mrs. Theodora F. Rutherford, Project Chairman, Box 126, Institute, West Virginia, hereinafter called the "Local Manager."

WITNESSETH:

In consideration of the covenants and agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. Local Manager desires Paul Robeson to perform and Artist agrees to perform for Local Manager in a recital to be given at City Auditorium, in the city of Charleston, West Virginia, on Sunday afternoon, May 12, 1946, at 3:00 p.m.

2. HALL. Local Manager represents that he has a lease for the aforementioned hall covering the date of this engagement, which lease will be shown to Artist and/or Council on African Affairs upon request.

Local Manager, agrees at his own expense, to furnish the aforementioned hall on the date and at the time for the engagement or engagements herein contracted for, well-heated, lighted, clean and in good order, with all necessary attaches and special police, ushers, ticket sellers, ticket takers, license (if any required), clean dressing room for Artist near the stage, clean and adequate dressing rooms for accompanist and assisting artist or artists, if any, as well as ticket sellers for advance and box office sales, both at the box office and at any place other than the hall at which advance sales may be made.

3. TICKETS. Local Manager has, at the time of signing this Agreement, furnished to Council on African Affairs a true diagram showing all seats and boxes in said hall which is hereby represented by Local Manager to have a seating capacity of 3517. Local Manager agrees to sell reserved seats for the engagement covered by this Agreement, the prices which shall be printed on coupon tickets of different colors to indicate the sections of the hall, and such tickets shall be placed on public sale at least two weeks in advance of the date of performance. No reservations for tickets shall be held any later than one day prior to the date of performance. The prices of tickets shall be as follows, plus tax:

976 @ $2.50	712@ $2.00
1425 @ 1.50	404@ 1.00

The total of possible receipts from the hall on the foregoing scale amounts to $6,405.50.

4. PROMOTION AND PUBLICITY. Local Manager agrees dilignetly to promote and exploit the performance hereby contracted for and to make every effort to secure the largest possible attendance. Without limitation of the foregoing, Local Manager agrees to furnish daily advertising in approved and customary form in the leading daily newspaper for at least ten days in advance of the date of performance.

Local Manager agrees not to present or announce any other major attraction for three weeks before or one week after the date of performance provided for herein, and not to present any other recital or attraction of any description within one week of the date of the performance contracted for herein.

Upon request, stating amount and nature of advertising material desired, received at least three weeks prior to the date of performance, Artist will as a courtesy, but not as an obligation, furnish such quantity of cuts, press circulars, window cards or posters as Artist, in Artist's sole discretion, deems necessary or desirable. Local Manager agrees properly to distribute and display all advertising material received by Local Manager and to pay shipping and/or express charges of material furnished by Artist.

5. PAYMENT. Local Manager agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, sixty percent (60%) of the entire gross proceeds of this performance. Settlement shall be made from the ticket seller's statement which shall be furnished prior to counting the tickets taken at the door and verification of the box office account, and the share of the Council on African Affairs shall be paid at or before 3:30 in the afternoon for afternoon performances and at or before 9:30 in the evening for evening performances. In the event that the count-up shall disclose additional amounts due Council on African Affairs, such amount shall be then paid at once. There shall be no free list except that there shall be not more than two percent (2%) of capacity tickets available for the press. No extra seats shall be placed on sale until tickets for 90% of the seating in the hall shall have been sold. The regular officers and employees of the hall are to have control of the door and box office under the supervision of both parties to this Agreement, and representatives of the Council on African Affairs shall have free access to the box office at all times.

6. PROGRAM, PIANO, CREDITS. Artist will furnish or cause to be furnished to Local Manager copy of the program to be performed, and Local Manager agrees, at Local Manager's expense, to print and distribute a sufficient quantity of house programs in conformity with the material furnished by Artist.

Local Manager agrees to furnish one Steinway grand piano for use at the performance, properly tuned.

Local Manager agrees to print on all programs, immediately after the musical portion thereof, appropriate underlines giving credit for the name of the piano used, giving credit for Artist's phonograph recordings.

7. IMPOSSIBILITY OF PERFORMANCE. Artist shall be under no liability for failure to appear or perform in the event that such failure is caused by or due to the physical disability of Artist, or acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of transportation service, or any other cause beyond the control of Artist. If more than one artist is to appear on a single program, a substitute of equal standing may be supplied by the Council on African Affairs for any one or more artists unable to appear and, in that event, Local Manager shall remain obligated in all respects hereunder.

8. RESTRICTIONS. Local Manager agrees to prevent the broadcasting, recording or reproduction by radio or any other device of Artist's performance, or any part thereof. Local Manager represents that Artist's performance hereunder is not to be included in a course or series of concerts and no change will be made in that respect without the written consent of the Council on African Affairs.

9. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N. Y.

IN WITNESS WHEREOF the parties hereto have executied this Agreement the day and year first above written.

By: Max Yergan
Council on African Affairs
For: Paul Robeson

By: Theodora F. Rutherford
Local Manager
Alpha Omicron Omega Chapter
Alpha Kappa Alpha
Address Box 126
Institute, W. Va.

Concord Baptist Church Contract (Kalibala) 10/2/47

COUNCIL ON AFRICAN AFFAIRS, ~~INC.~~
23 West 26 Street
New York 10, New York

THIS AGREEMENT made 29th day of August, 1947 by and between the Council on African Affairs, ~~Inc.~~, and the Jefferson Avenue Community Neighborhood Council, 358 Jefferson Avenue, Brooklyn 21, New York, represented by Dr. Ernest B. Kalibala, chairman, herein after called the "Chairman."

AGREEMENT:

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Chairman desires Paul Robeson to participate in a meeting, and Paul Robeson agrees to participate in a meeting to be arranged by the Chairman at the Concord Baptist Church, Brooklyn, New York, on October 2, 1947, at 8:30 P.M.

It is clearly understood that the character of the occasion is a meeting or rally, and not a formal concert. All advertisements will refer to the occasion as a meeting or rally, and not as a concert.

2. PLACE. The Chairman represents that he has secured the aforementioned church for this engagement on the date mentioned.

3. PAYMENT. The Chairman agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 4 o'clock in the afternoon on the day of the meeting.

4. ARRANGEMENTS. The Chairman agrees to furnish one Steinway piano, or a suitable substitute, for use at the meeting.

The Chairman agrees to install suitable microphone arrangements for the meeting.

5. RESTRICTIONS. The Chairman agrees to prevent the broadcasting, recording or reproduction by radio, or any other device of the songs which the Artist will sing.

6. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, New York.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

By: ______________________________
For: Council on African Affairs, ~~Inc.~~

By: ______________________________
Chairman

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
New York 10, N. Y.

Contract
Sample

THIS AGREEMENT made the 14th day of October by and between the Council on African Affairs, 23 West 26 Street, New York 10, N. Y. and the Beta Gamma Lambda Chapter of Alpha Phi Alpha Fraternity, Mr. Roland D. Ealey, 313-A North Second Street, Richmond 19, Virginia, representative, hereinafter called the "Local Manager."

AGREEMENT

In consideration of the covenants and agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. Local Manager desires Paul Robeson to perform and Artist agrees to perform for Local Manager in a recital to be given at the Mosque auditorium, in the city of Richmond, Virginia, on Friday evening, October 24, 1947

2. HALL. Local Manager represents that he has a lease for the aforementioned hall covering the date of this engagement, which lease will be shown to Artist and/or Council on African Affairs upon request.

Local Manager agrees at his own expense to furnish the aforementioned hall on the date and at the time for the engagement herein contracted for, well-heated, lighted, clean and in good order, with all necessary attaches and special police, ushers, ticket sellers, ticket takers, license (if any required), clean dressing room for Artist near the stage, clean and adequate dressing rooms for accompanist and assisting artist or artists, if any, as well as ticket sellers for advance and box office sales, both at the box office and at any place other than the hall at which advance sales may be made.

3. TICKETS. Local Manager has at the time of signing this Agreement furnished to Council on African Affairs a true diagram showing all seats and boxes in said hall which is hereby represented by Local Manager to have a seating capacity of 4658. Local Manager agrees to sell reserved seats for the engagement covered by this Agreement, the prices which shall be printed on coupon tickets of different colors to indicate the sections of the hall, and such tickets shall be placed on public sale at least two weeks in advance of the date of performance. No reservations for tickets shall be held any later than one day prior to the date of performance. The prices of tickets shall be as follows, 25% tax included.

Ochestra Reserve	- 548 seats	@ $2.50
Ochestra General	-1383 seats	@ $1.25
Boxes	- 80 seats	@ $2.50
Loges	-1201 seats	@ $2.50
Mezzanine	-1046 seats	@ $1.25
Balcony	-1400 seats	@ $ .65

The total receipts from the hall on the foregoing scale amounts to $6018.75

4. PROMOTION AND PUBLICITY. Local Manager agrees diligently to promote and exploit the performance hereby contracted for and to make every effort to secure the largest possible attendance. Without limitation of the foregoing, Local Manager agrees to furnish daily display advertising in approved and customary form in the leading daily newspapers for at least ten days in advance of the date of performance.

Upon request, stating amount and nature of advertising material desired, received at least three weeks prior to the date of performance, Artist will as a courtesy, but not as an obligation, furnish such quantity of cuts, press circulars, window cards or posters as Artist, in Artist's dole discretion, deems necessary or desirable. Local Manager agrees properly to distribute and display all advertising material received by Local Manager and to pay shipping and/or express charges of material furnished by Artist.

5. PAYMENT. Local Manager agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs 60% of the entire gross proceeds after the payment for taxes have been made. Settlement shall be made from the ticket seller's statement which shall be furnished prior to counting the tickets taken at the door and verification of the box office account, and the share of the Council on African Affairs shall be paid at or before 9:30 in the evening of this performance. In the event that the count-up shall disclose additional amounts due the Council on African Affairs, such amount shall be then paid at once. There shall be no free list except that there shall be not more than two percent (2%) of capacity tickets available for the press. No extra seats shall be placed on sale until tickets for 90% of the seating in the hall have been sold. The regular officers and employees of the hall are to have control of the door and box office under the supervision of both parties to this Agreement, and representatives of the Council on African Affairs shall have free access to the Box office at all times.

6. PROGRAM, PIANO, CREDITS. Artist will furnish or cause to be furnished to Local Manager copy of the program to be performed, and Local Manager agrees at Local Manager's expense, to print and distribute a sufficient quantity of house programs in conformity with the material furnished by Artist.

Local Manager agrees to furnish one Steinway grand piano for use at the performance, properly tuned.

Local Manager agrees to print on all programs, immediately after the musical portion thereof, appropriate underlines giving credit for the name of the piano used, giving credit for Artist's phonograph recordings.

7. IMPOSSIBILITY OF PERFORMANCE. Artist shall be under no liability for failure to appear or perform in the event that such failure is caused by or due to the physical disability of Artist, or acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of transportation service, or any other cause beyond the control of Artist. If more than one artist is to appear on a single program, a substitute of equal standing may be supplied by the Council on African Affairs for any one or more artists unable to appear and, in that event, Local Manager shall remain obligated in all respects hereunder.

8. RESTRICTIONS. Local Manager agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of Artist's performance, or any part thereof. Local Manager represents that Artist's performance hereunder is not to be included in a course or series of concerts and no change will be made in that respect without the written consent of the Council on African Affairs.

9. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N. Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By: ______________________
Council on African Affairs

By: ______________________
Local Manager

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREEt
New York 10, New York

THIS AGREEMENT made on the 25th day of November , 1947, by and between the Council on African Affairs and the Robert Smalls High School, Beaufort, South Carolina, represented by Mr. W. Kent Alston, herein after called the "Local Manager."

AGREEMENT:

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Local Manager desires Paul Robeson to participate in an "Evening of Songs" and Paul Robeson agrees to participate, arrangements for same to be made by the Local Manager at the Tabernacle Baptist Church, Beaufort, South Carolina, on December 13, 1947 at 8:30 P.M.

It is clearly understood that the character of the occasion is as indicated above and not a formal concert.

It is further understood that the occasion will be participated in by local choruses or other talent.

2. PLACE. The Local Manager represents that he has secured the aforementioned church for this engagement on the date mentioned.

3. PAYMENT. The Local Manager agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $500. Settlement shall be made at or before 7:30 P.M. on the day of the affair.

It is clearly understood that this sum is not to be considered as a payment of a fee to Paul Robeson, no fee being charged, but a contribution to the Council on African Affairs out of the proceeds of the affair as per agreement.

4. ARRANGEMENTS. The Local Manager agrees to provide a piano, properly tuned, and otherwise suitable for the occasion. The Local Manager agrees to install a suitable public address system for the occasion.

The Local Manager agrees to arrange motor transportation for Mr. Robeson and two additional members of his party from Charlotte, North Carolina to Beaufort South Carolina and return to Greensboro, North Carolina. The return journey to be made on either December 14th or the morning of December 15, 1947.

5. RESTRICTIONS. The Local Manager agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of the songs which the Artist will sing.

6. NOTICES. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, New York.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

By: ____________________
For: Council on African Affairs

BY: W Kent Alston
Local Manager

ITINERARY

PAUL ROBESON

WINTER AND SPRING TOUR, 1947

Accompanist
LAWRENCE BROWN

Assisting Artist
WILLIAM SCHATZKAMER

Management:

Metropolitan Musical Bureau, Inc.
Division of Columbia Concerts Inc.

PAUL ROBESON

WINTER AND SPRING TOUR, 1947

CONCERT	NOTIFY
New York City January 5 - 8:40 Theresa L. Kaufmann Aud.	William Kolodney YM & YWHA Lexington Avenue at 92 Street tel: AT 9-2400

CONCERT	NOTIFY
New Brunswick, N. J. January 8 - 8:30 Rutgers University Gym	Howard D. McKinney Res: NB 2-1327 Bus: NB 2-0200

CONCERT	NOTIFY
New York City January 10 - EVE Hunter College	Sylvia L. Chesslin Camp Wo-Chi-Ca 80 Fifth Avenue tel: AL 4-7037

Jan 11	lv	New York	NYC #17	6:00 PM
12	ar	Ann Arbor, Mich		8:46 AM
Jan 12	lv	Ann Arbor	AA #51	9:35 AM
12	ar	Alma		1:18 PM

HOTEL: Wright

CONCERT	NOTIFY
Alma, Michigan January 13 - 8:00 Alma College	E. E. Peterson tel: 205

Jan 14	lv	Alma	AA #52	12:06 PM
14	ar	Ann Arbor		3:35 PM

By bus to Detroit

(130 miles from Alma to Detroit - maybe a car all the way is more convenient)

HOTEL: Statler

CONCERT	NOTIFY
Detroit, Michigan January 15 - EVE Masonic Temple	Nellie Watts 5461 Brush Street

Jan 16	lv	Detroit	PM #5	12:15 PM
16	ar	Benton Harbor		6:50 PM

(all coach - reserved seats)

HOTEL: Vincent

CONCERT	NOTIFY
Benton Harbor, Michigan	Albert L Preston
January 17 - 8:15	191 Michigan St
High School Auditorium	tel: 5-2457

Jan 18	lv	Benton Harbor	PM #3	1:47 PM
18	ar	Chicago		3:15 PM

HOTEL: Sherman

CONCERT	NOTIFY
Chicago, Illinois	Edgar L. Goldsmith
January 19 - 3:30	7 S Dearborn Street
Orchestra Hall	tel: Midway 1590

Jan 21	lv	Chicago	NYC #408	2:00 PM
21	ar	Indianapolis		5:50 PM

HOTEL: Antlers

CONCERT	NOTIFY
Indianapolis, Indiana	Frederick G Schatz
January 22 - eve	828 Edwards Avenue
Cadle Tabernacle Aud	tel: Garfield 6429

Jan 23	lv	Indianapolis	Penn #67	11:05 AM
23	ar	St. Louis		3:40 PM

HOTEL: Statler

CONCERT	NOTIFY
St. Louis, Missouri	E. V. Mosca
January 24 - 8:30	tel: CE 7294
Kiel Auditorium	CE 9124
	JE 2794

Jan 25	lv	St. Louis	Alton #4	11:55 AM
25	ar	Chicago		5:15 PM

HOTEL: Sherman

Jan 26	lv	Chicago	CNW #515	9:00 PM
27	ar	Rochester, Minn		7:45 AM

HOTEL: Kahler

CONCERT	NOTIFY
Rochester, Minnesota	Axel H. Reed
January 28 - 8:15	Mayo Civic Aud
Civic Auditorium	res: 8060
	bus: 3964

Jan 29	lv	Rochester	CGtW #25	4:00 PM
29	ar	Minneapolis		8:10 PM
Jan 29	lv	Minneapolis	Soo #109	8:40 PM
30	ar	Winnipeg		9:15 AM

HOTEL: Royal Alexandra

CONCERT	NOTIFY
Winnipeg, Canada	Fred M. Gee
February 1 - eve	383 Portage Avenue
Auditorium	tel: 98 821

Feb 2	lv	Winnipeg	NP #14-8	8:50 AM
2	ar	Fargo		5:35 PM

HOTEL: Gardner

CONCERT	NOTIFY
Fargo, North Dakota	Alfred G. Arvold
February 3 - eve	Little Country Theatre
Festival Hall	

Feb 4	lv	Fargo	GT #1	3:20 PM
4	ar	Minot		10:45 PM

HOTEL: Leland-Parker

CONCERT	NOTIFY
Minot, North Dakota	Miss Blanche Lynch
February 5 - 8:00	Res: 533
State Teachers College	Bus: 1500

Feb 5	lv	Minot (after concert)	GN #1	10:50 PM
6	ar	Kalispell		3:20 PM

HOTEL: Kalispell

CONCERT	NOTIFY
Kalispell, Montana	Donald C Treloar
February 7 - 8:15	Bus: T 332
Flathead County H.S.	Res: T 922

Feb 8	lv	Kalispell	GN #1	2:05 PM
9	ar	Seattle		8:00 AM

HOTEL: Olympic

(Stay in Seattle Feb 9 to 12)

Feb 10 to Bremerton, across Puget Sound by ferry

CONCERT	NOTIFY
Bremerton, Washington	Mrs G N Brooks
February 10 - 8:15	406 Naval Avenue
Civic Recreation Center	tel: 322

Feb 12	lv	Seattle	GN #358	5:00 PM
12	ar	Vancouver		9:30 PM

HOTEL: Vancouver

Feb 13	lv	Vancouver	by boat	11:00 AM
13	ar	Nanaimo		1:30 PM

HOTEL: Malaspina

CONCERT	NOTIFY
Nanaimo, B. C.	J. Gordon Hilker
February 13 - EVE	Vancouver, B. C.

Feb 14	lv	Nanaimo	by boat	2:30 PM
14	ar	Vancouver		5:00 PM

Elliot
8320

HOTEL: Vancouver

CONCERT	NOTIFY
Vancouver, B. C.	J. Gordon Hilker
February 15 - EVE	570 Dunsmuir St
Strand Theatre	tel: Marine 0161

Feb 17	lv	Vancouver	GN #355	5:00 PM
17	ar	Seattle		9:30 PM

HOTEL: Olympic

CONCERT	NOTIFY
Seattle, Washington	Cecilia Schultz
February 18 - 8:30	Moore Theatre
Moore Theatre	tel: Main 4851
	Elliot 0411

9.2465

Gunla

Feb 20 by car to Tacoma, and return after concert

CONCERT	NOTIFY
Tacoma, Washington	Will J. Conner
February 20 - 8:30	300 Music Box Theatre Bldg
Temple Theatre	tel: Main 2196

CONCERT	NOTIFY
Seattle, Washington	Cecilia Schultz
February 22 - 8:30	Moore Theatre
Moore Theatre	Res: Main 4851
	Bus: Elliot 0411

Feb 23	lv	Seattle	NP #408	12:01 PM
23	ar	Portland		4:35 PM

HOTEL: Benson

CONCERT	NOTIFY
Portland, Oregon	Frank E. Andrews
February 24 - EVE	410 Central Bldg
Civic Auditorium	

Feb 25	lv	Portland	SP #11	4:50 PM
26	ar	Sacramento		9:48 AM

change trains

Feb 26	lv	Sacramento	SP #28	1:40 PM
26	ar	Reno		6:50 PM

HOTEL: Riverside

CONCERT	NOTIFY
Reno, Nevada	James Santini
February 28 - 8:15	315 Wonder St
Granada Theatre	tel: 5179

Mar 1	lv	Reno	SP #28	6:50 PM
2	ar	Ogden		5:50 AM

HOTEL: Ben Lomond

CONCERT	NOTIFY
Ogden, Utah	M. H. Fleming
March 3 - 8:15	tel: 4621
High School	

Mar 4	lv	Ogden	UP #32	9:45 AM
4	ar	Salt Lake City		11:00 AM

HOTEL: Utah

op'
2 3

CONCERT
Salt Lake City, Utah
March 5 - eve

Mar 6 lv Salt Lake City SP #27 7:15 PM
7 ar San Francisco 3:20 PM

(WESTHER PERMITTING, Paul should

lv Salt Lake City United Air #15 12:41 PM
ar San Francisco 4:27 PM

In this case, Brown and Schatzkamer will

6 lv Salt Lake City UP #23 7:20 AM
7 ar San Francisco 8:50 AM)

HOTEL: Fairmont

CONCERT
Oakland, California
March 7 - 8:15
Auditorium Theatre
tel: Glencourt 9986

NOTIFY
William Chamberlain
Box Off tel: HI 8575

Mar 9 to Los Angeles by train or plane, at your leisure

HOTEL: Biltmore (in Los Angeles)

10

CONCERT
Burbank, Cal
March 10 - 8:15
Recreation Center
1111 W. Olive St.

mich
1011

NOTIFY
Walter French
638 San Jose St. E
tel: Ch 6-7583
Ch 8-9165

CONCERT
San Diego, Cal
March 12 - 8:15
Russ Auditorium

NOTIFY
Clifford Ellison
Res: 1695 Puterbaugh St
Woodcrest 0894
Box Off tel: Main 5360

CONCERT
Los Angeles, Cal
March 15 - 8:15
Philharmonic Aud

NOTIFY
L. E. Behymer
415 Auditorium Bldg
Res: Fitzroy 4620
Bus: Madison 2548

glendale 17th 13th 10 - 3

CONCERT	NOTIFY
Los Angeles, California March 19 - 8:15 University of California	Dr Gustav Arlt or Ruth Lobaugh 405 Hilgard Ave tel: BR 2-2171

CONCERT	NOTIFY
Long Beach, California March 21 - 8:15 Municipal Auditorium	Clifford Ellison or Jean Ann Rogers tel: 625-42

Mar	23	lv	Los Angeles	SP #2	12:30 PM
	23	ar	Phoenix		11:25 PM

HOTEL: Westward-Ho

CONCERT	NOTIFY
Phoenix, Atizona March 24 - eve Phoenix High School	Mrs Archer E Linde Res: 171 N Windsor Res: 5-1280 OR 3-3582 Box Office - 4-2979

Mar	25	lv	Phoenix	SP #1	12:15 AM
	25	ar	Los Angeles		9:25 AM

- - -

VACATION --- March 25 to April 3

- - -

Apr	3	lv	Los Angeles	UP #8	8:45 PM
	5	ar	Cheyenne		9:05 AM
Apr	5	lv	Cheyenne	UP #334-370	1:00 PM
	5	ar	Greeley		3:25 PM

HOTEL: Camfield

CONCERT	NOTIFY
Greeley, Colorado April 5 - 8:15 Gunter Hall, GSCE	Mrs Robert Husman 1118 Seventeenth St tel: 1980 J

Apr 6 to Denver at leisure

HOTEL: Brown Palace

BENNETT COLLEGE
GREENSBORO, NORTH CAROLINA

OFFICE OF THE PRESIDENT

October 23, 1947

OCT 28 REC'D

Mr. Max Yergan
The Council on African Affairs, Inc.
23 West Twenty-sixth Street
New York 10, New York

Dear Max:

Herewith you will please find an agreement for Paul Robeson's appearance at Bennett College. We are sincerely glad to have him and thank you you for arranging this for us. We are looking forward to seeing you on this trip.

With every good wish, I am

Yours very truly,

Dave —

David D. Jones
President

DDJ:dbr

Enclosure

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
NEW YORK 10, N. Y.

THIS AGREEMENT made the 21st day of October, 1947, by and between The Council on African Affairs, 23 West 26 Street, New York 10, N.Y. and Dr. David D. Jones, President of Bennett College, Greensboro, North Carolina, hereinafter called the "President."

WITNESSETH:

In consideration of the covenants and agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. The President desires Paul Robeson to give a recital and Paul Robeson agrees to give such a recital at the Annie Merner Pfeiffer Chapel, in Greensboro, North Carolina, on Monday evening, December 15, 1947, at eight o'clock.

2. AUDITORIUM: The President represents that the Annie Merner Pfeiffer Chapel will be available for the recital.

3. PAYMENT: The President agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 9:30 p.m. on the evening of the recital.

Further the President agrees to pay 1/4 of the traveling expenses of Paul Robeson and his accompanist between New York and Greensboro, North Carolina, and to provide accommodation for Paul Robeson and his accompanist while they are in Greensboro, North Carolina.

4. ARRANGEMENTS. The President agrees to furnish one Steinway Grand Piano, or a suitable substitute for use at the recital.

5. RESTRICTIONS. The President agrees to prevent the broadcasting, recording or reproduction by radio or any other device of Artist's performance consisting of songs.

6. NOTICES. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N.Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By Max Yergan
For: Council on African Affairs

By David D. Jones
President

#####################

Livingstone College

Salisbury, N. C.

OFFICE OF THE PRESIDENT

OCT 28 REC'D

October 25, 1947

Mr. Max Yergan, Executive Director
Council on African Affairs, Inc.
23 W. 26 Street
New York 10, N. Y.

My dear Sir:

You will please find enclosed the contract properly signed for Mr. Robeson's recital here on December 17. We are looking forward to a great occasion. Mrs. Eloise Simpson, director of our music department, will write you about the publicity.

Yours for great success,

W. J. Trent
President

v

Enclosure

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
NEW YORK 10, N.Y.

THIS AGREEMENT made the 22nd day of October, 1947, by and between the Council on African Affairs, 23 West 26 Street, New York 10, N. Y. and Mr. W. J. Trent, President of Livingstone College, Salisbury, North Carolina, hereinafter called the "President."

WITNESSETH:

In consideration of the covenants and agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. The President desires Paul Robeson to give a recital and Paul Robeson agrees to give such a recital at the Livingstone College auditorium, in Salisbury, North Carolina, at 8:30 P.M., December 17, 1947.

2. AUDITORIUM. The President represents that the Livingstone College auditorium will be available for the recital.

3. PAYMENT. The President agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 9:30 p.m. on the evening of the recital.

Further the President agrees to pay 1/4 of the traveling expenses of Paul Robeson and his accompanist between New York and Salisbury, North Carolina, and to provide accommodation for Paul Robeson and his accompanist while they are in Salisbury, North Carolina.

4. ARRANGEMENTS. The President agrees to furnish one Steinway Grand Piano, or a suitable substitute for use at the recital.

5. RESTRICTIONS. The President agrees to prevent the broadcasting, recording or reproduction by radio or any other device of Artist's performance consisting of songs.

6. NOTICES. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N. Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By____________________
For: Council on African Affairs

By W. J. Trent
President

#####################

November 3, 1947

Dr. H. Liston
Charlotte, North Carolina

Dear Dr. Liston:

Under separate cover I have sent you the following publicity material to be used for the forthcoming recital of Mr. Robeson:

1. A copy of the program which Mr. Robeson will follow in his recital at Greensboro.

2. A press book containing material for publicity purposes in the local press, etc.

3. 250 handbills. The blank space on the handbills should be filled in by you with information as to time, place and cost of tickets for recistl.

4. A couple of mats which can be used for newspaper publicity.

We shall be glad to send you a cut of Mr. Robeson if you are getting out cardboard posters for window display.

Yours sincerely,

Secretary to Dr. Yergan

dw

SHAW UNIVERSITY
RALEIGH, N. C.

OFFICE OF THE PRESIDENT

OCT 27 REC'D

October 24, 1947

Dr. Max Yergan
Council on African Affairs
23 West 26th Street
New York 10, New York

Dear Dr. Yergan:

I am enclosing the agreement with my signature. We look forward to the concert by Paul Robeson on December 9 at the Raleigh Municipal Auditorium.

Please send us at an early date the program numbers which Robeson would desire us to list in the printed program. We would be pleased to receive, also, all the advertising material which you can make available.

In due time, of course, Mr. Robeson will inform us of his expected time of arrival and length of stay so that we may make proper arrangements. With every good wish, I am

Very truly yours,

Robert P. Daniel
President

RPD:p

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
NEW YORK 10, N.Y.

THIS AGREEMENT made the 21st day of October, 1947, by and between the Council on African Affairs, 23 West 26 Street, New York 10, N.Y. and Mr. Robert P. Daniel, President of Shaw University, Raleigh, North Carolina, hereinafter called the "President."

WITNESSETH:

In consideration of the covenants ans agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. The President desires Paul Robeson to give a recital and has agreed to give such a recital at either/or Raleigh Municipal Auditorium or University Chapel on Tuesday evening, December 9, 1947, at 8:15.

2. AUDITORIUM: The President represents that either Raleigh Municipal Auditorium or University Chapel will be available for the recital.

3. PAYMENT: The President agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 9:30 p.m. on the evening of the recital.

Further the President agrees to pay 1/4 of the traveling expenses of Paul Robeson and his accompanist between New York and Raleigh, North Carolina, and to provide accommodation for Paul Robeson and his accompanist while they are in Raleigh, North Carolina.

4. ARRANGEMENTS. The President agrees to furnish one Steinway Grand Piano, or a suitable substitute for use at the recital.

5. RESTRICTIONS. The President agrees to prevent the broadcasting, recording or reproduction by radio or any other device of Artist's performance consisting of songs.

6. NOTICES. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N.Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By____________________________
For: Council on African Affairs

By R. P. Daniel for Shaw University
President

##########

JOHNSON C. SMITH UNIVERSITY
CHARLOTTE 6, NORTH CAROLINA

HARDY LISTON, PRESIDENT

HENRY L. McCROREY, PRESIDENT-EMERITUS

AFFILIATED WITH
THE BOARD OF CHRISTIAN EDUCATION
OF THE PRESBYTERIAN CHURCH
IN THE UNITED STATES OF AMERICA
WITHERSPOON BUILDING
PHILADELPHIA, PA.

COLLEGE OF LIBERAL ARTS
THEOLOGICAL SEMINARY
AND
A SUMMER SCHOOL FOR TEACHERS

October 30, 1947

Dr. Max Yergen,
Executive Director
Council On African Affairs, Inc.
23 West 26 Street
New York 10, New York

My dear Dr. Yergen:

I am enclosing herewith the formal agreement for the appearance of Mr. Robeson in recital in Charlotte under the auspices of Johnson C. Smith University. I have signed both copies and I am returning one herewith. I wish however to ask that one item in the agreement be changed, that is that the hour for the concert be set at 8:15 p.m. instead of 8:00 p.m., December 11, 1947.

I trust that this can be done and that this letter may be accepted as our agreement to that change and that you will notify me at once if this is agreeable to you.

Very sincerely yours,

H. Liston

H. Liston
President

HL:mc

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
NEW YORK 10, N. Y.

THIS AGREEMENT made the 27th day of October, 1947, by and between the Council on African Affairs, 23 West 26 Street, New York 10, N. Y. and Mr. Hardy Liston, President of Johnson C. Smith University, Charlotte 6, North Carolina, hereinafter called the "President."

WITNESSETH:

In consideration of the covenants and agreementz herein contained, the parties hereto agree as follows:

1. **ENGAGEMENT.** The President desires Paul Robeson to give a recital and Paul Robeson agrees to give such a recital at the Charlotte Armory Auditorium, 310 North Cecil Street, Charlotte, North Carolina, at 8:00 P.M., December 11, 1947

2. **AUDITORIUM.** The President represents that the Charlotte Armory Auditorium will be available for the recital.

3. **PAYMENT.** The President agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 9:30 p.m. on the evening of the recital.

Further the President agrees to pay 1/4 of the traveling expenses of Paul Robeson and his accompanist between New York and Charlotte, North Carolina, and to provide accommodation for Paul Robeson and his accompanist while they are in Charlotte, North Carolina.

4. **ARRANGEMENTS.** The President agrees to furnish one Steinway Grand Piano, or a suitable substitute for use at the recital.

5. **RESTRICTIONS.** The President agrees to prevent the broadcasting, recording or reproduction by radio or any other device of Artist's performance consisting of songs.

6. **NOTICES.** All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N. Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By_____________________________
For: Council on African Affairs

By H. Liston
President

##################

COUNCIL ON AFRICAN AFFAIRS
23 West 26 Street
New York 10, New York

THIS AGREEMENT made the 6th day of May, 1947, by and between the Council on African Affairs, Inc., 23 West 26 Street, New York 10, N. Y. and

hereinafter called the "Local Manager."

WITNESSETH:

In consideration of the covenants and agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. Local Manager desires Paul Robeson to perform and Artist agrees to perform for Local Manager in three concerts at the Stadium in Panama City, May 27, 1947 (May 28th if 27th rained out); at Colon Arena, May 29, 1947 (May 30th if rained out on May 29th); at Colon Arena, May 31, 1947. These three concerts to be given at a time to be arranged by the Local Manager on the dates and at the places specified above.

2. HALL. Local Manager represents that he has a lease for the aforementioned Stadium and Arenas covering the dates of these engagements which lease will be shown to Artist and/or Council on African Affairs upon request.

Local Manager, agrees at his own expense, to furnish the aforementione Stadium and Arenas on the date of the engagements herein contracted for, lighted, clean and in good order, with all necessary attaches and special police, ushers, ticket sellers, ticket takers, license (if any required), clean dressing room for Artist near the stage, clean and adequate dressing rooms for accompanist and assisting artist or artists, if any, as well as ticket sellers for advance and box office sales, both at the box office an at any place other than the Stadium and Arenas at which advance sales may made. Local Manager also agrees and guarantees to provide adequate loud-speaker and microphone facilities.

3. TICKETS. Local Manager agrees that tickets shall be sold at a reasonable low price.

4. PROMOTION AND PUBLICITY. Local Manager agrees diligently to pro and exploit the performance hereby contracted for and to make every effor secure the largest possible attendance.

5. PAYMENT. Local Manager agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on Afri Affairs the sum of $5000, and an additional sum of $3000, making a total $8000 which will cover all fees and all traveling expenses for Paul Robe and his party. Settlement shall be made as follows: 1/3 of the total - or whatever it is, by 3:00 p.m. on the afternoon of the first concert, the same amount by 3:00 p.m. on the day of each succeeding concert. It expressly understood and agreed that all sums referred to will be eithe or of the same value as such sums would represent in the United States America.

6. PROGRAM, PIANO, CREDITS. Artist will furnish or cause to be nished to Local Manager copy of the program to be performed, and Local agrees, at Local Manager's expense, to print and distribute a sufficie quantity of house programs in conformity with the material furnished b

Local Manager agrees to furnish one Steinway grand piano, if avai or piano of equal usefulness at each performance, properly tuned.

7. IMPOSSIBILITY OF PERFORMANCE. Artist shall be under no liability for failure to appear or perform in the event that such failure is caused by or due to the physical disability of Artist, or acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of transportation service, or any other cause beyond the control of Artist. If more than one artist is to appear on a single program, a substitute of equal standing may be supplied by the Council on African Affairs for any one or more artists unable to appear and, in that event, Local Manager shall remain obligated in all respects hereunder.

8. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N. Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By: ______________________________
Council on African Affairs
For: Paul Robeson

By: ______________________________
Local Manager

____
Address

UNITED PUBLIC WORKERS OF AMERICA
AFFILIATED TO THE CONGRESS OF INDUSTRIAL ORGANIZATIONS

INTERNATIONAL OFFICE
930 F STREET, N. W.
WASHINGTON 4, D. C.
DISTRICT 3288

ABRAM FLAXER
PRESIDENT

ELEANOR NELSON
SECRETARY-TREASURER

ROBERT WEINSTEIN
DIRECTOR OF ORGANIZATION

VICE-PRESIDENTS
MORT FURAY
JAMES V. KING
THOMAS RICHARDSON
ARTHUR STEIN
J. L. STROBEL
L. E. TEMPEST

APR 24 REC'D

April 23, 1947

Dr. Max Yergen,
Council of African Affairs,
23 West 26th St.,
New York, N. Y.

Dear Dr. Yergen:

Here are the latest developments on the Robeson concerts in Panama. Because this is the beginning of the rainy season the following dates have been set to make possible the holding of two of the concerts in enclosed arenas. Therefore, the dates are as follows: May 27, Tuesday, Colon Arena (enclosed). May 28, Wednesday, Panama Stadium (if rained out will be held May 29.) If that is rained out, will be held May 30. May 31, Saturday, Colon Arena. I realize that these dates differ slightly with the dates which you and I had tentatively agreed on. However, in view of the importance of Robeson's appearance in Panama, I hope that the above arrangements will be satisfactory.

The local union in Panama is securing return boat reservations for Lawrence Brown and I should have a letter confirming these reservations from Panama in the very near future. This will, of course, allow us to wind up the reservations going and coming for Mr. Brown.

Your secretary has been in contact with my office with regard to several things which we need before it will be possible to complete reservations for the party travelling by air. Will you please check with her immediately and see that these things are done so that we can secure the tickets and wind up all red tape? I am extremely anxious to complete all arrangements on this matter, since a little over a month remains before the concerts.

Bob Weinstein and I would like to spend an evening with you and Robeson discussing the present situation with regard to our union in Panama before Robeson's party leaves for the Zone. Since I am likely to be in Panama early in May, I would like to arrange such an appointment after I return, which should be on or before the 15th of May.

Sincerely yours,

Thomas Richardson

Thomas Richardson
International Vice-President

May 2, 1947

TO: Dr. Max Yergen

FROM: Thomas Richardson

The enclosed letter is for your information and Paul Robeson's.

The address at which I can be reached is listed on the letterhead, Local 713, Drawer R., Balboa, Canal Zone.

COPY

United Public Workers of America
Central Office Local 713

Drawer R,
Balboa, Canal Zone

April 28, 1947
Box 1895
Balboa, Canal Zone

Mr. Tom Richardson
U.P.W.A.- C.I.O.,
930 F St., N.W.,
Washington, D.C.

Dear Tom,

As you probably know by now, our committees on the Robeson concert are going full blast on both sides of the Isthmus, (Balboa and Colon) the activity being reminiscent of the early organizing days in April, May and June 1946. In spite of many attacks on us for bringing him here, the people are being awakened to Paul Robeson and what he signifies. These attacks come from varied sources but mainly the local press, which have a "Voice of the people" similar to the Daily News.

Regardless of the aforementioned, the concerts promise to be completely successful. I have visited the President of the Republic, who gave us the use of the Olympic Stadium (Capacity 20,000), the National Theatre for rehearsals and promised not only to bring his family but his entire cabinet. The American Ambassador, General F.T. Hines, also promised to come as did General McSherry, the Acting Governor of the Panama Canal, General Newcomer and General Mehaffey (now in the States) and many other leading dignitaries of the Army, Navy and the Panama Canal.

As to the purpose of this letter, some information, pictures etc., of Paul Robeson was received but thru error or deliberation, the entire packet disappeared. If you can send pictures of Robeson and general idea of his intended program in addition to some of his recent activities, it would still be in time to be of much help.

This event promises to be the greatest ever held in the Republic and we will leave no stones unturned to insure this, and your cooperation is anxiously solicited.

Awaiting an early reply I am,

Fraternally yours

/s/ Edward Cheresh

P.S. To prevent any further possible loss, please use my box -- 1895, Balboa, Canal Zone.

Itinerary for Mr. Paul Robeson

		EST	
May 24:	Lv. Newark, N. J.	4:55 pm	Eastern Airlines Fl. 605
	Ar. Miami	10:25 pm	
May 25:	Lv. Miami	12:01 am	PAA Fl. 301
	Ar. Balboa	6:30 am	
May 26:	- - - -		
May 27th	Concert at Stadium, Panama City (open air)		
May 28th	- - - -(unless 27th concert rained out)		
May 29th	Concert at Colon Arena (indoor)		
May 30th	- - - -(unless 27th concert rained out and postponed from 28th)		
May 31st	Concert at Colon Arena (indoor)		
June 1 - 3rd	- - - -		
June 4	Lv. Balboa,	6:30 am	PAA Fl. 302
	Ar. Miami	12:45 pm	
	Lv. Miami	6:00 pm	EAL Fl. 630
	Ar. Newark	11:30 pm	

Note changes from previous copy which Tommy Richardson may have given you, as follows:

1. Arrival in Balboa, May 25th, 6:30 a.m. rather than 6:40 am
2. Change in flight number and departure time from Miami to Newark, June 4th. The company changed their schedule since the ~~time the~~ initial reservation was made. The 6:00 pm flight, while meaning a wait of 5 hours in Miami, is the best flight since it is non-stop through to Newark.

Itinerary for Dr. and Mrs. Max Yergan

May 24:	Lv. Newark, N.J.	4;55 pm	Eastern Airlines Fl. #605
	Ar. Miami	10:25 pm	
May 25:	Lv. Miami	12:01 a.m.	Pan American Airways Fl. 301
	Ar. Balboa	6:30 a.m.	
May 26-on			

No return reservations have been made. You hold a round-trip ticket on Pan American Airways, that is, back to Miami. You should apply for your reservation at the PAA office in Panama at least 4 days before you wish to depart, to insure getting space.

You do not hold any ticket or reservation from Miami north. When you set the date for your departure from Balboa, you can also reserve space and ~~pixk~~ obtain an Eastern Airlines ticket to connect with your arrival in Miami. Pan American Airways will do this for you. You should allow time for the PAA office in Panama to wire Miami and receive a reply confirming space between Miami and New York.

Our local in the Zone, will of course, purchase your Eastern Airlines ticket for you.

Itinerary for Mr. Lawrence Brown

May 21st	Lv. New York via SS __________, Panama Line
May 27	Ar. Cristobal
June 2	Lv. Cristobal via SS Limon, United Fruit Line
June 5th or 6th	Ar. New Orleans
June 7th	Lv. New Orleans via Southern Railway Train # 38 at 11:00 pm
June 8th	En route
June 9th	Arrive New York 9:15 a.m.

Note: Space (Bedroom) has been requested but not yet confirmed from New Orleans to New York. The ticket will be picked up in Washington DC after it has been confirmed. Ticket will then be delivered to Mr. Brown in New York prior to his departure May 21st.

April 30, 1947
J. Hutchins, UPW-CIO
930 F St. NW
Washington, DC

ITINERARY AND SCHEDULE FOR MR. PAUL ROBESON

May 24th:	Lv. Newark, N.J.	4:55 pm	Eastern Airlines Fl. 605
	Ar. Miami	10:25 pm	
May 25th:	Lv. Miami	12:01 am	PAA Fl. # 301
	Ar. Balboa	6:40 am	
May 26th	- - - -		
May 27th	Concert at Stadium, Panama City (open air)		
May 28th	- - - - (unless 27th concert rained out)		
May 29th	Concert at Colon Arena (indoor)		
May 30th	- - - - (unless 27th concert rained out and postponed from 28th)		
May 31st	Concert at Colon Arena (indoor)		
June 1 - 3rd	- - - -		
June 4th	Lv. Balboa, PAA	6:30 am	PAA Fl. # 302
	Ar. Miami	12:45 pm	
	Lv. Miami	2:00 pm	EAL Fl. 604 (Requested /x/) (Confirmed / /)
	Ar. Newark	8:30 pm	

SCHEDULE FOR PAUL ROBESON

DATE	PLACE	AFFAIRS	AUSPICES
Aug. 16	Dr. & Mrs. Harold Spencer, Ossining, N.Y.	Small, invitation - P.R.; L.H.	Council
Aug. 27	Savoy Ballroom	Popular. P.R., L.H. songs and remarks by both.	Council
Sept. 25	Norfolk, Va.	Music Festival. P.R. and local talent.	Day Nursery & Hospital
Oct. 2 ✓	Concord Baptist Church Brooklyn, N. Y.	Juvenile Community fund; P.R. & local speakers	Church trustees
Oct. 5 ✓	New York City	Mass meeting, Eastern Regional Conf. Alpha Phi; P.R., Logan, Austin and others	Alpha with Council cooperating
Oct. 9 or 10	Washington or Baltimore	Meeting. P.R. & other speakers	Local church & PV
Oct. 26	Wilmington, Del.	P.R. and local speakers	Council
Oct. 24	Richmond, Va.	Concert	Council
Oct. 31 to Nov. 7	Providence, New Haven, Boston	Negro Community Affairs.	Council and local organizations.
Nov. 10	New Orleans	Southern Conference	Southern Conference
Nov. 17	Pittsburgh	Concert	Church and Council
Dec. 5 ✓	Pittsburgh	American Slav Congress meeting, Louis Adamic, other speakers, chorus, etc.	Slav Congress with local organization & Council
Dec. 9-11-13-15	Livingstone, Biddle, Shaw, Bennett Colleges	Concerts with local talent	Council

1)	August (Middle) Friday	Savoy Ballroom	Council	Relief
2)	September - Labor Day or end of Month	Sarah Spencer	Council	Off the record
3)	September - 1st week	Hubert Delany	Council	Paul & Lena
4)	September 2nd week	Harlem Mass Meeting	West Indian & Colonial question	
5)	September 26	Royale Theatre	Council - collection & Robeson	
6)	October 2	Concord B. C. Bklyn	Dr. Kalibala & Council	
7)	October 5	Alpha Meeting in Harlem		
8)	October 10th to 20th out	Baltimore, Phila. Norfolk & Washington	P. V.	Public Meetings re: Press
9)	October 31 to Nov. 9	North Carolina Colleges		
10)	November 14 or 15	Hunter College	Council	Afro-American Festival
11)	December	three affairs		
12)	January			
13)	February	Hotel	Council	Reception for Board Members & economist

[illegible] in West Indies

[illegible] for Council
December 5-7-10
not to travel far

W. N.C. night of 9th or 10th
N. Orleans

Mrs. Shupp?
Mrs. Jamieson
[illegible]

Tentative affairs to be planned in following cities:

Boston, Providence, Albany, Buffalo, Detroit, Trenton, Pittsburgh, Cleveland (?) Wilmington, Del. Richmond, Wilkes Barre, New Haven with assistance of PCA.

2 Affairs each month - with 3 in December.

To be filled in

Norfolk
Fri. Sept. 26th
1st week in December

Oct 9-10
" 24-25
Nov. 14th Pittsburg

1.)	AUGUST (Middle) Friday	Savoy Ballroom	Council	Relief
2.)	September - Labor Day or end of Month	Sarah Spencer	Council	Off the Record
3.)	September - 1st week	Hubert Delany	Council	
4.)	September - 2nd week	Harlem Mass Meeting	West Indian & Colonial question	
5.)	September 26	Royale Theatre	Council - collection & Robeson	
6.)	October 2	Concord B. C. Bklyn	Dr. Kalibala & Council	
7.)	October 5	Alpha Meeting in Harlem		
8.)	October 10th to 20th	Baltimore, Philadelphia Norfolk - Washington		
9.)	October 31st to Nov. 9.	North Carolina Colleges		
10.)	November 14 or 15	Hunter College	Council	Afro-Amer. Festival
11.)	December	3 Affairs		
12.)	January			
13.)	February	Hotel	Council	Reception for Board Members & well known economist

~~Tentative~~ affairs to be planned in following cities:

Boston, Providence, Albany, Buffalo, Detroit, Trenton, Pittsburgh - Cleveland (?) Wilmington, Del. Richmond, Wilkes Barre - NewHaven, Sept- with assistance of PCA. New ORLEANS- ATLANTA-

2 affairs each month - with 3 in December.

14th Nov.

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
New York 10, N. Y.

THIS AGREEMENT made the 14th day of October by and between the Council on African Affairs, 23 West 26 Street, New York 10, N. Y. and the Beta Gamma Lambda Chapter of Alpha Phi Alpha Fraternity, Mr. Roland D. Ealey, 313-A North Second Street, Richmond 19, Virginia, representative, hereinafter called the "Local Manager."

AGREEMENT

In consideration of the covenants and agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. Local Manager desires Paul Robeson to perform and Artist agrees to perform for Local Manager in a recital to be given at the Mosque auditorium, in the city of Richmond, Virginia, on Friday evening, October 24, 1947

2. HALL. Local Manager represents that he has a lease for the aforementioned hall covering the date of this engagement, which lease will be shown to Artist and/or Council on African Affairs upon request.

Local Manager agrees at his own expense to furnish the aforementioned hall on the date and at the time for the engagement herein contracted for, well-heated, lighted, clean and in good order, with all necessary attaches and special police, ushers, ticket sellers, ticket takers, license (if any required), clean dressing room for Artist near the stage, clean and adequate dressing rooms for accompanist and assisting artist or artists, if any, as well as ticket sellers for advance and box office sales, both at the box office and at any place other than the hall at which advance sales may be made.

3. TICKETS. Local Manager has at the time of signing this Agreement furnished to Council on African Affairs a true diagram showing all seats and boxes in said hall which is hereby represented by Local Manager to have a seating capacity of 4658. Local Manager agrees to sell reserved seats for the engagement covered by this Agreement, the prices which shall be printed on coupon tickets of different colors to indicate the sections of the hall, and such tickets shall be placed on public sale at least two weeks in advance of the date of performance. No reservations for tickets shall be held any later than one day prior to the date of performance. The prices of tickets shall be as follows, 25% tax included.

Ochestra Reserve	- 548 seats	@ $2.50
Ochestra General	-1383 seats	@ $1.25
Boxes	- 80 seats	@ $2.50
Loges	- 201 seats	@ $2.50
Mezzanine	-1046 seats	@ $1.25
Balcony	-1400 seats	@ $ .65

The total receipts from the hall on the foregoing scale amounts to $6018.75

4. PROMOTION AND PUBLICITY. Local Manager agrees diligently to promote and exploit the performance hereby contracted for and to make every effort to secure the largest possible attendance. Without limitation of the foregoing, Local Manager agrees to furnish daily display advertising in approved and customary form in the leading daily newspapers for at least ~~ten~~ days in advance of the date of performance.

Upon request, stating amount and nature of advertising material desired, received at least three weeks prior to the date of performance, Artist will as a courtesy, but not as an obligation, furnish such quantity of cuts, press circulars, window cards or posters as Artist, in Artist's dole discretion, deems necessary or desirable. Local Manager agrees properly to distribute and display all advertising material received by Local Manager and to pay shipping and/or express charges of material furnished by Artist.

5. PAYMENT. Local Manager agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs 60% of the entire gross proceeds after the payment for taxes have been made. Settlement shall be made from the ticket seller's statement which shall be furnished prior to counting the tickets taken at the door and verification of the box office account, and the share of the Council on African Affairs shall be paid at or before 9:30 in the evening of this performance. In the event that the count-up shall disclose additional amounts due the Council on African Affairs, such amount shall be then paid at once. There shall be no free list except that there shall be not more than two percent (2%) of capacity tickets available for the press. No extra seats shall be placed on sale until tickets for 90% of the seating in the hall have been sold. The regular officers and employees of the hall are to have control of the door and box office under the supervision of both parties to this Agreement, and representatives of the Council on African Affairs shall have free access to the Box office at all times.

6. PROGRAM, PIANO, CREDITS. Artist will furnish or cause to be furnished to Local Manager copy of the program to be performed, and Local Manager agrees at Local Manager's expense, to print and distribute a sufficient quantity of house programs in conformity with the material furnished by Artist.

Local Manager agrees to furnish one Steinway grand piano for use at the performance, properly tuned.

Local Manager agrees to print on all programs, immediately after the musical portion thereof, appropriate underlines giving credit for the name of the piano used, giving credit for Artist's phonograph recordings.

7. IMPOSSIBILITY OF PERFORMANCE. Artist shall be under no liability for failure to appear or perform in the event that such failure is caused by or due to the physical disability of Artist, or acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of transportation service, or any other cause beyond the control of Artist. If more than one artist is to appear on a single program, a substitute of equal standing may be supplied by the Council on African Affairs for any one or more artists unable to appear and, in that event, Local Manager shall remain obligated in all respects hereunder.

8. RESTRICTIONS. Local Manager agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of Artist's performance, or any part thereof. Local Manager represents that Artist's performance hereunder is not to be included in a course or series of concerts and no change will be made in that respect without the written consent of the Council on African Affairs.

9. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N. Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By: ______________________
Council on African Affairs

By: Roland D. Ealey
Local Manager

COUNCIL ON AFRICAN AFFAIRS, INC.
23 West 26 Street
New York 10, New York

THIS AGREEMENT made 29th day of August, 1947 by and between the Council on African Affairs, Inc., and the Jefferson Avenue Community Neighborhood Council, 358 Jefferson Avenue, Brooklyn 21, New York, represented by Dr. Ernest B. Kalibala, chairman, herein after called the "Chairman."

AGREEMENT:

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Chairman desires Paul Robeson to participate in a meeting, and Paul Robeson agrees to participate in a meeting to be arranged by the Chairman at the Concord Baptist Church, Brooklyn, New York, on October 2, 1947, at 8:30 P.M.

It is clearly understood that the character of the occasion is a meeting or rally, and not a formal concert. All advertisements will refer to the occasion as a meeting or rally, and not as a concert.

2. PLACE. The Chairman represents that he has secured the aforementioned church for this engagement on the date mentioned.

3. PAYMENT. The Chairman agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 4 o'clock in the afternoon on the day of the meeting.

4. ARRANGEMENTS. The Chairman agrees to furnish one Steinway piano, or a suitable substitute, for use at the meeting.

The Chairman agrees to install suitable microphone arrangements for the meeting.

5. RESTRICTIONS. The Chairman agrees to prevent the broadcasting, recording or reproduction by radio, or any other device of the songs which the Artist will sing.

6. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, New York.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

By: ______________________
For: Council on African Affairs, Inc.

By: E. Kalibala
Chairman

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
NEW YORK 10, N. Y.

Correction of Agreement made the 11th day of September by and between the Council on African Affairs, 23 West 26 Street, New York 10, N. Y. and the Reverend Foley L. Burruss, Post Office Box 112, Greensburg, Pennsylvania, hereinafter called the "Local Manager."

It is hereby agreed that that part of section "3" of the above mentioned Agreement which reads:

"Main Floor:	571 @ $3.00 152 @ $2.00	Second Balcony:	133 @ $2.00 511 @ $1.25
First Balcony:	115 @ $3.00 520 @ $2.00		

"The total receipts from the hall on the foregoing scale amounts to $4,306.75."

is hereby cancelled and in its place the following is inserted:

Orchestra & Circle	723 @ $2.50
First Balcony	314 @$2.50 321 @ $2.00
Second Balcony	308 @ $1.50 338 @ $1.00

Total receipts from the hall on the foregoing scale amounts to $4,034.50

Note: The above figures, representing the price of tickets, do not include Federal Tax.

BY
Council on African Affairs

BY Rev. Foley L. Burruss
Local Manager

Orch + Circle

723 @ 2 50 - * 1807.50

1st Balcony - 635 Seats

314 @ 2 50 * 785.00

321 @ 2 00 * 642.00

2nd Balcony 646 Seats

308 - @ 1 50 * 462.00

338 - @ 1 00 * 338.00

* 4034'50

Total receipts from the house on the foregoing scale amounts to

723
635
646
2004

11/10/47

Greensburg Pa
appears nov. 17/47

UNITED NATIONS FOR COLONIAL FREEDOM

17th REGIMENT ARMORY • 34th STREET AND PARK AVENUE

PEOPLE'S RALLY

FRIDAY, APRIL 25 • 8:30 P. M.

COUNCIL ON AFRICAN AFFAIRS • TENTH ANNIVERSARY
23 WEST 26 STREET • NEW YORK 10, N. Y. • MUrray Hill 3-7622

PAUL ROBESON, *Chairman* • WM. JAY SCHIEFFELIN, *Vice Chairman* • MAX YERGAN, *Exec. Director*
EDITH C. FIELD, *Treasurer* • W. A. HUNTON, *Educational Director*

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
New York 10, N. Y.

THIS AGREEMENT made the 11th day of September by and between the Council on African Affairs, 23 West 26 Street, New York 10, N. Y. and the Reverend Foley L. Burruss, Post Office Box 112, Greensburg, Pennsylvania, hereinafter called the "Local Manager."

AGREEMENT

In consideration of the covenants and agreements herein contained, the parties hereto agree as follows:

1. ENGAGEMENT. Local Manager desires Paul Robeson to perform and Artist agrees to perform for Local Manager in a recital to be given at the Carnegie Music Hall, in the city of Pittsburgh, Pennsylvania, on Monday evening, November 17, 1947.

2. HALL. Local Manager represents that he has a lease for the aforementioned hall covering the date of this engagement, which lease will be shown to Artist and/or Council on African Affairs upon request.

Local Manager agrees at his own expense to furnish the aforementioned hall on the date and at the time for the engagement herein contracted for, well-heated, lighted, clean and in good order, with all necessary attaches and special police, ushers, ticket sellers, ticket takers, license (if any required), clean dressing room for Artist near the stage, clean and adequate dressing rooms for accompanist and assisting artist or artists, if any, as well as ticket sellers for advance and box office sales, both at the box office and at any place other than the hall at which advance sales may be made.

3. TICKETS. Local Manager has at the time of signing this Agreement furnished to Council on African Affairs a true diagram showing all seats and boxes in said hall which is hereby represented by Local Manager to have a seating capacity of 2002. Local Manager agrees to sell reserved seats for the engagement covered by this Agreement, the prices which shall be printed on coupon tickets of different colors to indicate the sections of the hall, and such tickets shall be placed on public sale at least two weeks in advance of the date of performance. No reservations for tickets shall be held any later than one day prior to the date of performance. The prices of tickets shall be as follows, plus tax:

Main Floor: 571 @ $3.00
152 @ $2.00

Second Balcony: 133 @ $2.00
511 @ $1.25

First Balcony: 115 @ $3.00
520 @ $2.00

The total receipts from the hall on the foregoing scale amounts to $4,306.75.

4. PROMOTION AND PUBLICITY. Local Manager agrees diligently to promote and exploit the performance hereby contracted for and to make every effort to secure the largest possible attendance. Without limitation of the foregoing, Local Manager agrees to furnish daily display advertising in approved and customary form in the leading daily newspapers for at least ten days in advance of the date of performance.

Upon request, stating amount and nature of advertising material desired, received at least three weeks prior to the date of performance, Artist will as a courtesy, but not as an obligation, furnish such quantity of cuts, press circulars, window cards or posters as Artist, in Artist's sole discretion, deems necessary or desirable. Local Manager agrees properly to distribute and display all advertising material received by Local Manager and to pay shipping and/or express charges of material furnished by Artist.

5. PAYMENT. Local Manager agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs 50% of the entire gross proceeds of this performance. Settlement shall be made from the ticket seller's statement which shall be furnished prior to counting the tickets taken at the door and verification of the box office account, and the share of the Council on African Affairs shall be paid at or before 9:30 in the evening of the performance. In the event that the count-up shall disclose additional amounts due the Council on African Affairs, such amount shall be then paid at once. There shall be no free list except that there shall be not more than two percent (2%) of capacity tickets available for the press. No extra seats shall be placed on sale until tickets for 90% of the seating in the hall have been sold. The regular officers and employees of the hall are to have control of the door and box office under the supervision of both parties to this Agreement, and representatives of the Council on African Affairs shall have free access to the Box office at all times.

6. PROGRAM, PIANO, CREDITS. Artist will furnish or cause to be furnished to Local Manager copy of the program to be performed, and Local Manager agrees at Local Manager's expense, to print and distribute a sufficient quantity of house programs in conformity with the material furnished by Artist.

Local Manager agrees to furnish one Steinway grand piano for use at the performance, properly tuned.

Local Manager agrees to print on all programs, immediately after the musical portion thereof, appropriate underlines giving credit for the name of the piano used, giving credit for Artist's phonograph recordings.

7. IMPOSSIBILITY OF PERFORMANCE. Artist shall be under no liability for failure to appear or perform in the event that such failure is caused by or due to the physical disability of Artist, or acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of transportation service, or any other cause beyond the control of Artist. If more than one artist is to appear on a single program, a substitute of equal standing may be supplied by the Council on African Affairs for any one or more artists unable to appear and, in that event, Local Manager shall remain obligated in all respects hereunder.

8. RESTRICTIONS. Local Manager agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of Artist's performance, or any part thereof. Local Manager represents that Artist's performance hereunder is not to be included in a course or series of concerts and no change will be made in that respect without the written consent of the Council on African Affairs.

9. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, N. Y.

IN WITNESS WHEREOF the parties hereto have executed this Agreement the day and year first above written.

By:____________________
Council on African Affairs

Rev. Foley L. Burruss
By:____________________
Local Manager

COUNCIL ON AFRICAN AFFAIRS, INC.
23 West 26 Street
New York 10, New York

THIS AGREEMENT made on the 2nd day of September, 1947, by and between the Council on African Affairs, Inc. and the American Slav Congress, Pittsburgh, represented by Mr. George S. Wuchinich, herein after called the "Director."

AGREEMENT:

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Director desires Paul Robeson to participate in a meeting, and Paul Robeson agrees to participate is said meeting, to be arranged by the Director at the Carnegie Music Hall, Pittsburgh, Pennsylvania on December 5, 1947, at 8:30 P.M.

It is clearly understood that the character of the occasion is a meeting, rally or some such classification and not a formal concert. No advertisement or publicity material will refer to the gathering as a formal concert.

It is further understood that the occasion will be participated in by other speakers and by local and other talent to be secured by the Director.

2. PLACE. The Director represents that he has secured the aforementioned hall for this engagement on the date mentioned.

3. PAYMENT. The Director agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 4 o'clock in the afternoon on the day of the meeting.

4. ARRANGEMENTS. The Director agrees to provide one Steinway piano for use at the meeting.

The Director agrees to install suitable load speaker arrangements for the meeting.

5. RESTRICTIONS (A). The Director agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of the songs which the Artist will sing.

(B). In view of Paul Robeson's scheduled appearance in Pittsburgh on November 17, 1947, the Director agrees that there will be no public advertising of Paul Robeson's participation in the affair on December 5th until after the November 17th concert has been held. An exception to this restriction is that the foreign language press may carry notices about the December 5th meeting.

6. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, New York.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

By: ______________________________
For: Council on African Affairs, Inc.

By: ______________________________
Director

AMERICAN SLAV CONG

of Western Pennsylvania

WE PRESENT - Our Sunday Afternoon Program
FOR "KEEP AMERICA FREE"
EVERY Over Radio Station KQV - 1:30
SUNDAY to begin October 26, 1947

****

HANG THIS CARD IN YOUR HALL.

Calendar of Events

Dec 5, 1947 -	PEOPLE'S FESTIVAL, Paul Robeson, singer Louis Adamic, writer, CARNEGIE MUSIC HALL
Nov 1947 -	HENRY A. WALLACE, Banquet, time and place to be announced.
Nov 14,1947 -	RELIGION IN YUGOSLAVIA, Carnegie Lecture Hall, Dr. Guy Shipler, New York Editor
Oct 17,1947 - UOPWA 10 CIO	FORUM ON CITIZENSHIP - Carnegie Hall.

AMERICAN SLAV CONGRESS

OF WESTERN PENNSYLVANIA

1005 BERGER BLDG. — PITTSBURGH 19, PA.

Phone ATlantic 6958

JOHN SOBCZAK, President
GEORGE S. WUCHINICH, Vice President
MATTHEW CVETIC, Executive Secretary
ANNE LESNY, Treasurer

Honorary Chairmen
Rev. VOJISLAV GACHINOVICH
Rev. MATTHEW KEBE
Rev. STEPHEN VARZALY

15 September 1947.

SEP 16 REC'D

Max Yergan,
Executive Director,
Council on African Affairs, Inc.,
23 West 26 St.,
New York 10 N Y.

Dear friend Max,

We are enclosing your signed copy of the contract covering Paul Robeson's appearance in Pittsburgh, 5 December 1947.

Attached is our card of calendar of events which we sent to all language organizations and you will observe that the event is called A PEOPLE'S FESTIVAL.

We shall withhold a general advertising campaign until the day following 17 November.

If it is possible we should like to have 3 glossy photos, 3 stories, 3 news mats and about 1,500 circulars with space left for our imprint. In your letter you mention that publicity material is being sent under separate cover, but so far it has yet to arrive.

Thanks again for everything and we shall do all within our power to make this a resounding event.

Sincerely yours,
AMERICAN SLAV CONGRESS,

George S. Wuchinich,
Executive Secretary.

uopwa 10 c i o

MRS. VIVIAN C. MASON
909 MAYPOLE AVENUE
NORFOLK 2, VA.

October 30, 1947

Dr. Max Yergan, Executive Director
The Council on African Affairs
23 West 26th Street,
New York City

SPECIAL DELIVERY

Dear Dr. Yergan:

I was writing to you when your telegram came this afternoon. The delay in making a final reporting has been due to two factors; one the lag in outstanding collections and secondly,my absence from Norfolk because of speaking engagements.

A preliminary report was made to the sponsors of the Musical Festival on October 13 and they thought it was best to make a complete report as soon as the bulk of the money outstanding was in.

The final report was given last night to the Board of Trustees and the Sponsors of the Liberty Park Day Nursery. A copy of that report is herein enclosed. Also please find enclosed a check for one hundred dollars ($100.00), the amount due The Council on African Affairs , completing payment of $900.00 which comprises to date the one-third share of the net proceeds. As you will note in the report the Norfolk Community Hospital and the Liberty Park Day Nursery each received their one-third share of $900.00 each.

There is money stilloweing from advertisers and we are making every effort to complete such collections within a week. As soon as the balance is in hand a check covering one-third of such collections will be forwarded to you.

The sponsors of the Festival expressed great appreciation for Mr. Robeson and you and felt that considerable gains had been achieved on the interracial front by this concert. I will send you copies of letters appearing in the Virginiam-Pilot and I know you will feel greatly encouraged at the sentiment expressed.

With best wishes for your continued sucess in the great work you are doing, I am

Sincerely yours,
Vivian C Mason
Vivian C. Mason

REPORT OF MUSICAL FESTIVAL
AT THE ARENA, OCTOBER, 10, 1947

By Mrs. Vivian Mason, Manager

October 29, 1947

RECEIPTS:

Sale of Tickets		$ 4,500.90	
Ads in program		499.00	
Sale of Programs		216.00	
Donations		167.25	
Total Receipts			$ 5,383.15

DISBURSEMENTS:

Rent			
Fred Rose - For Purchasing His Date @ Ball Park	$100.00		
City of Norfolk-for Arena	100.00	200.00	
Advertising & Printing			
Journal & Guide	151.20		
Guide Quality Press	533.20		
The Virginia Pilot	69.30		
Lazarus-Sign Painting	4.50		
The Labor Journal	12.00		
John Perry Sound Truck	22.50		
Ledger Dispatch	13.20		
Williams' Sign Painting	48.50		
G.W.C. Brown, Jr. Distributing Placards, Tickets, etc.	41.00	895.40	
Postage		11.25	
Telephone		34.91	
Clerical		59.50	
Transportation-Portsmouth Jr. Choir		7.20	
Arena Stage Expenses:			
Louis De Stefano Stage Hands	44.87		
Social Security & Withholding Tax for Stage Hands	8.13		
Roosevelt Woodlawn Porters (2)	7.00	60.00	
Tax			
City	337.60		
Federal	667.97	1,005.57	
Milton Music Company			
Rent for Piano		40.00	
Refunds			
Mrs. Hayes - Williamsburg	8.75		
Mr. Bell	4.00		
Gillman & Fentress	3.75	16.50	
Management		200.00	
Travelling Expenses			
Paul Robeson & Company	134.19		
Accomodations	6.25	140.44	
Total Expenses			$ 2,670.77
Balance			$ 2,712.38
Distributions			
Advance to Councilon African Affairs		800.00	
Advance to Norfolk Community Hospital		900.00	
Advance to Liberty Park Day Nursery		900.00	
Advance Check to Council on African Affairs		100.00	
Balance on Hand			$ 12.38

Signed Vivian C. Mason
Mrs. Vivian Mason, Manager

REPORT OF MUSICAL FESTIVAL
AT THE ARENA, OCTOBER, 10, 1947

By Mrs. Vivian Mason, Manager

October 29, 1947

RECEIPTS:

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Advance to Liberty Park Day Nursery		900.00	
Advance Check to Council on African Affairs		100.00	
Balance on Hand			$ 12.38

Signed Vivian C. Mason
Mrs. Vivian Mason, Manager

Norfolk
VA.

October 31, 1947

Mrs. Vivian C. Mason
909 Maypole Avenue
Norfolk, Va.

Dear Mrs. Mason:

This is to acknowledge receipt of your letter of October 30th, and to thank you for the check for $100 which you enclosed as further payment of the share of the Council on African Affairs in the Robeson recital held in Norfolk, October 10th. Thank you also for the detailed report which you enclosed. We find the report complete and quite satisfactory.

I want to thank you again for your expressions with regard to Mr. Robeson and myself, and I wish to assure you that it was a privilege to be associated with you in the undertaking. We share your view that it was highly successful, and I express the hope that its influence will be most effective.

With kind regards for you, your husband and other friends there.

Yours sincerely,

Max Yergan

MY:dw
Encl.

home
26945
Norfolk Va
Mr. Mason- hospital
5-3663

MRS. VIVIAN C. MASON
909 MAYPOLE AVENUE
NORFOLK 2, VA.

155 Elm Ave.
Mt Vernon N.Y.
tel. Mt Vernon
7-3649

September 1, 1947

Dr. Max Yeargins,
Councilor on African Affairs
23 West 26th Street
New York City,
New York

Dear Dr. Yeargins:

I wish to call attention to the terms for Mr. Robeson's appearance in Norfolk on Thursday night, September 25, 1947.

First: Mr. Robeson agrees to sing and speak at the High Rock Park, Norfolk, Virginia, at 8:00 P.M., on the above named date.

Second: The affair is to be known as a Musical Festival with a program of local talent assisting.

Third: This musical festival is for the benefit of the sponsors, The Norfolk Community Hospital and the Liberty Park Nursery School.

Fourth: Mr. Robeson, the Norfolk Community Hospital and the Liberty Park Nursery School are to receive one-third of the net receipts, each.

Fifth: The seating capacity of the High Rock Park is estimated at 7,000 or more. The general admissions are:
$1.25 for advance sales
$1.50 at the park
$2.00 for patrons tickets

If this meets your approval, please sign one of the copies and return to us for our files.

Very truly yours,

Mrs. Vivian C. Mason
Vivian C Mason

Approved for Mr. Robeson

____

Approved for Norfolk Community Hospital
and the Liberty Park Nursery School

Vivian C Mason
Mrs. Vivian C. Mason

MRS. VIVIAN C. MASON
909 MAYPOLE AVENUE
NORFOLK 2, VA.

September 22, 1947

Dr. Max Yeargins, Executive Director
Council On African Affairs
23 West 26th Street,
New York 10, New York

Dear Dr. Yeargins:

It is so lovely and warm here to-day that I'm sure many people are praying that theb25th will be just as beautiful.

Yesterday we had a complete meeting of the Board of Trustees of the Hospital and the Sponsors of the Liberty Park Day Nursery to work outa multitude of details in connection with the MUSICALE FESTIVAL. Since the entire group had not been present last week at the reading of the contract, it was read again at that meeting. Of course everyone approved of it only I thought it wise to give every member a chance to know the contents in detail even though they were quite familiar with those details.

There are a few items I would like to correct since I have accurate figures. Mr. Dawson's manager at the Park told me the seating capacity is as follows: approximately 3400 grand stand seats and 4500 bleachers. We have out in the hands of ticket sellers 1500 patron tickets and 3500 general admission. We do not yet know actually how these are selling as we have had only one report and the others will come in to-morrow, Tuesday and Thursday. Now to facilitate matters since we indicated patrons tickets are for reserved seats, the committee decided to make the grand stand seats all $2.00 seats and the bleachers $1.25. This will help tremendously in the selling at the Park and with the seating. The patron seats include the tax and are no higher when sold at the window at the Park that night.

Now as to the time of payment of course we shall pay as quickly as possible after the window shuts down but you know of course it will take a little time to check the turnstile . I presume you wish it in cash since it must be that way if paid that night. However you can convert it the next morning if you wish to a certified check. I'm sure we can work that out alright.

Now I want to let you know about another arrangement that had to be made. We thought that the performers although giving their services and providiing their own transportation should also make some kind of payment to the festival. It is an unusal honor that they are receiving that of singing on the same programn with a great artist like Paul Robeson. We put it to a vote of these people and they unanimously decided to pay for "perfomers" tickets which cost $1.00.

We thought since they must pay carfare to come to rehearsels and all that that concession could be made. We believe that the chorus and other groups will be about 200 persons and that was too many people to let in free.

Now the childrenwho are taking part namely the High School Band consisting of 110 pieces and the Youth Choir from Portsmouth are being given free performers tickets because they are children and not earning. A group of professional ushers are working for us that night and we are not compellin them to pay. Otherwise they would cost $5.00 apiece. So it's less expensive that way.

We have a souvenir programn book with "ads" which is to be sold for twenty-five cents a piece. We sold space in this book for $20.00 a page and to date it is approximately 34 pages. Of course we haven't collected for all the "ads" as many people do not pay until they receive a book. We are trying to get as many in as possible before Tursday so it can all be included in the accounting.

It is understood of course that whatever monies accrue to the committee after Thursday night are subject to the same division as the main amount received on or- and before Thursd day and such monies will be remitted to you bythe Tresurer of the Board of Trustees of the Hospital.

On Thursday a little sight-seeing trip has been planned with luncheon at the Norfolk Community Hospital with a group of our leading citizens. I know all of you will want to go to the Park and see what the setting is like and perhaps even Paul and Mr, Lawrence will want a little try out. Paul has been asked to say a few words over the radio on Thursday which it all to the good. We won't tire all of you for I know Paul needs some rest. After the festival a reception at the USO has been planned and after that the APA fraternity take over to the rumpus room of one of Paul's brothers.

I trust all these little details are clear. I am enclosing the contract and in another envelope some aricles that were in the paper. I wasn't able to get them all but will try. Our local Portsmouth paper banned any reference to the affair Some nerve, I just found it out and will follow it up tomorrow. It may be jut a rumor. I was at a rehearsel of the chorus, it was beautiful. This week Paul's numbers will be featured in the paper. Here is a copy of a radio skit that we given on our leading station over a regular programn time "Norfolk speaks." They were extrmely cooperative and we go back Tuesday and perhaps Weds.

We are still working on the automobile trip plan and it may come out alright. By the way we invited all the city officials and their wives.

Sincerely yours,
Vivian C. Mason

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREET
New York 10, N.Y.

THIS AGREEMENT made the 2nd day of September by and between Council on African Affairs, and the Norfolk Community Hospital and the Liberty Park Nursery School, represented by Mrs. Vivian C. Mason, herein after called the "Director."

AGREEMENT

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Director desires Paul Robeson to participate in a "musical Festival", and Paul Robeson agrees to participate in said musical festival, to be arranged by the Director at the High Rock Park, Norfolk, Virginia at 8:00 P.M., on September 25, 1947

It is clearly understood that the character of the occasion will be as indicated by the term "muscial festival", and is not in any sense considered or advertised as a formal concert. While Paul Robeson will both speak and sing, the program will also include both local and other talent.

2. PLACE. The Director represents that she has secured the aforementioned High Rock Park for this engagement on the date as stated above.

3. TICKETS. The Director has at the time of signing this Agreement furnished the Council on African Affairs an estimate of the seating capacity of the High Rock Park which she states to be 7,000 or more. The Director further states that additional seating accommodation will be installed in the Park.

It is understood and agreed that on or before September 20th the Director will furnish the Council on African Affairs with complete and accurate information as to seating accommodations.

At the time of signing this Agreement the Director states that of the 7,000 or more seats, 6,000 will be sold at $1.00 each (exclusive of Federal and other taxes); 1,000 will be sold at $1.50 each (exclusive of Federal and other taxes).

The Director further states that the price of $1.00 will be advanced to $1.25 (exclusive of Federal and other taxes) when sold at the Park, and that there will be a number of patron tickets sold at $2.00 (exclusive of Eederal and other taxes). It is understood and agreed that on or before September 20th the Council on African Affairs will be furnished with complete and accurate information as to the number of tickets specified as patron tickets.

4. PAYMENT. The Director agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, 33 1/3% of the net proceeds of said "Musical Festival." Settlement shall be made on or before 9:30 P.M., September 25, 1947

5. ARRANGEMENTS. The Director agrees to provide one Steinway piano for use at the Festival.
The Director agrees to install suitable and efficient microphone arrangements for the Musical Festival.

6. RESTRICTIONS. The Director agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of the songs which the Artist will sing.

7. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, New York.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

By:_______________________________________
For: Council on African Affairs

By: Vivian C Mason
Director

MASSACHUSETTS STATE COLLEGE

CONCERT ASSOCIATION

presents Here

Paul Robeson

APRIL 28 and 30, 1947

at 8:00 P. M.

BOWKER AUDITORIUM

AMHERST, MASS.

Paul Robeson

Assisted by

William Schatzkamer

Pianist

LAWRENCE BROWN at the Piano for Mr. Robeson

Hare

PROGRAM

I

Over the Mountains (Old English) . . . . arr. Roger Quilter

A charming air of 17th Century England in a modern setting. "Love will find a way" is the sentiment which it expresses with poetic variations.

Mein Freud möcht sich wohl mehren (Old German) . arr. W. Tappert

Would Fate my help remain.
My joy would be more smiling
Turn, fortune mine, beguiling
My way and my longing pain.
I choose my own, decreeing
A loving dear as wife;
In her is all my being—
All joy, without her, fleeing,
Her stately form my life.
When should I turn what savor,
Reft of my greatness and thee?
Show me at last thy favor
And I will happy be!
With love and courage singing
In service dear, to thee.
Now, naught my life is bringing;
In naught my days are winging.
Thee, — without thee, to be!

Invocazione de Orfeo (Old Italian) . . . . Peri

Rejoice ye at my singing, O verdant forests!
Revived is my bright sun, radiant in splendor,
And with her clear eyes, that e'en put Delos to shame,
She kindles anew in us this ardent flame
And makes both heaven and earth captive to love.

L'Amour de Moi (Old French) . . . . arr. Tiersot

My love is enclosed
Where blossom lily of the valley,
Within a little garden,
The rose, and hollyhock
'Tis a garden of sweet loveliness,
Adorned with all summer's flowers,
There I take my delight
As much by day as by night.
Alas! Sweeter still, is the slumber melody of two nightingales,
But the violet in green bowers
Is the fairest of all flowers,
And the dearest one to me.

Columbia and Victor Records
The Piano is donated through the courtesy of The Music House, Northampton

I looked at her and paused;
She was as white as milk,
Sweet as a lamb
And fresh as a blooming rose.

Three Poor Mariners (Old English) . . . . . arr. Roger Quilter

MR. ROBESON

II

Organ Prelude in G minor . . . . Bach-Siloti
Ballade in A flat major . . . . Chopin

MR. SCHATZKAMER

III

Lord God of Abraham, from 'Elijah" . . . . . . Mendelssohn

Mendelssohn dominated the musical world of Germany during his lifetime. He was the first of the 19th Century musicians to rescue Bach's music from neglect, and in his own works, shows the influence of the great classics, Bach, Beethoven, and Mozart. Among his greatest works are his oratorios "St. Paul" and "Elijah".

Excerpt from "Boris Godounoff" . . . . . . Moussorgsky

The story of the opera takes place about 1600. Boris, the Regent of Russia, arranges the assassination of Dmitri, young brother of the incapacitated Czar, thus trying to gain the throne for himself. A young monk, upon hearing the story and believing himself to possess a physical resemblance to the Prince, enlists the aid of Poland to usurp the Crown. Boris is torn between his lively conscience and the imminent loss of the throne, which he hopes to retain for his son.

After the Battle . . . . Moussorgsky

He met his end in a far-off Land, . .
But his friends have conquer'd that for, . .
Alone and forgot on the field he lies low.
. . . Far away there in his native land
Mother and child at the window stand;
"When father comes back, a cake I'll bake.
'Twill please, I know, by dear one . . ."
But he lies forgot and alone.

Hassidic Chant . . . . arr. Engels

The Rabbi prays to the God of Abraham, Issac, and Jacob that the burden of sorrow and suffering be lifted from Israel.

MR. ROBESON

INTERMISSION

IV

Four Preludes . . . . Shostakovitch
E flat minor, D minor, A flat major, D major
Prelude in G major . . . . Rachmaninoff
Etude in D sharp minor . . . . Scriabine

MR. SCHATZKAMER

V

NEGRO FOLK SONGS

Here

On Ma Journey . . . . arr. Boatner
Weepin' Mary . . . . arr. H. T. Burleigh
By and By . . . . arr. H. T. Burleigh
Ev'ry Time I Feel de Spirit . . . . arr. Lawrence Brown
Swing Low, Sweet Chariot . . . . . arr. Lawrence Brown

MR. ROBESON

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COUNCIL ON AFRICAN AFFAIRS, INC.
23 West 26 Street
New York 10, New York

THIS AGREEMENT made on the 2nd day of September, 1947, by and between the Council on African Affairs, Inc. and the American Slav Congress, Pittsburgh, represented by Mr. George S. Wuchinich, herein after called the "Director."

AGREEMENT:

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Director desires Paul Robeson to participate in a meeting, and Paul Robeson agrees to participate is said meeting, to be arranged by the Director at the Carnegie Music Hall, Pittsburgh, Pennsylvania on December 5, 1947, at 8:30 P.M.

It is clearly understood that the character of the occasion is a meeting, rally or some such classification and not a formal concert. No advertisement or publicity material will refer to the gathering as a formal concert.

It is further understood that the occasion will be participated in by other speakers and by local and other talent to be secured by the Director.

2. PLACE. The Director represents that he has secured the aforementioned hall for this engagement on the date mentioned.

3. PAYMENT. The Director agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $1,000. Settlement shall be made on or before 4 o'clock in the afternoon on the day of the meeting.

4. ARRANGEMENTS. The Director agrees to provide one Steinway piano for use at the meeting.

The Director agrees to install suitable load speaker arrangements for the meeting.

5. RESTRICTIONS (A). The Director agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of the songs which the Artist will sing.

(B). In view of Paul Robeson's scheduled appearance in Pittsburgh on November 17, 1947, the Director agrees that there will be no public advertising of Paul Robeson's participation in the affair on December 5th until after the November 17th concert has been held. An exception to this restriction is that the foreign language press may carry notices about the December 5th meeting.

6. NOTICE. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, New York.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

By: ____________________
For: Council on African Affairs, Inc.

By: George S Wuchinich
Director

THE AFRICAN STANDARD

Official Organ Of The West African Youth League
(Sierra Leone Section)
Motto:—"FORWARD"

PUBLISHED EVERY FRIDAY POST FREE EVERYWHERE

VOL. XI No.10. FRIDAY, MARCH 11, 1949 Price Six Pence

Paul Robeson Takes London By Storm

Negro Singer Returns To The Stage After Ten Years Absence

Will Meet With Prime Minister And Secretary Of State For Colonies

"After a Triumphant tour through the West Indies where he received a royal welcome by the natives not only as a great artist, but as a stalwart Champion of racial equality for the Colonial peoples," writes our London Correspondent, George Padmore, Paul Robeson, President of this American Council on African Affairs has arrived in London to give a series of Concerts throughout the British Isles".

Continuing the Report states:—

"MR. Robeson, accompanied by his pianist, Mr Lawrence Brown, was given a hearty welcome at the station by a committee of West Indian and African actors and actresses representing the newly organised all-Negro Repertory Company. The party was introduced to Mr. Robeson by their leader, Trinidad born six-foot Edric Connor, B B C. star West Indian tenor."

On the same night of his arrival Robeson held "Court" for the benefit of the Press. Surrounded by old friends and admirers, the 6ft. 3ins. giant talked to newspaper men about his concert plans and world problems. Regarding the former, Paul said that he hopes to be in the British isles for about three months during which time he will give 29 concerts; singing in English, French, Italian, Russian, Hebrew and Yiddish. After the press conference Mr Robeson and a party of friends attended a private "welcome to London" party at a London night club

Questioned about his communistic views, Mr Robeson refused to say...as he did to the anti American Tribunal...whether he is a Communist, but he did say this "I have a very deep and unqualified admiration for the Soviet Union. Remember though, ten million Negroes in the deep South still want to know whether Russia exists or not".

During the last presidential election in the United States, Robeson was a leading supporter of ex-Vice President Henry Wallace, the third party candidate.

Plan To Stage Othello In London.

During the course of his talk to the Press, Robeson let it be known that apart from his concert tour he hoped to play Othello in London in the autumn.

Hollywood lacks Dignity, says Paul; commenting upon doing a film version of his life. "Say, I never thought about that. But not in Hollywood Here we could do it with dignity like we did 'The Proud Valley'. Hollywood lacks dignity.

Continued on Page 2

Oged Macaulay Blames British Government Of Nigeria For Fomenting Communal Strife

Told Prosecutor: "If I Had Not Stopped Ibos You Might Not Have Been Here With Your Head Today"

From the issue of the WEST AFRICAN PILOT, of February 15, 1949, the following statement made in evidence by Oged Macaulay, son of the late, Herbert M'Caulay, in the famous Sedition trial which has just ended in that territory, is culled. We ask our readers to follow it with care and understanding

EDITOR.

"YOU have not prosecuted the "Daily Service" for inciting trouble".

"If I had not stopped the Ibos (on September 30) you might not have been here with your head today"

So Oged Macaulay told the prosecutor when he continued his evidence at the Assizes yesterday in the Glover Hall sedition case.

Macaulay disclosed that he had met the Governor several times in friendly discussions.

On one occasion, "I promised not to criticise his administartion for eighteen months."

Sir John Macpherson answered back: "Thank you Macaulay, we can argue without quarrel."

About Glover Hall

About his speech in the Glover Hall mass meeting, Oged said:

"Since the Government could stop the use of matchets by the Ibos and Yorubas, it is the duty of the same Government to settle the inter-tribal communal strife.

BEST AVAILABLE COPY

Paul Robeson Takes London By Storm

Continued from page 1

During his stay in England, the Negro singer let it be known that he hopes to see Prime Minister Attlee and Colonial Secretary, Creech Jones, and discuss the problems of Britain's coloured subjects in Africa and the West Indies.

He will also meet Earl Baldwin, Governor of the Leeward Islands, who was recently recalled to this country because he was too friendly to the coloured workers and caused displeasure among the rich sugar planters and merchants who dominate the economic and social life of the West Indian colonies.

Lord Baldwin invited Mr Robeson to visit Antigua and sing to the people, but unfortunately said Mr. Robeson, "I was unable to fit the invitation into my programme".

West Indians poor but dignified says Robeson.

Although British Labourites and Socialists in this country do not approve Robeson's political association with the American Communists, they greatly admire his moral courage in fighting for democratic liberties and first-class citizenship for Negroes and other racial minorities in America.

His impression on the status of the coloured people in the West Indies has been quoted extensively in the left-wing press in Britain to prove to the natives that they are better off under John Bull than the Negroes under Uncle Sam or any other form of foreign imperialist rule...even in Liberia.

"I have just returned from a concert tour throughout Jamaica and Trinidad, declared Mr. Robeson to the 'National Guardian' progressive New York weekly and quoted in the Fabian Colonial Bureau journal, "Venture" and Reynolds News, organ of the British Co Operative Society, both pre-Labour Party supporters.

"I feel now as if I had drawn my first breath of fresh air in many years Once before I felt like that. When I first entered the Soviet Union I said to myself: 'I am a human being, I don't have to worry about my colour.'

Negroes Free In Their Own Land.

Mr. Robeson goes on to assert that in the East Indies I felt all that and something new besides. I felt that for the first time I could see what it will be like when Negroes are free in their own land.

"Certainly my people in the islands are poor. They are desperately poor. In Kingston, Jamaica. I saw many families living in shells of old automobiles hollowed out and turned upside down. Many are unemployed. They are economically subjected to land

Continued on page 11

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Frederick G. Schatz, Presents

PAUL ROBESON

Assisted By

WILLIAM SCHATZKAMER
Pianist

LAWRENCE BROWN at the piano for Mr. Robeson

CADLE - January 22, 1947 - 8:30 P.M.

P R O G R A M

I

as is –

Over the Mountains (Old French)	arr. Roger Quilter
Mein Freud mocht sich wohl mehren (Old German)	arr. W. Tappert
Invocazione di Orfeo (Old Italian)	Peri
L'Amour de Moi (Old French)	arr. Julien Tiersot
Three Poor Mariners (Old English)	arr. Roger Quilter

Mr. Robeson

II

Organ Prelude in G major	Bach-Siloti
Ballade in A flat major	Chopin

Mr. Schatzkamer

III

Lord God of Abraham, from "Elijah"	Mendelssohn
Excerpt from "Boris Godounoff"	Moussorgsky
After the Battle	Moussorgsky
Hassidic Chant	arr. Engels

Mr. Robeson

I N T E R M I S S I O N

IV

Four Preludes E flat minor, D minor, A flat major, D major	Shostakovitch
Prelude in G major	Rachmaninoff
Etude in D sharp minor	Scriabine

Mr. Schatzkamer

V

Folk Songs

On Ma Journey	arr. Boatner
Weepin' Mary	arr. H. T. Burleigh
By and By	arr. H. T. Burleigh
Swing Low, Sweet Chariot	arr. Lawrence Brown
Ev'ry Time I Feel de Spirit	arr. Lawrence Brown

Mr. Robeson

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PAUL ROBESON

(Biographical Sketch)

BORN: Princeton, N J., April 9, 1898.

ACADEMIC DISTINCTIONS: Won scholarship to Rutgers University. Graduated in junior year. Degrees: Bachelor of Laws. Columbia University. Honorary Master of Arts, Rutgers University; Doctor of Humane Letters, Hamilton College, Howard University, and Moorehouse College (Atlanta University.)

ATHLETICS: At Rutgers, won his "R" in four major sports — baseball, football, track, basketball. Was chosen by Walter Camp All-American End two years in succession (1917-1918.)

AWARDS: Abraham Lincoln Medal, for most notable services in human relations in New York City. Gold Medal for best diction in the American Theatre (from American Academy of Arts and Sciences. Donaldson Award for best acting performance. Spingarn Medal, for outstanding achievement of current year. Citation grom National Negro Museum and Historical Foundation for courage and devotion to the ideal upon which American democracy was founded.

DEBUT AS ACTOR: In 1933, at Provincetown Playhouse in New York, in title role of Eugene O'Neill's Emperor Jones. Other plays: All God's Chillun Got Wings, Black Boy, Porgy, Show Boat, Hairy Ape, John Henry. In 1930, in London, sensational success in role of Othello (first Negro to act the part since the days of Ira Aldridge in the late 1890's.) In 1943, played the part in the Theatres Guild's production of Othello, the play running for two years. (In New York and on the road.)

DEBUT AS SINGER: In 1935, in song recital in Greenwich Village Theatre in New York.

RADIO: Guest artist on innumerable important hook-ups. In November, 1939, introduced *Ballad for Americans* in CBS "Pursuit of Happiness" Program.

SCREEN: Sanders of the River, Emperor Jones, Lonely Road, Show Boat, Sleepy River, Stepping-Stones, Song of Freedom, Proud Valley, Tales of Manhattan.

GO BRAGH

U. P. W. - C. I. O.

Local 713

Presenta

Paul Robeson

Estadio Olimpico
Panamá

Martes, 27 de Mayo, 1947
8:00 P. M.

E PANAMA— 25472-5-47

U.P.W. — C.I.O. CAPITULO 713

Los Trabajadores Públicos Unidos — Congreso de Organización Industrial, Capítulo 713, tiene como fin principal unir todos los obreros que reunan los requisitos de admisión, sin distinción de sexo, raza, color, nacionalidad, afiliación o creencia religiosa o política, con propósito de mejorar sus condiciones de vida por medio de aumentos de salarios, mejores condiciones de trabajos y contribuyendo al desarrollo de sus intereses económicos, políticos, sociales y culturales

Además de este fin primordial, la Unión hará posible que sus miembros y simpatizadores tengan oportunidad de admirar lo mejor del arte mundial, y, para probar esta aspiración cultural, nos enorgullecemos en presentar por primera vez en Panamá, a PAUL ROBESON, Cantante Negro de Fama Mundial, cuya carrera debe ser estímulo para todo hombre, mujer o niño para trazar nuevos rumbos culturales.

U.P.W. — C.I.O. LOCAL, 713

The United Public Workers — Congressional Industrial Organization, Local 713, has as its main objectives to unite all workers eligible for membership, regardless of sex, race, color, nationality, religious or political affiliations or belief for the purpose of making a more abundant life available to them, by improving wages, working conditions and advancing their economic, political, social and cultural interests.

In addition to these objectives, Local 713 intends to bring before its members and friends the highest in culture, and in an effort to prove this cultural aspiration of the Union, we present for the first time in Panama "PAUL ROBESON" Great American Negro celebrity who should serve as an incentive to every man, woman and child in achieving higher levels of cultural attainments.

U. P. W. -

Presen

Paul Ro

Celebridad del M

Arena C

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29 - 31 de M

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Reserved Seats

Entrada General
General Admission

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PAUL ROBESON PROGRAM FOR PANAMA TRIP

Lawrence Brown at the Piano for Mr. Robeson

Panamá, Mayo 27, 1947.
Colón, Mayo 29, 1947.

I

Over The Mountains (Old English)
Arr. Roger Quilter

Mein Freud Mocht Sich Wohl Mehren (Old German)
Arr. W. Tappert

Invocazione de Orfeo (Old Italian)
Peri

L'Amour de Moi (Old French)
Arr. Julien Tiersot

Three Poor Mariners (Old French)
Arr. Roger Quilter

II

Lord God of Abraham, from "Elijah"
Mendelssohn

Excerpt from "Boris Godounoff'
Moussorgsky

After the Battle
Moussorgsky

Hassidic Chant
Arr. Engels

III

Negro Folk Songs

Hammer Song
Arr. Lawrence

Weepin' Mary
Arr. H. T. Burleigh

By and By
Arr. H. T. Burleigh

Swing Low, Sweet Chariot
Arr. Lawrence Brown

Ev'ry Time I Feel de Spirit
Arr. Lawrence Brown

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Lawrence Brown at the piano for Mr. Robeson

Tuesday Evening, June 4, at 8:15

Lincoln Auditorium, Syracuse, New York

PROGRAM

I

1	Over the Mountains Three Poor Mariners (Old English)	*Arranged by Roger Quilter*
2	Lasciatemi Morire (Old Italian)	*Montverdi*
	Creation's Hymn	*Beethoven*

MR. ROBESON

II

Organ Prelude in G Minor	*Bach Siloti*
Etude in C sharp minor, Op. 25, No. 7	*Chopin*
Hungarian Rhapsody No. 6	*Liszt*

MR. SCHATZKAMER

III

	Lord God of Abraham	*Mendelssohn*
	Excerpt from Boris Godounoff Within Four Walls	*Moussorgsky*
3	Hassidic Chant	*Arranged by J. Engels*

MR. ROBESON

Over the mountain
published by Boosey + Hawkes

Lasciatemi morire
published by Ricordi + Co.

Hassidic Chant
publish in moscow

INTERMISSION

IV

Three Preludes	*Gershwin*
Feux D'Artifice	*Debussy*
Etude in D sharp minor	*Scriabine*

MR. SCHATZKAMER

Negro Folk Songs:

Hammersong (Work Song)
Ev'rytime I Feel 'De Spirit
I'm Goin' To Tell God All My Troubles
Witness

Arranged by Lawrence Brown

Mr. Robeson

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PAUL ROBESON

Guest Soloist

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NORFOLK AUDITORIUM

NORFOLK, VIRGINIA

FRIDAY, OCTOBER 10 — 8:00 P. M.

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Foreword

THROUGH THE generosity of Mr. Robeson it has been possible to hold this Musical Festival in Norfolk.

Because of his concern in community enterprises which benefit the people as a whole, he is contributing the entire proceeds to the Norfolk Community Hospital, the Liberty Park Day Nursery and another charity in Africa which he supports. The sponsors and public are deeply obligated to Mr. Robeson for his contribution.

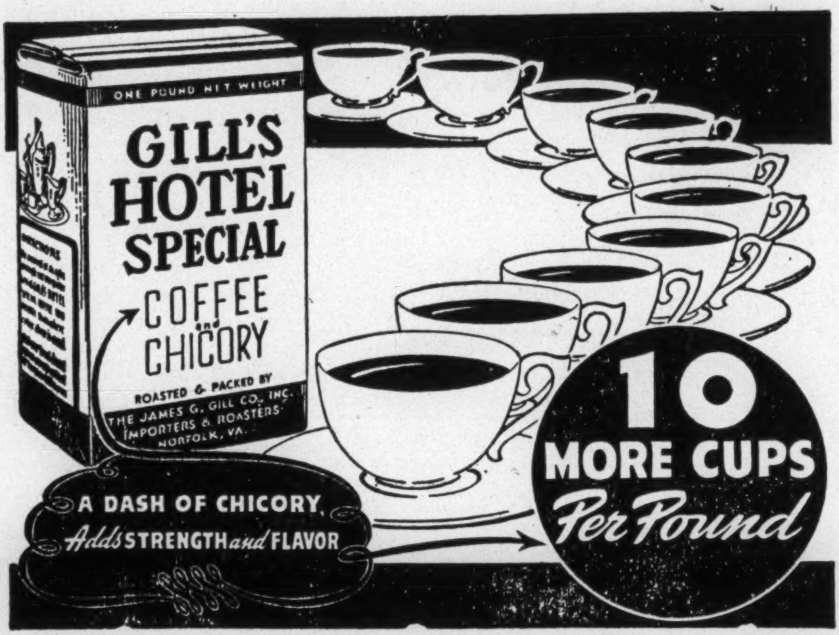
THE BOARD OF TRUSTEES of the Norfolk Community Hospital and the Sponsors of the Liberty Park Day Nursery are most appreciative of the unexcelled support and cooperation which they have received from the public at large. They are especially grateful to the "patrons" who under ordinary circumstances would be listed in the program book. However, because of the paper shortage, and technical difficulties, it was necessary to forego this custom. Please accept the regrets of the Committee on Arrangements for this omission.

The excellent publicity given by the local press, namely; *The Virginian-Pilot, The Norfolk Ledger-Dispatch, The Norfolk Journal and Guide* and *The Labor Journal* and WTAR Radio Station has been of inestimable value.

In the short time the program book solicitors had at their disposal, they succeeded in interesting a considerable number of business men and women who generously responded in purchasing advertising space.

Other friends gave unstintingly of their time and energy and a partial list includes our city officials, the stores and other places where tickets were sold, citizens who volunteered as guards, clerks, ticket checkers, program vendors, ticket sellers, advertising solicitors, pages, ushers, hostesses and employees of the Norfolk Community Hospital and Liberty Park Day Nursery. Without their assistance it would have been most difficult to function effectively.

There are no adequate words to express thanks for the participants on the program. Their joy in having the honor of being on the program with Mr. Robeson was in itself compensation enough—such was the sentiment expressed by these groups.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Program

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2. GREETINGS—Rev. Richard B. Martin
3. GOD BLESS AMERICA..*Irving Berlin*
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Program

4. Mr. Paul Robeson

Accompanist, Mr. Laurence Brown

Over The Mountains........................*Arranged by Roger Quilter*
Invocazione de Orfeo (Old Italian)....................................*Peri*
L'Amour de Moi (Old French)...*Tiersot*
Three Poor Mariners (Old English)....*Arr. by Roger Quilter*

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6. MR. PAUL ROBESON
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9. Mr. Paul Robeson
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Weepin' Mary ....*Arranged by H. T. Burleigh*
By and By......................................*Arranged by H. T. Burleigh*
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Ev'rytime I Feel 'De Spirit } .*Arranged by Laurence Brown*

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Dear Friend:

I'm going to sing wherever the people want me to sing.

My people and I won't be frightened by crosses burning in Peekskill or anywhere else. Or by lynchings, or the threat of lynchings.

I'm proud of the way my people -- Negro people and white people -- fought back the Klan and the hoodlums the night of August 27th at Peekskill, N.Y. and again on September 4th.

I'm proud of the many hundreds of people, unknown to me, who called the Civil Rights Congress offering to help. Many of them said they couldn't agree with us all the way down the line, but they didn't want the Peekskill terror repeated in their own cities and towns.

I'm proud of the good fight the Civil Rights Congress is making against the Peekskill terror. But what a job it's going to be! Action Committees - hundreds of delegations to President Truman and Governor Dewey, demanding an end to the storm-trooping - broadcasts to be made - printing presses and mimeograph machines to be kept rolling - law suits to be brought against the Peekskill officials - a test to be made in the Federal Courts against the provocative "subversive" list - a thousand things to be done!

I ask your help to beat back the Peekskill terror. In dollars and cents. Now, right now. Today. This moment!

Sincerely yours,

Paul Robeson

Checks may be made payable to Raymond C. Ingersoll, Treasurer, and mailed to me at 205 East 42nd Street, New York 17.

uopwa/16

[COPY]

PAUL ROBESON

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Sincerely yours,

Paul Robeson

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Summer Communities Division
Westchester Peekskill Committee
Room 1613, 205 East 42nd Street
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April 2nd, 1950

Mr. Paul Robeson
Council on African Affairs
23 West 26th Street
New York, N.Y.

Dear Mr. Robeson:

I wish to express, on behalf of the committee, our appreciation for the wonderful job you did. It was inspiring to the thousands of people who were there that night, and those who are returning to the Peekskill area will go back with greater determination to keep democracy alive in their community.

With all best wishes for continued success in your work, and with the assurance that we are with you in your efforts to make great art available to all the people, I am

Fraternally yours,

Lee Lipp

Lee Lipp, chairman
March 28th Concert Committee

263

ABZUG & MEYER
ATTORNEYS AT LAW
205 WEST 34TH STREET
NEW YORK 1, N.Y.

BELLA S. ABZUG
HOWARD N. MEYER

TELEPHONE
LONGACRE 4-7091

April 25, 1952

William R. Patterson, Esq.
23 West 26th Street
New York, N.Y.

Re: Robeson et al: against Fanelli et al

Dear Pat:

This is to advise you that an application was made by me as attorney for the plaintiffs for an extension of time within which to file the record on appeal and to docket the appeal in the above captioned matter, which application was granted.

We now have until June 16th, 1952 within which to perfect this record. Not only are we required to have money for the printing of the record, but we are also required to file $250.00 as security to cover the cost of the appeal. I have tried unsuccessfully trough a few bonding companies to get a bond for that amount, but have been turned down by reason of the nature of the action and the plaintiffs. I refer here only to the very immediate problems. There are, of course, others in the processing of this appeal which you are aware of.

It is very difficult to work under these circumstances, and I would appreciate it if something was done immediately to arrange for a discussion of this appeal, as previously requested, with the plaintiffs and others who could be helpful in giving their views on this appeal and solving some of these problems.

I am sure you can appreciate that the successful handling of this appeal requires immediate action.

Sincerely yours,

Bella S. Abzug

BELLA S. ABZUG

BSA:emc
CC: Mr. Ralph Powe

Peekskill

April 28, 1952

Bella S. Abzug
205 West 34th Street
New York 1, N.Y.

Re: Robeson et al v. Fanelli et al

Dear Bella:

Ralph has also been pressing me along the lines you follow in your letter of the 25th. As soon as I return to the office I shall arrange with him the organization of the discussion. Let me thank you for the tremendous persistence and zeal you have shown in this matter, although I know that is not at all compensating.

Very truly yours,

William L. Patterson
National Executive Secretary

WLP:MS

Peekskill
Case

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ATTORNEYS AT LAW
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NEW YORK 1, N. Y.

BELLA S. ABZUG
HOWARD N. MEYER

TELEPHONE
LOngacre 4-7091

August 20, 1952

Mr. William R. Patterson
23 West 26th Street
New York, New York

Re: Robeson et al vs Fanelli et al

Dear Pat:

We were very fortunate in being able to obtain on application to Judge Clark of the United States Court of Appeals for the Second Circuit, a further extension of time for the filing and docketing of the appeal in the above captioned matter to November 18th, 1952.

I feel that under the circumstances, this is undoubtedly our final deadline, as we have obtained a good number of extensions from the Court, and I doubt that any more will be forthcoming.

We would, therefore, like to suggest that we really come to grip with the problems raised and discussed between us in connection with this appeal. Mr. Atkins is presently away on his vacation, but I expect that he will return next week. I would, therefore, like to suggest that an appropriate meeting be arranged with you, the plaintiffs, and any other persons that you would consider to be helpful in the situation, in which we would participate as well, for sometime immediately after Labor Day.

If the appeal is to be properly processed, we will need every bit of the time from then until November 18th to prepare this appeal, so that it is very essential that the problems that we have not solved in connection with it be settled very promptly.

Would you be good enough to communicate with me as to a time and when such a meeting can take place at your earliest convenience, and I will check with Mike after hearing from you.

Sincerely yours,

Bella

BELLA S. ABZUG

BSA:emc
CC: Mr. Ralph Powe

Misc—Sid Marcus

October 8, 1952

Bella Abzug
Attorney at Law
205 West 34th St.
New York, N. Y.

Dear Bella:

I deeply regret thatfact that I did not answer your letter nor carry through the program which we discussed when I last saw you. Yet the delinquency is due to no lack of desire on my part to go ahead. There is absolutely no money and, for me at the present time, no opportunity of developing the character of campaign which will revive these cases and secure financial support for them.

There is one, however, that must be handled--that is the case of Sid Marcus. Can you let me know how we stand in relation to the statute of limitations in this case? I am referring to a personal action for damages on his part. He was, you know, very seriously injured and lost the sight of one eye and impaired the sight of the other.

What with the Pittsburgh Six and the other eighteen, which up to the present moment we are handling, there is little time for anything else. The Marcus case, however, is in a special category. Let me hear from you if possible.

Sincerely,

William L. Patterson
National Executive Secretary

ABZUG & MEYER
ATTORNEYS AT LAW
205 WEST 34TH STREET
NEW YORK 1, N.Y.

BELLA S. ABZUG
HOWARD N. MEYER

TELEPHONE
LONGACRE 4-7091

November 10th, 1952

William R. Patterson, Esq.
23 West 26th Street
New York, New York

Re: Robeson et al v. Fanelli et al.

Dear Pat:

I have discussed your letter to me of October 8th, 1952, with Michael B. Atkins, one of the attorneys of record in the above captioned matter, and in view of the contents thereof, we both felt that the enclosed letter should be signed by all of the attorneys of record, and sent to all of the plaintiffs.

Would you, therefore, be good enough to sign this letter as one of the attorneys of record, and we will both sign the same, as well as undertake to get the other two attorneys to do likewise.

Please be good enough to sign this letter and return to me as soon as you get it as I think we should get these letters to the plaintiffs before November 18th, 1952.

Sincerely yours,

Bella

BELLA S. ABZUG

BSA:emc
Enc.

Ps: I am enclosing a copy for your files.

November 13, 1952

Bella S. Absug
Absug & Meyer
205 West 34th St.
New York 1, N. Y.

Dear Bella: Re: Robeson et al v. Fanelli et al.

I have just returned from the national tour to find your letter of the 10th. I am rushing this answer by messenger, for the urgency of the matter is apparent.

I think that such a letter to the complainants in this matter would only create additional difficulties of a political and organisational character. May I suggest that an effort be made to secure one further postponement for the filing? In the interim, if such a motion is granted, every one of the complainants and a few of their friends to receive a letter setting forth the situation and asking them what they can do toward aiding the further processing of this case. This, it seems to me, is a more satisfactory approach.

In the meantime, I must refrain from signing the letter you have enclosed.

Sincerely yours,

William L. Patterson

Copy to Michael B. Atkins

ABZUG & MEYER
ATTORNEYS AT LAW
205 WEST 34TH STREET
NEW YORK 1, N.Y.

BELLA S. ABZUG
HOWARD N. MEYER

TELEPHONE
LOngacre 4-7091

November 19, 1952

William R. Patterson, Esq.
23 West 26th Street
New York, New York

Re: Robeson et al v. Fanelli et al

Dear Pat:

Upon receiving your letter dated November 13, 1952, and after two days spent in the United States District Court and Circuit Court of Appeals, I was able to get Circuit Court Judge Augustus Hand to sign an order to show cause returnable December 1st, 1952, requesting additional time within which to file an appeal in the above captioned matter.

By the terms of the order, the time to file the appeal is extended at least until the decision on the motion requesting the additional time, which motion will be argued December 1st.

This is a reminder to you to communicate with the plaintiffs along the lines you suggested in your letter, if you have not already done so, sending me a copy of your letter.

Sincerely yours,

Bella
BELLA S. ABZUG

BSA:emc

CIVIL RIGHTS CONGRESS

SUITE A · 23 WEST 26th STREET · NEW YORK 10, N. Y. · MURRAY HILL 4-6640

WILLIAM L. PATTERSON
National Executive Sec'y

November 22, 1952

Dear friend: Re; Robeson et al v. Fanelli et al

An impasse has been reached in the above matter. I have no alternative save to place the issue in your hands. The action cannot be prosecuted further without funds. These are not available to CRC at the present moment through any other source save the efforts of you who are the complainants. The fact is I should have come to you some time ago.

The defendants moved to dismiss these complaints. The motion was argued before Judge Ryan in the United States District Court, who first denied it, only to reverse himself on a subsequent date, January 21, when he decided in favor of the Fanelli crowd. Your attorneys are appealing from this ruling to the United States Circuit Court of Appeals. Money is necessary for bonds, for filing fees and other steps which must be taken in order to process this appeal. At least $2500 is needed.

Unless these funds are forthcoming, the appeal will have to be dropped. The action will subsequently be dismissed.

Every complainant in this case sets forth a splendid cause of action: the indignities you suffered and the violation of your constitutional rights. In these actions you protect yourselves and, as well, the rights of the American people.

We have until the middle of December to raise the expenses. Your action in this matter must, of course, be immediate.

I should like to suggest that the complainants get together; that they call upon their friends and all interested and sympathetic parties for support.

Sincerely yours,

William L. Patterson

William L. Patterson
NATIONAL EXECUTIVE SECRETARY

dpowa-65

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November 27, 1952

William L. Patterson
National Executive Secretary
Civil Rights Congress
23 West 26" Street
New York 10, N.Y.

Dear Sir:

I have your letter of November 22 in the matter of Robeson et al vs. Fanelli et al. As a participant in the suit against Fanelli etc. I wish to thank you and the Civil Right Congress for al it has done in this litigation.

Should a get together of the complainants materialize I would very much like to be informed of the date.

Thank you very much.

Sincerely yours

Abraham Zitron
212 E. 13" St.
New York 3, N.Y.

ABZUG & MEYER
ATTORNEYS AT LAW
205 WEST 34TH STREET
NEW YORK 1, N. Y.

BELLA S. ABZUG
HOWARD N. MEYER

TELEPHONE
LOngacre 4-7091

November , 1952

Re: Robeson et al v. Fanelli et al.

Dear

As you probably know, the defendants in the above captioned matter made a motion to dismiss the complaint, which was filed under the Civil Rights Statutes in the United States District Court. Judge Ryan of the United States District Court originally denied defendants' motions to dismiss this complaint, but subsequently reversed himself on January 21st, 1952, basing himself on a previously decided United States Supreme Court decision which was handed down after he had originally deneid defendants' motion to dismiss.

As attorneys in this case, we subsequently filed the appropriate notice of appeal to the United States Circuit Court of Appeals from the decision of Judge Ryan in the District Court dismissing the complaint.

Despite repeated efforts to obtain the necessary expenses for processing this appeal, the funds were never made available. Nor has there been any indication that these funds, and the continued expenses would be available.

Every effort was made to allow sufficient time within which to make these expenditures available. Several applications requesting the extension of time in which to file and docket the appeal were made and granted. The appeal must now be filed and docketed by November 18th, 1952. As no finances for the cost of the appeal have been forthcoming, the appeal will have to be dropped, and we are hereby notifying you that we are marking the case closed.

Very truly yours,

CIVIL RIGHTS CONGRESS

SUITE B · 23 WEST 26th STREET · NEW YORK 10, N. Y. · OREGON 9-1657

WILLIAM L. PATTERSON
National Executive Sec'y

December 3, 1952

Dear Friend: Re Robeson et al v. Fanelli et al

In my letter of November 22, I suggested that the complainants in this case meet in order to determine how the financial situation may be met in order that this significant matter not be dropped.

I write, therefore, to ask you to be present at a meeting of the complainants and attorneys which will be held Thursday, December 11th, at 7:00 PM in the office of the Civil Rights Congress.

Please telephone or write to advise us of your acceptance.

Sincerely yours,

William L. Patterson

William L. Patterson
NATIONAL EXECUTIVE SECRETARY

dpowa

December 4, 1952

Civil Rights Congress
23 West 26th Street
New York 10, N.Y.

Dear Mr. Patterson:

I shall try to attend the meeting of the complainants in Re Robeson et al v. Fanelli et al which you suggested in your letter of Dec. 3.

Thank you

Sincerely yours,

Abraham Zitron

212 East 13th Street
New York 3, N.Y.

Pat - Leon Straus said he would be here, too

[see other side]

CIVIL RIGHTS CONGRESS

SUITE B · 23 WEST 26th STREET · NEW YORK 10, N. Y. · OREGON 9-1657

WILLIAM L. PATTERSON
National Executive Sec'y

December 15, 1952

Re: Robeson et al v. Fanelli et al

Dear Friend:

The conclusion of the few complainants who appeared at the Peekskill case meeting was that, in view of the difficulties confronting CRC, it should be relieved of the responsibility of processing the above cases. Those present recognized that these cases have political significance far beyond the demands made by the complainants. They saw them as a part of the defense of democracy. There was, however, need for a realistic approach. Without aid, CRC could not go ahead. With the burdens of the Pittsburgh, St. Louis and other current cases, the CRC alone cannot mount a campaign around these cases.

Will you therefore please check one of the alternatives stated below, sign, and return to us?

Sincerely yours,

William L Patterson

William L. Patterson
National Executive Secretary

dpowa

To: Civil Rights Congress
23 West 26th Street
New York 10, N. Y.

[✓ I agree to release the Civil Rights Congress from further action in the case of Robeson et al v. Fanelli et al.]

OR

___ I am prepared to raise $ ___ to help process the case of Robeson et al v. Fanelli et al on or before December 31.

Date Dec. 30, 1952 Signed Robert Wolfe

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Dear Pat:

I'm sorry I can't do anything on this but we're completely broke nowadays.

Lenore and I were released from the sanatorium in October. We still have a long convalescence ahead but at least we can now do it out here, at home.

Our best regards to you and Louise.

Fraternally,

Bob Wolfe

To: Civil Rights Congress
23 West 26th Street
New York 10, N. Y.

✓ I agree to release the Civil Rights Congress from further action in case of Robeson et al v. Fanelli et al.

OR

___ I am prepared to raise $ to help process the case of Robeson et al v. Fanelli et al on or before December 31.

Date 12/23/52

Signed Rose Cohen (Sc)

Rose Cohen

P.S. Please note change of address: My address is now: 165 Patchen Ave., Bklyn 21
My previous address was:
548 Powell St., Bklyn 12

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CIVIL RIGHTS CONGRESS

SUITE B • 23 WEST 26th STREET • NEW YORK 10, N. Y. • OREGON 9-1657

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National Executive Sec'y

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William L Patterson
William L. Patterson
National Executive Secretary

dpowa

- -

To: Civil Rights Congress
23 West 26th Street
New York 10, N. Y.

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OR

☐ I am prepared to raise $ to help process the case of Robeson et al v. Fanelli et al on or before December 31.

Date Dec. 16, 1952 Signed Peter Seeger

I return this with deep thanks for the great battles you are putting up to save our country from Fascism.

CIVIL RIGHTS CONGRESS

SUITE B • 23 WEST 26th STREET • NEW YORK 10, N. Y. • OREGON 9-1657

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National Executive Sec'y

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William L Patterson
William L. Patterson
National Executive Secretary

dpowa

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To: Civil Rights Congress
23 West 26th Street
New York 10, N. Y.

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OR

___ I am prepared to raise $ to help process the case of Robeson et al v. Fanelli et al on or before December 31.

Date ____________ Signed Howard Fast

209

CIVIL RIGHTS CONGRESS

SUITE B • 23 WEST 26th STREET • NEW YORK 10, N. Y. • OREGON 9-1657

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National Executive Sec'y

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William L Patterson
William L. Patterson
National Executive Secretary

dpowa

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New York 10, N. Y.

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OR

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Date 12/21/52 Signed Abraham Zitron

209

"I'LL SING AGAIN IN PEEKSKILL AND ALL OVER THIS GREAT LAND UNTIL MY PEOPLE ARE FREE." — PAUL ROBESON

PAUL ROBESON SINGS AGAIN IN PEEKSKILL!

HARLEM Greets ROBESON in PEEKSKILL and Says:

"TOGETHER WE'LL STOP THE KLAN!"

Get On Board - Join Thousands From All Over the State

THIS SUNDAY, SEPT. 4

2:00 P. M.

Picnic Buses Load Sunday Morning At 10:30 A. M., Corner 124th St. and 7th Ave.

BY AUTOMOBILE: Take Taconic Parkway to Route 6, turn into Lexington Ave. Turn right one-half mile.

ADMISSION FREE!

EVERYBODY'S GOING TO PEEKSKILL!

Emergency Committee to Protest Peekskill Riot, Hotel Theresa, Rm. 112.
Phone MO 2-6868

440

Robt. W. Dunn
18 E 11
NY

~~John Dowley~~
~~atty at Law~~
~~c/o Kenworthy~~
~~Union Trust Bldge~~
~~Pgh~~

Peter Seeger
~~129 Macdougl moved~~
~~NY~~ Box 452 Beacon NY

CRC

Myriam Langbert
~~Z~~

Mickey Langbert
178 Ave D apt 11C
CAnal 8-5341

Westch Comm.
for Human ~~Comm~~ Rights
or something
Peekskill

$[redacted] [illegible]

Paul Robeson
22~~8~~89 c/o McGee
Ny

Howard Fast
43 W ~~47~~ 94

Leon Straus
2842 Gr Concourse
Bronx Ny

Chas Selikson
Crompound Ny

Ephraim Resnick
~~ditto~~ Crompound, NY

Gerald Levine
573 Asham

Antonio Lavezzari
228 W 67
Ny

Frank Vernava
1372 Lex
~~28~~

Jose ine Villegas
11 W 111
Ny

Lynd
Ros~~e~~ Hoffman
300 W 21
Ny

JAMES
Jas Hughes
112 W 124

Rose Cohen
548 Powell
Bklyn

N.O.

Supreme Ct.
Hears R Ward
Case

RW 21

Wilson B McDowell
654 Macon
Bklyn 33

Angel Maldonado
20 E 111 St
NY

Catherine S Parker
336 E 29 apt 20
NY

Leon Stark
63-109 Saunders
Rego Park

Abraham Zitron
212 E 13

Winifred Herring
149 Second Av
NY

Si I. Spiegel
72 W 107th
NY

P. Bernstein
245 W 72

Sarah Mahler
1325 Grant Av
Bx NY

Frances Smith
233 W 127th
NY

Robt Wolfe
13 St Marks Pl

29 AUG 1949

NEW YORK HERALD TRIBUNE

Peace Returns to Peekskill Park After Saturday Night's Rioting

Some Among Picnickers Take Bits of Debris as Souvenirs; Origins of Outbreak Discussed

By Leslie Midgeley

PEEKSKILL, N. Y., Aug. 28.—A picnic grove three miles west of here, the scene of a pitched battle last night between anti-Communist demonstrators led by war veterans and the audience of a concert at which Paul Robeson was to have appeared, had reverted today to a quiet meadow beside Peekskill Creek, visited by Sunday picnickers and the curious who sought souvenirs of the melee.

All that remained of the clashes in which dozens were injured were splinters of a platform, discarded road blocks of boulders and logs lying in thick dust and several acres of trampled meadow grass.

Mr. Robeson told a press conference in New York he was demanding a Department of Justice investigation into the affair, asserting it was led by "the American Legion and the Ku Klux Klan in New York State" as an attack on the Negro people. Governor Thomas E. Dewey was at his Pawling, N. Y. farm yesterday. His office said he had no statement, but it was understood to be compiling a complete report on the riot and the Governor may have some comment tomorrow.

Tonight, several hundred persons who either attended or were unsuccessful in reaching last night's concert, met at the home of Dr. Samuel Rosen, at Katonah, N. Y., to conduct a protest meeting against the action of the demonstrators. Mrs. Rosen said she had asked State Police to send troopers to the meeting and they patrolled roads leading to the home. She said it was called to protest "fascist violence" and to plan for a substitute appearance by Mr. Robeson in Westchester County.

Most seriously injured in the clashes were William Secor, twenty-four, who was stabbed in the abdomen, and William Bybel, forty-four, of Harmon, N. Y. who suffered a cerebral concussion, head cuts and body bruises. They were in Peekskill Hospital today, where Mr. Secor, who was in the demonstrating group, was on the critical list. Seven other persons were given medical attention and discharged, but witnesses said dozens of others who suffered minor injuries by rock, stick or fist blows departed without formal attention.

Those who organized the demnstration insisted today they had ntended it only to be a peaceful xpression of their patriotic dispproval of Mr. Robeson's scheduled appearance in their neighborhood. The veterans' organization eaders said they ordered their members to disband when violence ppeared imminent, and took no art in the subsequent activities. The Negro baritone never apeared, being intercepted in his ar on the road to the meeting.

Several witnesses to the affair aid today the singer's life might well have been endangered had he appeared, such was the temper of the crowd.

Full Story Is Confused

The full story of the riot was confused today in the bitter charges of the concert goers and the accounts of the demonstrators, but sentiment in this and surround communities seemed to be approval of last night's events.

"Our objective was to prevent the Paul Robeson concert and I think our objective was reached," Milton Flynt, commander of Peekskill Post, 274, American Legion, said today. "Anything which happened after the organized demonstration took place was entirely up to individual citizens and cannot be blamed on the patriotic organizations. Last night's events should serve notice upon the pinks that Peekskill and the Town of Cortland don't want anything pertaining to Paul Robeson."

Sentiment Rising Two Weeks

Sentiment against Mr. Robeson and his sponsors, the Civil Rights Congress, which has been listed as subversive by the Attorney General, had been rising here for the ast two weeks. Mr. Robeson sang ast year in Peekskill Stadium with many of Henry A. Wallace's supporters attending. This year, the Stadium management denied permission for a similar concert. Sponsors of the concert then contracted for the grove called Lakeand Acres, at Cortlandt, near by. Villis Jamison, operator of the grove, said he did not know it was intended for Mr. Robeson's appearance at the time, and was later advised by his lawyer that the contract was valid.

Last Thursday, the Peekskill Joint Veterans Council scheduled a meeting in the Peekskill offices of Leland Rubenfeld, Assistant District Attorney of Westchester, to organize a demonstration against the Robeson appearance. Present were officers of the American Legion, Veterans of Foreign Wars, Catholic War Veterans and Jewish War Veterans.

As a result of this meeting, 500 veterans, some in uniform, many wearing the caps of their organizations and bearing banners, flags and posters, appeared about 6 p. m. Saturday on Highland Avenue. The grove lies along the creek below the avenue, down a dusty, winding side road. They began to parade, with a V. F. W. fife-and-drum corps, and soon the avenue, main link between Peekskill and Putnam County, was jammed with marchers and cars for a distance of two miles.

The crowd grew to an estimated 5,000 persons milling around the roadway, either watching or participating in the parading. Meanwhile, about 200 persons who had arrived earlier to attend the concert had gathered in the picnic ground below the road, in front of a platform built of wooden planks. No more cars were permitted by the demonstrators to enter the side-road leading to the grove and persons seeking to enter on foot were turned away roughly. By 8 p. m., a group of the concert audience, several of them Negroes, had set up their own barricade about halfway down the hill.

Shouts and catcalls, many of them from women among the demonstrators, were directed against Negroes and Jews.

The original parade was led by John Zimmer, commander of Cortland Post, V. F. W., as grand marshal. His aides were Mr. Flynt and Robert J. Field, a World War I veteran who is County Clerk of Westchester and chairman of the Peekskill Republican Committee.

Four Sherriff's Deputies Present

Four deputy sheriffs were on hand to control the crowd. Mr. Robeson's friends said they had been warned of possible violence and had asked for police protection.

About 8:30, a small group of the demonstrators ran down the hill toward the side-road barricade and druing a brief battle Mr. Secor was stabbed. The demonstrators returned to the road and Mr. Zimmer and other veterans organization officials climbed on trucks, announced the demonstration had achieved its purpose and asked everyone to disperse.

Instead of leaving, some of the crowd began to drift down the hill to the grove. A portable lighting generator which had been operating in the meadow suddenly stopped, plunging the grove into blackness. Crowds milled indiscriminately, pushing and punching. A small cross fashioned of two sticks covered with oil-soaked cloth suddenly flared on a near-by knoll. The rioters smashed benches and the platfor mp,iled all into a heap and set fire to the lot.

Members of the audience entered cars and started up the hill. As they neared the top, they were stopped by a road block of boulders and logs, and ordered out of or pulled from the vehicles. The women were manhandled, the women permitted to depart with jeers. The machines were smashed on tops, sides and windows with rocks and eight of them turned over. They were removed by wreckers about 2 o'clock this morning.

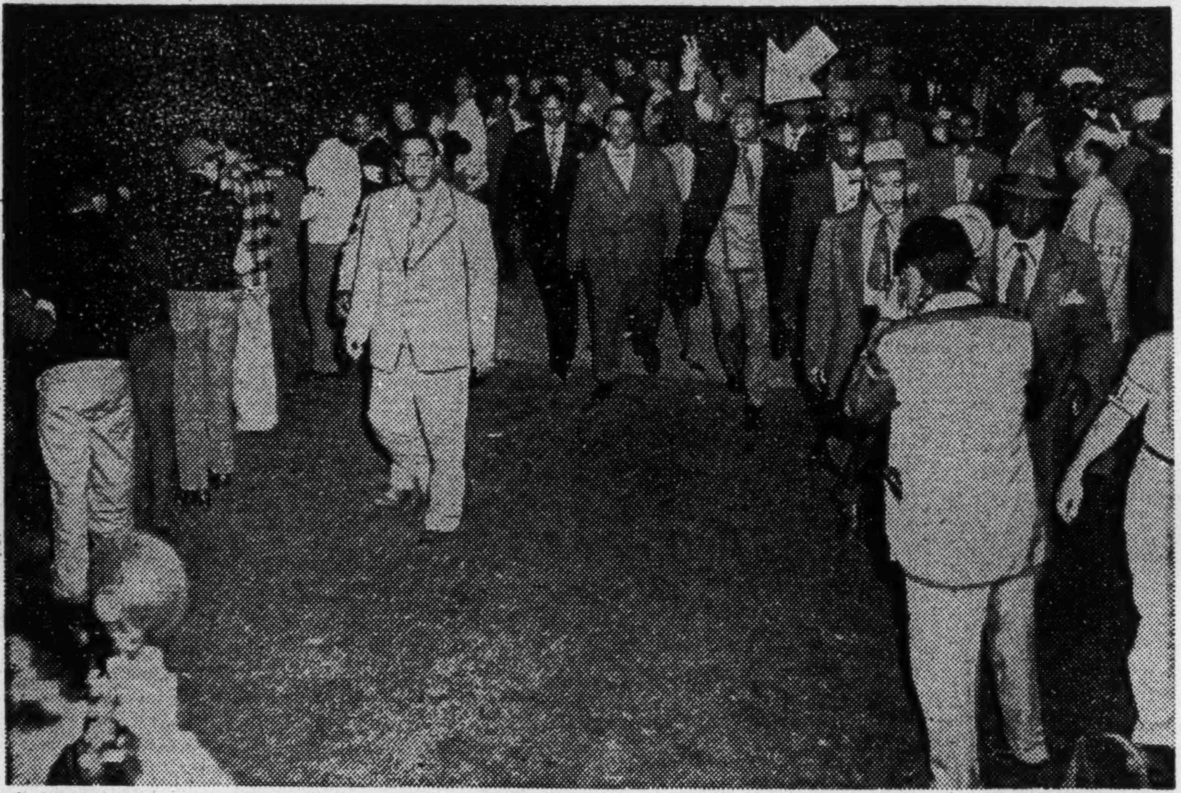
Thirty-one state troopers arrived at the scene about midnight, bringing a public address truck to order the crowds to disperse. They lit the battlefield with parachute magnesium flares. They assisted the injured into Peekskill for medical service and remained on patrol at the scene until the crowds drifted away.

Peekskill police officials said tonight their men were mobilized in the city to cope with any disorders there, but had no jurisdiction at the riot scene, which is under authority of the sheriff and state troopers. No one was arrested as a result of the riot and indications tonight were that no arrests would be made.

BEST AVAILABLE COPY

L.A. Evening Herald 10/1/49

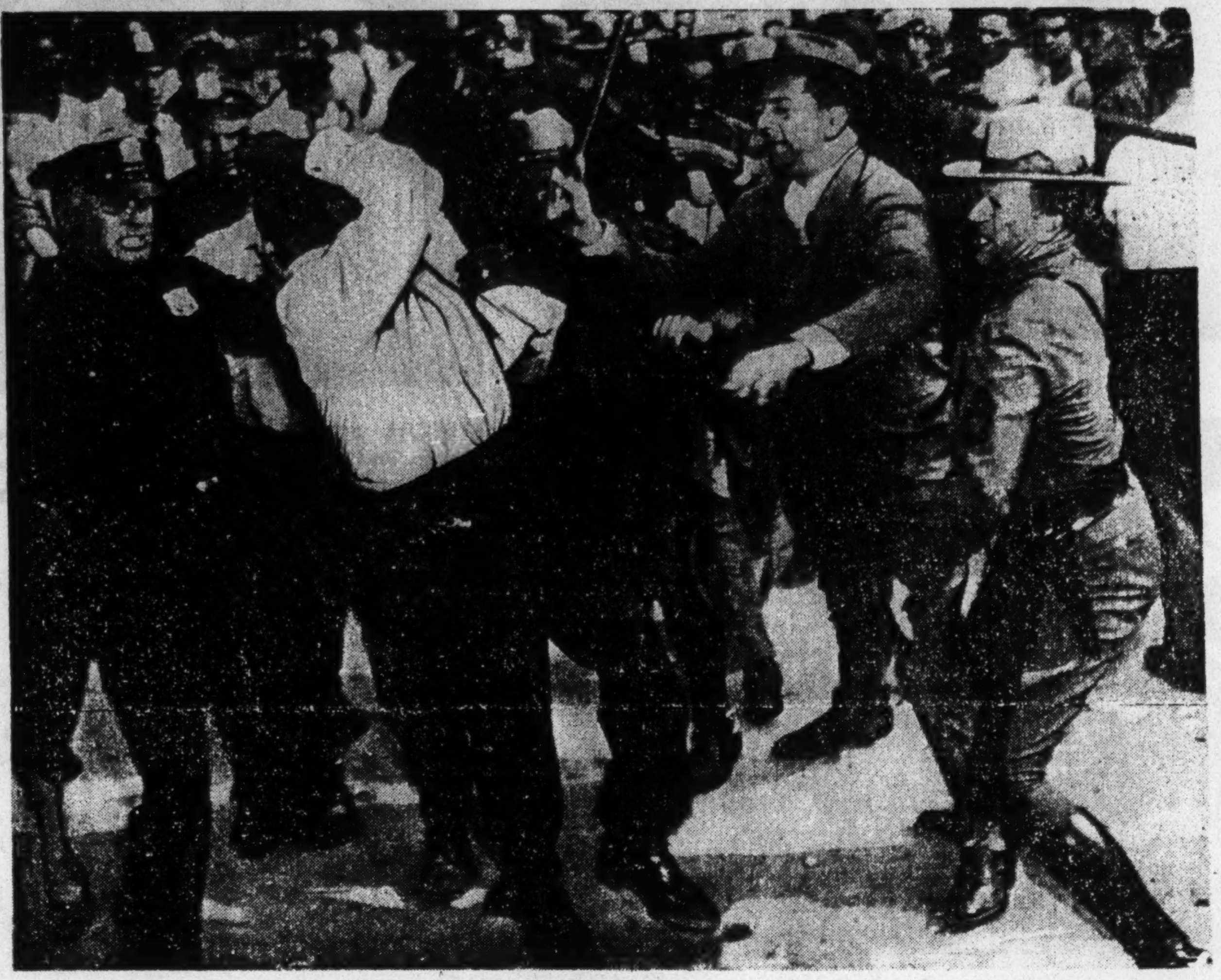
'Human Chain' Guards Robeson at Concert



—Herald-Express Photo

Paul Robeson, arrow, Negro baritone who was stoned recently in Peekskill, N. Y., because of pro-Russian sentiments and speeches, waves to his supporters on arrival at Wrigley Field to speak before a crowd of 11,700. There was no disorder at the meeting. More than 2000 uniformed officers, all with night sticks, and 200 detectives in plain clothes, guarded the place. (Story on Page A-4.)

PEEKSKILL

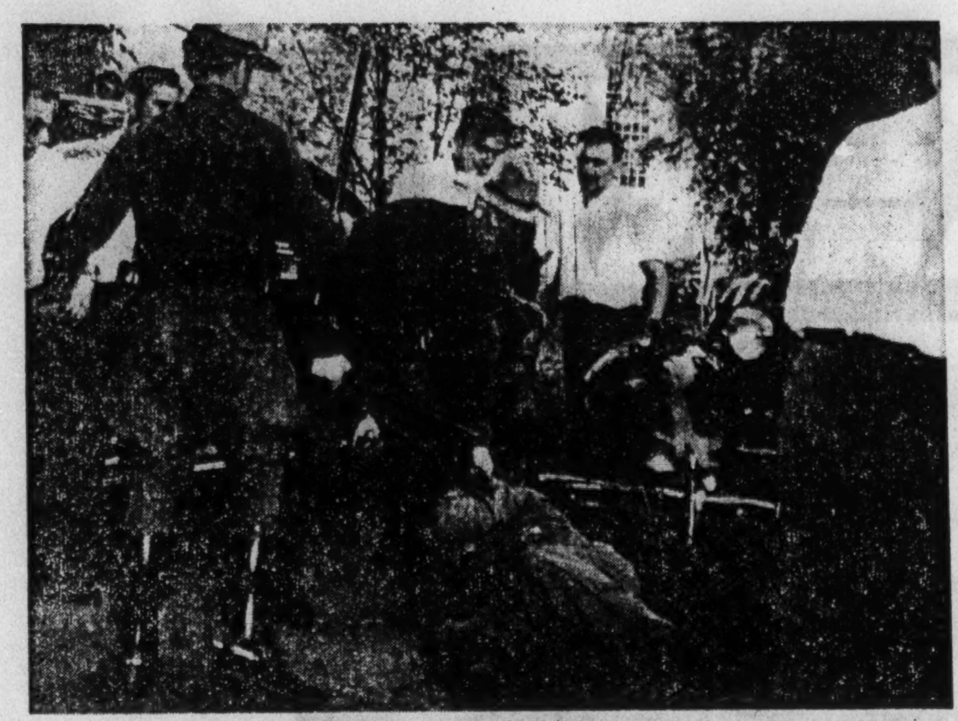


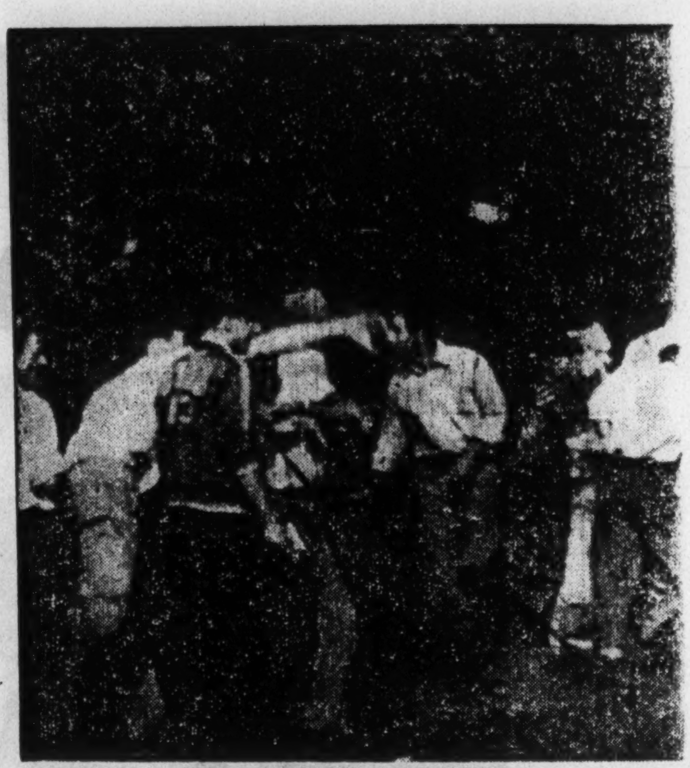
It Might Have Been YOU!

Imagine driving along a narrow road with your family.

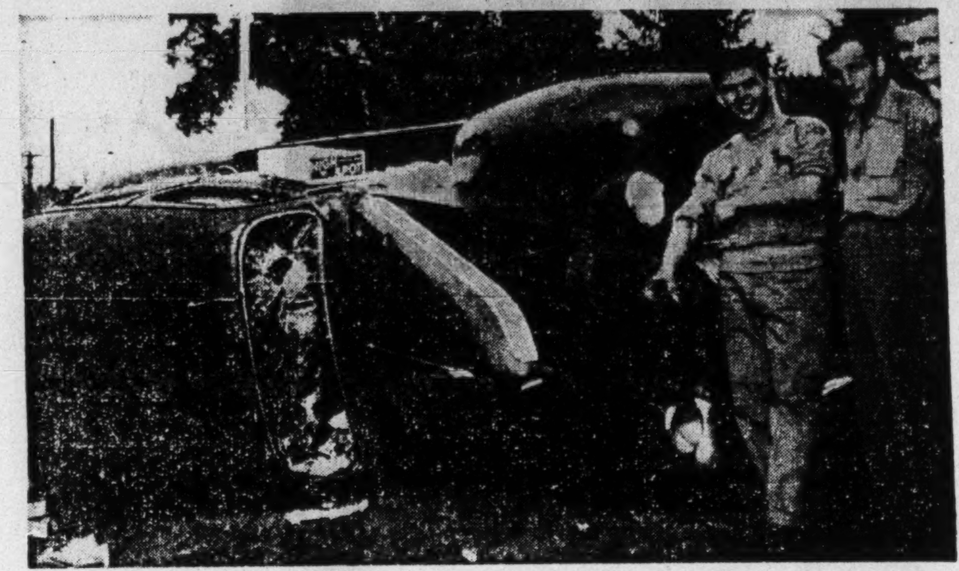
Suddenly a 15-pound rock crashes through your windshield.

The rock strikes your driver in the face. Glass flies in all directions, biting





TYPICAL SCENE SHOWING HOW HOODLUMS ATT
women and children from the Robeson concert in Peekski
on the left about to throw a rock so heavy it can barely



deep cuts in the faces and hands of many of the passengers — including the children.

Nor is that all.

When the driver stops to treat those injured, more rocks, bricks or empty bottles shower the car.

In a number of cases people are even dragged from the cars and beaten with clubs — their cars overturned with passengers inside them.

Sounds like a bad dream — a nightmare — the nightmare that could only happen in Nazi Germany — or in lynch areas of the South.

But it happened in Peekskill, New York, just 40 miles north of New York City. It could happen in Springfield, Illinois, or in Muncie, Indiana, or in Sacramento, California — in *your* town. It could happen to *your* union, or fraternal order whenever you might back an unpopular idea.

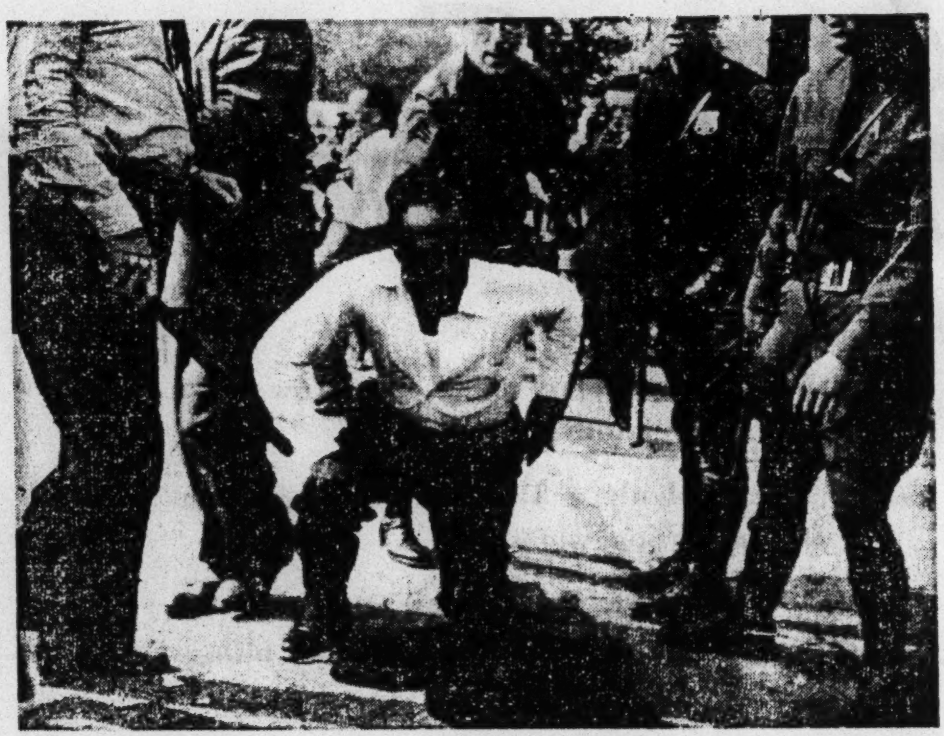
The story of Peekskill is a story every American needs to know by heart, if the security and liberty of yourselves, your children, your country are to be safe.

The story of Peekskill is the story of Paul Robeson, world famous singer, actor, all-American football player and militant fighter for the people.

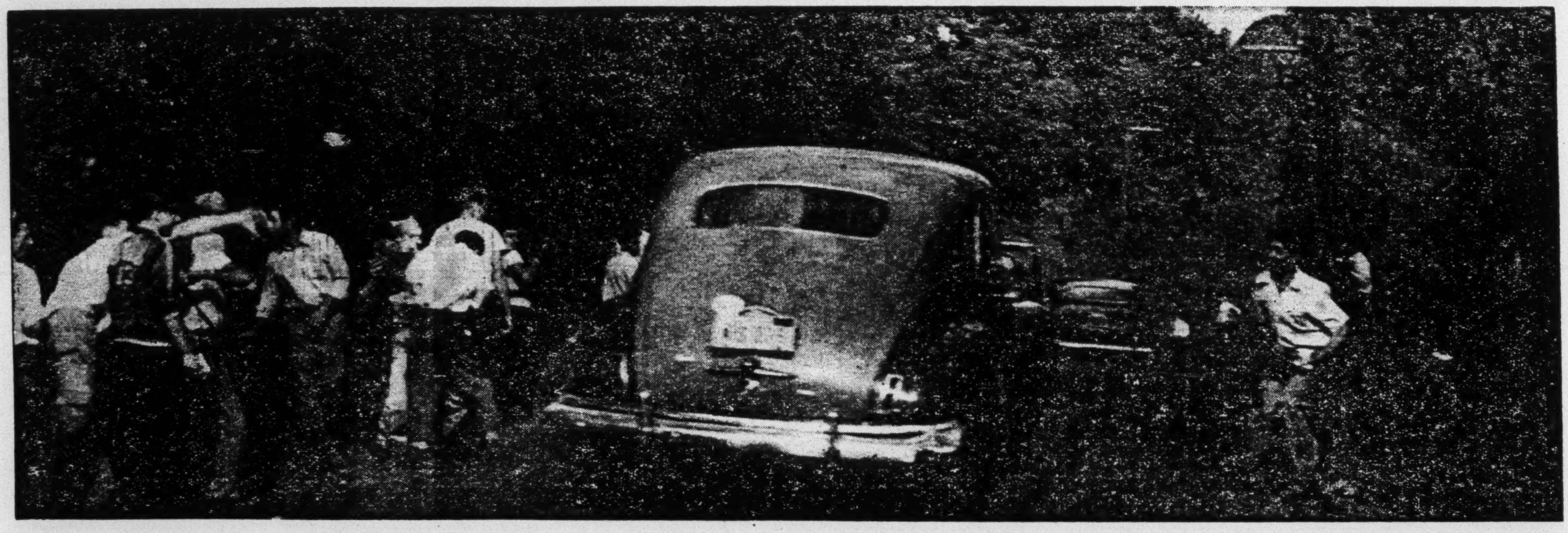
It is the story of 20,000 people — white and Negro, Protestant, Catholic and Jew — who came to Peekskill by bus, car and train to hear Robeson sing.

It is a story of how 1,000 state, county and local police stood idly by while organized hoodlums attacked men, women and children, injuring hundreds, some critically. Many police even took part in the violence itself.

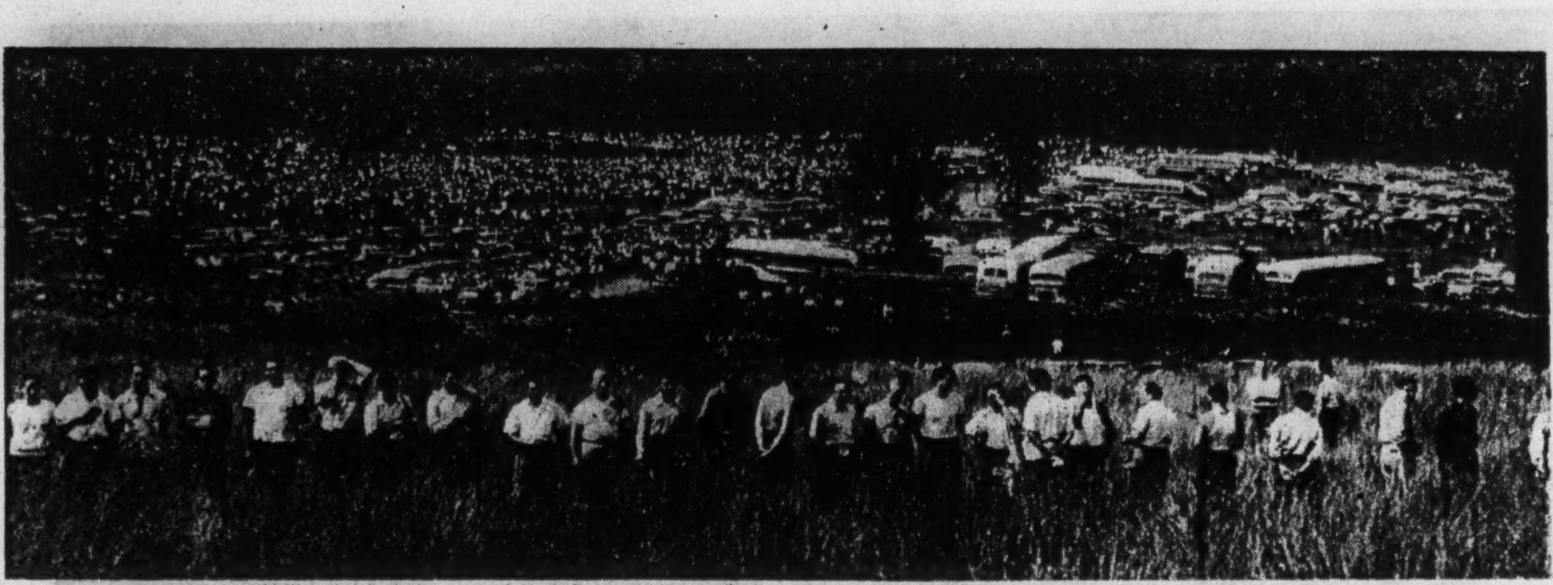
It is the story of what happens when an atmosphere of hysteria is built up and encouraged until anyone with a minority opinion is automatically labelled a "red" and persecuted as such.



"Police should be commended for their excellent work," stated District Attorney Fanelli in his report to Governor Dewey on the Peekskill riot. Top picture shows state trooper working out on concert-goer. In the middle is a picture of car of concert-goer overturned by grinning hoodlums. At left, police are shown attacking Eugene Bullard, military pilot five times decorated for his war services. Bullard, attending concert, was attacked by police when he protested being spat upon by a hoodlum.



TYPICAL SCENE SHOWING HOW HOODLUMS ATTACKED cars carrying men, women and children from the Robeson concert in Peekskill. Note the man in uniform on the left about to throw a rock so heavy it can barely be lifted. Also note the rock in the air on the left. And stationed along the road in the rear are the police—not so much as lifting a finger to stop this barbarity. The driver of the car above has lost the sight of one eye and may lose the other.



20,000 AMERICANS BRAVE MOB VIOLENCE to hear Paul Robeson sing in Peekskill on Sept. 4. A section of the crowd is shown above. In foreground is part of line of 2,000 veterans who guarded the meeting from hoodlums outside. Robeson is shown as he sang, defending the people's right of free speech.

a right to listen to either the opinions or the voice of Robeson if they so desire.

The whole history of American democracy and freedom underlines these rights.

With the direct assistance and participation of the police an organized attempt was made at Peekskill to dictate: *Only people who hold certain opinions may speak in America.*

Dewey Probes Victims

To date neither the national administration nor its FBI nor Gov. Dewey has taken action against those responsible for the crime of Peekskill. All three often show concern about the state of democracy abroad — yet none seems concerned about defending it here at home.

Quite the opposite, Dewey has gone so far as to order an investigation which — according to his comments — will prosecute the very people who were victims of the hoodlum mob and police violence.

But in spite of this, people throughout America are beginning to see that the stones thrown at Peekskill might have been aimed at *all* decent, freedom-loving Americans.

They are beginning to see what the campaign of hysteria spread daily in the newspapers and over the radio actually means. They are understanding that this hysteria — accompanied by Negro-baiting, Jew-baiting and red-baiting — sent stones through the Bill of Rights as well as through the windshields at Peekskill.

In this hysteria lies one of the gravest dangers to our democracy. It is the same atmosphere that prevailed in Nazi Germany when anyone who opposed Hitler was called either a "Communist" or a "Jew."

You owe it to yourself and to your children to see to it that your most precious heritage — freedom of speech, freedom of assembly, freedom of association — is preserved.

Insist that our government protect and defend these liberties. Insist that all those who violate them be brought to justice.

"On the roads near Peekskill there occurred a series of incidents that were a disgrace to the community and a reminder that as great violence can be done to democracy by a gang of hoodlums in Westchester County as by a lynch mob in darkest Georgia."

—NEW YORK TIMES

Who Was Responsible?

"To those who were not present at Peekskill to see with their own eyes, the Associated Press photographs and the television newsreels of the Peekskill riot tell the story of budding American fascism. Who is to blame for the horrors of violence commited on Westchester highways by hoodlums with the apparent approval of the police?

"First, and above all, the administration — Harry S. Truman and Tom Clark. They set the tone of hatred in this country in conformity with the lowest and basest prejudices.

"Second, those newspapers which day after day and year after year have preached hatred.

"Third, those who use religion as a cloak for preaching hate and violence.

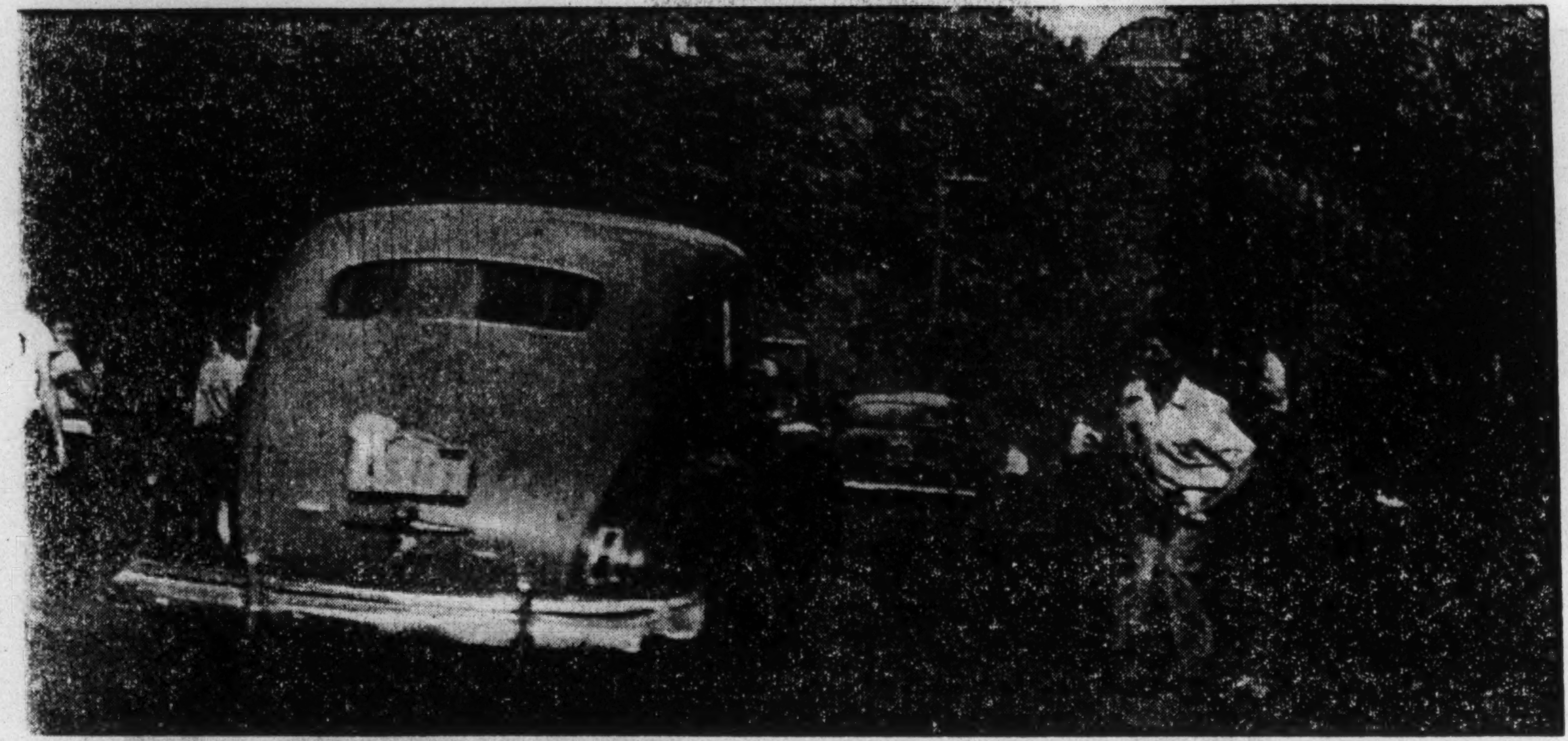
"Fourth, Governor Dewey, whose assistant I vainly warned early Sunday night of what was going on.

"Fifth, the benighted hoodlums of Peekskill who as a result of the hysterical atmosphere which had been created by their elders thought they were fighting a holy war.

"Sixth, the police and other older people who had been victimized in the same way as the hoodlums by people higher up."

—HENRY A. WALLACE

Issued by: **PROGRESSIVE PARTY · 56 W. 45 ST. · NEW YORK 19, N. Y.**



CKED cars carrying men, . Note the man in uniform lifted. Also note the rock in the air on the left. And stationed along the road in the rear are the police — not so much as lifting a finger to stop this barbarity. The driver of the car above has lost the sight of one eye and may lose the other.

On August 28 the first Robeson concert in Peekskill had been scheduled. A deliberate attempt to suppress it was immediately organized by newspapers and veterans groups. It succeeded — with the aid of the police. A mob attacked the concert-goers, injured scores, burned the platform. No police appeared until after ~~the riot was over.~~

Another concert was scheduled immediately.

If Robeson's mighty voice could be silenced, any union meeting, picketing or protest rally of any kind anywhere in the land — which was unpopular with the powers that be — might be labeled "red" and prevented by mob violence!

What Every Freedom-Loving American Should Do About Peekskill

1 Write to President Truman and Attorney-General McGrath, Washington, D. C., to demand the immediate prosecution under the Civil Rights Act of those who instigated and participated in the Peekskill violence. Write Gov. Thomas E. Dewey demanding that he appoint an unbiased citizens committee to investigate the Peekskill riot, and that he prosecute those responsible.

2 Maintain vigilance in your own community. When the newspapers attempt to whip up hysteria, join with your fellow-citizens in refusing to be misled. Defend the right of other people to free speech and opinion as you would for yourself. Don't let racial, religious and political prejudice divide our ranks.

But the sinister pattern that preceded the first Robeson concert began to repeat itself.

Permission was given to veteran organizations to stage a provocative "protest" parade immediately outside the concert grounds. They claimed 30,000 would participate. Actually less than 1,000 people paraded to protest the concert.

Gov. Thomas E. Dewey announced that 1,000 troopers were being dispatched to the scene to "guarantee law and order."

The People Respond

Despite shrieking headlines, 20,000 people of all political beliefs gathered to hear the concert. *Included were some 2,000 veterans.* Yet the newspapers indicated that only "reds" were attending the concert, and that *all* veterans were opposed to it.

The concert was a success. Robeson sang. Civil rights for all the people were defended. An important victory was won.

But tragedy began at this point.

The small "veterans" parade outside the gates soon showed its true colors. The "veterans" became a mob of shouting, rock-throwing hoodlums, jeering, shouting obscene remarks against Negroes, Jews and everyone else.

Cars leaving the concert grounds ran into an ambush — a nightmare of violence in which they were defenseless.

Photographs tell the story of what happened from then on.

Cars were stoned . . . huge boulders were tossed into auto windshields of home-going men, women and children . . . scores of people were seriously injured, at least 160 reporting for hospital treatment . . . hundreds were injured but sought no recorded aid . . . many cars were overturned and smashed . . . people were beaten mercilessly.

Police Aid Mobsters

The police not only encouraged the mobsters but actually participated in the brutal violence against defenseless citizens. Scores of affidavits are available to prove this point.

Experiences could be listed literally by the hundreds. *"A most frightening thing,"* comments the Rev. Raymond M. O'Brien of Peekskill, *"is that responsible men also took part in the violence and they still feel proud of it."*

Whether or not people agree with Paul Robeson's personal beliefs (or what the newspapers report are his beliefs), the fact is that Robeson has a right to express his opinions. And people have

DAILY COMPASS
[15 DEC 1949]

Violence in Peekskill

(Continued from Page 4)

where he had gone with the raiding party of "veterans" who started out to break up the concert.

"At least half the concertgoers who got into the picnic ground were women and children. When the attack started, the children were pressed together on the inside and the women in a close ring around them. The men formed a circle with their arms linked, like a buffalo circle, to protect the women and children. I saw the veterans throwing sticks and stones and rocks and anything they could lay their hands on inside this circle and I saw them charge repeatedly to try and break the line of men defending the women and children.

Call All Jews Reds

"The attackers numbered about 450 or 500 inside the grounds and of course there were hundreds more out on the highway.

"I heard cries like these all about us:

" 'After this the Jews are going to get out of here and stay out!'

" 'The Jews are all Reds and they started this, and now they're getting what's coming to them.'

"We left about 10:15 because the traffic started to move then. Just before we left, we saw a woman, a man and another woman carrying a baby—the baby was about six months old—come running up out of the concert ground. The circle, I think, had been broken by this time. And the men and many of the women had been beaten. There were young women as well as men in the mob. When they saw this woman with her baby, they started to yell at her:

" 'Look at that goddamned Communist hiding behind a baby!'

"On the following day, two little girls who knew me and who had been told I had been injured, came to see how I was. When they found me all right, they were surprised and one of them said,

" 'You were at that place with the niggers, weren't you?'

"I scolded them for using the word 'niggers' and told them that well-mannered little girls didn't use words like that. Then one of them said to me:

Know Who Stabbed Him

" 'Mr. Secor says he knows who stabbed Billy but he can't tell because his father is a friend of Mr. Secor.'

"On Aug. 30, my telephone started to ring. A rough voice said:

" 'Scram out of town.'

"I think this was because I was telling around about how this little girl had told me that Bill Secor's father knew who stabbed him. Even at 2 o'clock in the morning of the 30th, the telephone rang and this same man said:

" 'Scram out of town.' and I said, 'Who are you?' and he said, 'You want to keep your house, don't you?' I said, 'Why?' and he said, 'We're going to burn it down.'

"I notified the State and the local police and the police patrolled all night keeping guard over our house. On Thursday, the first of September, I went out in the afternoon. I started home about 5 p.m. I stopped on the way to get a newspaper. When I stopped I noticed a new blue Ford car on James Ave. which struck me as acting strangely, as though it were following me. The driver was a man about 30, dark and good-looking. I drove away and he followed me. It became quite clear that he was trailing me. He followed me all the way to my house which is near the end of a dead-end street. I got out and he then backed his car out quickly and drove away. I called up a friend and told him about this and my friend told me that the thugs were out picketing in Hollowbrook Lake. He kept watch at Hollowbrook Lake and he saw this same car drive and pick the pickets up to drive them home. The number on the license plate was 4D6780. During the following days I got anonymous letters containing clippings from the N. Y. World Telegram.

Threat by Customer

"My husband went to see a customer on Sept. 1 in Shrub Oak. An officer of the corporation he visited asked him what he was doing at the protest meeting that had been held the day after the riot and said:

" 'By the way . . . you're in business. It's going to do you a lot of damage, taking a stand like this.'

"My husband told him that if standing up for anybody having the right to meet and speak peacefully was going to cost him his customers then he knew what he could do with it, and then this officer said:

" 'Well . . . I'm just warning you. You'd better watch your step from now on. They're gonna come down and get you.' "

Tomorrow: A second eyewitness account.

BEST AVAILABLE COPY

Eyewitness:

PEEKSKILL

U.S.A.

Aug. 27; Sept. 4, 1949

A DOCUMENTARY REPORT prepared by The Westchester Committee for a Fair Inquiry into the Peekskill Violence. Additional copies may be obtained by writing to Box 431, White Plains, N. Y. PRICE 25 cents.

OCTOBER, 1949

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TO YOU WHO BELIEVE IN DEMOCRACY

The story told on the following pages is a documented report on the ugly events which took place in the town of Peekskill, in Westchester County, N. Y., on August 27 and September 4, 1949.

We who submit this report to you are residents of the area. We have built our homes here, we send our children to its schools. We have sunk our roots and our happiness deep into the soil of this lovely Hudson Valley. These things which you will read about happened to us. We cannot run away from them or forget them, because this is where we live. This is where we still hope to build our future.

We know now, that what happened to us spells Fascism. It is no longer something remote which happened to the people of Germany. It is now something close and personal which threatens us in our daily lives.

A local merchant says: "The young lad who carries the mail in our village, the lad who has smiled and greeted me every morning for three years, was a member of the howling mob which attacked the first Robeson concert." An old resident tells us: "The barber, in our colony, who has cut our children's hair for 16 years, boasts proudly that he helped organize the stoning of cars as they left the second concert." And a mother says: "The girl who was our daughter's best friend in school, told her she deserved the rock hurled at her face because she went to hear Robeson sing in Peekskill."

Yes, these things happened to us.

We send you this report as a warning. Please don't delude yourselves with the thought that what happened in our communities could never happen in your town. That was our attitude before August 27. Now we know better. Now we are alerted.

And we mean to fight this threat. We know there are many good people around us who are ashamed of what took place but are afraid to speak out because they have been intimidated by our local hate mongers. We hope that our fight will give them courage to speak out and that they will not allow themselves to be tragically divided and conquered as were the people of Germany.

We send you this report in the fervent hope that you, too, will act before it is too late; that you will never close your eyes and ears to the truth; that you will never permit this vicious thing called Fascism to degrade and brutalize the people of our land.

**Westchester Committee for a Fair
Inquiry Into the Peekskill Violence**

1. THE FIVE DAYS BEFORE AUGUST 27

A Concert By Paul Robeson Is Made The Occasion For A "Holy Crusade" Against Communism. Violence Stirs And A Peaceful Community Is Torn By Dissension

■ In the middle of August, People's Artists Inc., a New York theatrical group, announced a concert by Paul Robeson at the Lakeland Acres picnic grounds outside of Peekskill. This was to be the fourth Robeson concert during four successive summers held in the area. The first, in 1946, was at Mohegan Colony. In 1947 the affair was held at the Peekskill Stadium. And in 1948 at Crompond. Each concert had drawn successively larger attendances from among year-round and summer residents. Proceeds of the proposed concert were to go to the Harlem Chapter of the Civil Rights Congress, which is dedicated to defending the Constitutional liberties of minority groups and which was instrumental in winning a new trial for the Trenton Six.

• • •

The Peekskill Evening Star, in its issue of Tuesday, August 23, first took note of the proposed concert. In a front-page lead story under a three-column headline the *Star* said:

ROBESON CONCERT HERE AIDS 'SUBVERSIVE' UNIT — IS SPONSORED BY 'PEOPLE'S ARTISTS' CALLED RED FRONT IN CALIFORNIA.

In the same issue of the paper the *Star* printed an editorial which said in part:

"It appears that Peekskill is to be 'treated' to another concert visit by Paul Robeson, renowned Negro baritone.

"Time was when the honor would have been ours — all ours. As things stand today, like most folks who put America first, we're a little doubtful of that 'honor,' finding the luster in the once illustrious name of Paul Robeson now almost hidden by political tarnish.

"His magnificent voice, which thrilled millions, opened up a brilliant career for him that easily could have led to a place in the halls of American fame. His influence with his people, properly directed, could have won a place for him beside Booker T. Washington and George Washington Carver, as truly great Negro Americans.

"Any possibility of such attainment is now, in the opinion of most Americans, lost to him forever.

"The time for tolerant silence that signifies approval is running out . . ." (Our emphasis—Ed.)

The Tuesday issue of *The Peekskill Star* also carried a letter to the editor from Vincent Boyle. Mr. Boyle is a leader of the Verplanck Post of the American Legion which organized the picketing of the first concert. He then became Chairman of the Associated Veterans' Group which sponsored the demonstration and parade against the second Robeson concert. Excerpts from Mr. Boyle's letter follow:

(*Headline*) SAYS ROBESON AND HIS FOLLOWERS ARE UNWELCOME

". . . it is unfortunate that some of the weaker minded are susceptible to their fallacious teachings unless something is done by the loyal Americans of this area.

"Quite a few years ago a similar organization, the Ku Klux Klan, appeared in Verplanck and received their just reward. Needless

■ Two months before the affair was announced Robeson had returned from an extensive concert and speaking tour of Europe. On the basis of a speech he made at the Paris Peace Conference, he was widely attacked in the American press and was alleged to have said that he did not owe allegiance to America but to Russia. This was a deliberate misrepresentation. He actually said:

"It is unthinkable that the Negro people of America or elsewhere . . . would be drawn into war with the Soviet Union."

to say they have never returned. *I am not intimating violence in this case* (Our emphasis—Ed.) but I believe that we should give this matter serious consideration and strive to find a remedy that will cope with the situation the same way as Verplanck and with the same result that they will never reappear in this area. . . ."

(ED. NOTE: *When the concert was later attacked, a fiery cross, traditional symbol of the Ku Klux Klan, was burned on the grounds by the attackers.*)

Closely following the appearance of the *Peekskill Evening Star* of Tuesday, August 23, these events took place:

- Lloyd B. Whittaker, President of the Peekskill Chamber of Commerce, issued a statement attacking the concert.

- The Junior Chamber of Commerce condemned it as "Un-American" and called for "group action" to "discourage" it.

- Alan M. Grant, Supervisor of the Town of Cortlandt, in which the concert was to be held, stated: "All I can say is that I am openly opposed to such gatherings."

- Leonard Rubenfeld, Assistant County District Attorney and Chairman of the Joint Veterans' Council, announced that he had called a meeting of his group, representing all veterans' organizations in Peekskill, and would discuss the Robeson concert.

- The Verplanck Post of the American Legion announced it was going to picket the concert and was asking veterans from neighboring town posts to "cooperate."

- By Friday, August 26, The Peekskill Joint Veterans' Council had held its meeting called by Rubenfeld and was urging all its members to join the parade and demonstration. These included members of the American Legion, Veterans of Foreign Wars, Catholic War Veterans and Jewish War Veterans.

The Council must have felt the tide of high feeling mounting because, while urging its members to attend, it called for a peaceful demonstration and said: "We can thus illustrate the democratic form of expression and protest in contrast to the *force and violence* (Our emphasis—Ed.) as practiced in communistic and dictatorship countries."

■ That the *Peekskill Star's* opinion of Robeson is not shared by the Negro people, can be seen from the following statements which appeared in the well-known Negro newspaper, *The New York Age*, on Sept. 10, 1949:

"No Negro since Marcus Garvey has so projected himself into the eyes of the public as has Robeson during the scant few months he has actually been in the center of the world stage. . . . This is the first time since Frederick Douglass that Negroes have been presented a lion-hearted man who takes action instead of writing letters. . . . It has excited admiration in the minds of hundreds of thousands who can hardly pronounce the word 'Communist', let alone belong to that party."

That same day *The Peekskill Evening Star,* also alarmed at the latent violence stirred up by its original editorial, ran a 2-column, 10-inch editorial on its front page. It said:

"At no time, either in its news columns or editorially, has the *Evening Star* ever advocated 'violence' as a means of disrupting this, or any other kind of program . . . we strongly commend the local veterans' groups on their plan for PEACEFUL PROTEST. (Capitals theirs.—Ed.) Violence? Absolutely not! *Let such tactics remain elsewhere — in the trick bags of the undemocratic . . .*"

Meantime on Wednesday night, August 24, eleven residents of the Peekskill area, realizing that an atmosphere of violence was developing, sent the following telegram to N. Y. State Attorney General Nathaniel Goldstein, to Westchester County Executive Herbert Gerlach and to County District Attorney George Fanelli:

"Inflammatory statements directed against the concert have appeared in the Peekskill (N. Y.) *Evening Star* of Tuesday, Aug. 23.

"The editorial of that issue states: 'The time for tolerant silence . . . is running out.' A letter to the editor appearing in the same issue signed by Vincent Boyle states: 'I am not intimating violence, but . . .'

"In our view these statements lead to the inspiring of illegal action and violence against a peacefully conducted concert.

"We urge you to conduct an immediate investigation of these statements as well as the intentions of their authors.

"We also respectfully urge you to take all necessary measures to guarantee that the concert, the artists, the sponsors and guests are fully protected in the peaceful enjoyment of their civil liberties."

• • •

- This telegram was received by the officials it was addressed to and was acknowledged. County Executive Herbert Gerlach replied by wire that he had referred his telegram to the District Attorney's office "and have every confidence that the matter will receive all necessary and proper attention from our law-enforcement dept."

- The District Attorney's office stated that the matter would be referred to local authorities.

- The Hawthorne barracks of the State Police (according to the *Peekskill Star,* Aug. 26) "said that no unusual circumstances were expected but that troopers would be on hand if needed."

2. EYEWITNESS, SAT., AUG. 27

"An Organized Fascist Mob"

Anti-Communism Turns Into Anti-Semitism, Anti-Negro; Super-patriotism Becomes Mass Violence, Mass Hate

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■ The concert was never held.

Paul Robeson came to the scene but he could not enter the grounds. A mob blocked the entrance. Outside, on the highway, the veterans groups paraded, horns blared, bands played, and for two miles back into Peekskill the cars of demonstrators, spectators and concert-goers were jammed fender to fender. No uniformed police were in sight, the mob prevented anyone from entering and concert-goers in the waiting cars couldn't tell what was happening.

Inside the grounds, as night came on, madness reigned.

What took place is graphically told by the novelist Howard Fast. This is his eyewitness account:

"Since I was slated to be chairman of the concert, I arrived at the grounds an hour before the scheduled time, at seven o'clock in the evening. Mine was next to the last car admitted to the grounds by the organized fascist mob. I use the term fascist advisedly.

"When I arrived there were already 40 or 50 carloads of fascists at the spot and several hundred more on foot. I drove a quarter of a mile and parked my car near the bandstand, where some 2,000 seats were already set up.

The First Attack

"A few minutes after I arrived, a boy came running down from the state road and informed us that the fascists had started the attack and that the road was solidly blocked. All the available boys and men — about 25 — ran up to the entrance to the grounds. There we discovered that the double entrance had been blocked, one part with a Legion truck, the other with a stone barricade.

"As we stood there, the fascists launched their first attack, about 300 of them against our handful. There was a brief melee, in which two of our boys were hurt, quite badly. We noticed now that most of the attackers were heavily liquored up; nor were they teen-age boys, as so many stories reported. Most of them were men between 35 and 50 — and one of their leaders was identified as a prominent real estate man of Peekskill.

The Sheriffs Do Nothing

"At this point, three sheriffs appeared. They were in plain clothes, with gold badges pinned on. Aside from three other men — who were identified as Justice Department agents, and who stood quietly by — these were the only police we on the inside saw for the next two and a half hours. The three sheriffs argued half-heartedly with the fascists; one of them with sufficient guts could have broken up the thing right there.

"While the sheriffs argued, we formed ourselves into three lines, sending the girls back to the bandstand. Our three lines stretched across the road, which was embanked at this point. There were exactly 42 of us and we organized into seven groups of six, with a squad leader for each group. From here on, for the next two hours, we maintained our discipline.

"We're Hitler's Boys"

"At 7:30 p.m. the second attack came, by about 300 of the fascists. They used rocks, fence-posts, knives and billies. Their slogan, constantly shrieked at us, was: *'No one of you leave here alive.'* This was the main refrain. They added to it: *'You came in — you don't go out!' 'We're Hitler's boys — out to finish his job.' 'We're going to get Robeson.'*

"In beating off the second attack, four of our people were injured, but they remained in place. We were driven back about 20 yards to a narrow part of the road, high and fenced in. We determined to remain here.

"At 7:45 word came up from the bandstand that a dozen fascists had crossed the fields and attacked the women and children. We detached one squad of six and sent them back. We told them to tell the driver of a truck, which had

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■ "Members of the audience entered cars and started up the hill. As they neared the top, they were stopped by a road block of boulders and logs, and ordered out of or pulled from the vehicles. The men were manhandled, the women permitted to depart with jeers. The machines were smashed on tops, sides and windows with rocks and eight of them turned over. They were removed by wreckers about 2 o'clock this morning."

—N. Y. Herald Tribune, August 29.

brought a load of children up from Goldens Bridge, to bring his truck up the road to barricade it. A few minutes later, the truck appeared and we swung it broadside across the road, forming ourselves into three ranks in front of it with arms locked.

"By now there were well over 500 of the fascists, and in the next half hour they attacked us twice without breaking our ranks. They had worked themselves into a screaming alcoholic frenzy, and they repeated their threats that no one would leave the picnic grounds alive. In the course of these two attacks, they tore up the fence rails and used them as weapons.

'New Americans' Burn Cross . . .

"A little after 8 o'clock, they burned a 12-foot cross on the picnic grounds. A hillock hid the cross but we saw the glare. Three Negro girls came up and told us that the attack on the group below had been repulsed. We put the girls in the truck and had them lie down.

"At 8:15 the fascists had spread out on either side of us. They did not attack, but started a barrage of heavy rocks, many as large as grapefruits. We stood in line in the gathering dark, arms locked, singing 'Freedom is our struggle, we shall not be moved.' Every few seconds there was a sickening thud as a rock crashed against the skull of one of our boys. Some held their places with the blood pouring from their torn scalps; others went down. Those we carried back and laid in the truck.

"By now we realized that in just a few minutes more, most of us would be out and that the field would be clear for the fascists to attack the women and children. Now only 20 of us were left on our feet; the 20 of us stayed together and ran down to the bandstand, pursued by a howling mob of one thousand or so of the 'new Americans.'

"A short distance from the bandstand our 20 rallied and, joined by a dozen more from around the bandstand, we halted the fascist attack. That sounds strange but it happened that way; the thousand 'new Americans,' for all their big talk, were not very brave hand to hand in the dark.

. . . Then Burn The Books

"It was a little after nine now and we formed a half-circle against the bandstand, the women and children inside and the men and boys outside. For the next half hour we stood in this tight circle, singing The Star Spangled Banner, God Bless America, and Solidarity Forever.

"As an accompaniment to our singing, the fascists, a few yards away, made a bonfire of our books, music and pamphlets. They circled their fire, screaming obscenities, smashing chairs and tossing chairs onto the fire.

■ "At 8:15 I left the defense lines on the bridge and made my way through the ambush to telephone the state police. When I got out to the highway I saw a long line of cars waiting in the dark. As I stood there, a Negro and two white people approached the entrance to the grounds. They were stopped by a mob, which surrounded them and began to push them around. As I watched, I saw about a dozen men detach themselves from the mob and push the Negro up against an embankment. I followed. The Negro kept saying. "I'm an American! I have a right to attend this concert!" Suddenly, one of the men struck him. He went down and the gang piled on top of him yelling, "Kill him! Let's finish him!" They were beating him unmercifully. I saw them kick him in the body and step on his neck. Then I saw a man in soldier's uniform standing on the side. I said to him, "Come on, buddy, this ain't right." He said, "That's right, this ain't the American way," and dashed into the gang. I managed to half drag the Negro through some parked cars and into the woods. If I hadn't, I think they would have murdered him."

Eyewitness account by H. K.

Police Arrive At Ten

"From ten o'clock on, order prevailed. The hundreds of fascists melted away like magic. State police took over, polite, non-committal, helpful now. A half hour past midnight our last car left the picnic grounds.

"A few facts in conclusion. Everyone in the fight on the entrance road — of our people — suffered some injury. None of us were exempt. I want to pay my own tribute to the 36 people who held the road for almost two hours. If not for their calm and discipline, there would have been a shameful mass murder that would have echoed across the world as a national disgrace.

"The nature of what happened was organized Fascism, with murder as its intent — directed particularly against the Negro people. It was tacitly approved and helped by every level of State and Westchester County police, and originally fomented in a public fashion by the Peekskill *Evening Star.*"

• • •

To Mr. Fast's account must be added the following:

(1) That on at least three separate occasions, from 7:30 until the police arrived at 10 p.m., men from the group defending the road and bandstand made their way out of the ambush to telephone the local police, the state police, the State Attorney General's office and Governor Dewey — all without result.

(2) That the three sheriffs and three FBI men, who had been on the scene from the beginning, made no arrests and held no one for questioning though fourteen cars were overturned and at least thirteen people were seriously enough hurt to require medical attention.

3. THE TENSION MOUNTS

August 27 — September 4

Police Failure Stirs Wide Protest. Pogrom Atmosphere Increases. Second Concert Announced. Protection Guaranteed As Vets Plan Demonstration

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■ By early Sunday morning, August 28, news of the Peekskill violence had spread all over Westchester County. By Sunday afternoon, 1500 residents of the area, deeply aroused, had assembled on the grounds of an estate in Katonah and formed the Westchester Committee for Law and Order. Among them were representatives from thirty different Westchester communities. There and then they voted to invite Paul Robeson to sing in Peekskill again, because, said the committee, "We refuse to abandon any section of the United States to organized hoodlums. Our freedom and civil rights are at stake."

- On Monday night, August 29, a fifty-man subcommittee from this group met near Peekskill and laid plans for the second concert.

- On Tuesday night, August 30, eight thousand people jammed the Golden Gate Ballroom in New York's Harlem to protest the Peekskill violence. They heard Paul Robeson vow that he would return to Westchester County within ten days.

• • •

During that week the following statements apeared in Westchester and New York newspapers:

District Attorney Fanelli: "Requested by Governor Dewey to submit a full report on the Robeson concert riot in Peekskill, Fanelli commented that he didn't know anything about the disorders but was sure the concert-goers — and not the veterans or hoodlums who attacked them — were responsible."—*N. Y. Compass.*

Cortlandt Town Supervisor Alan Grant: "Yesterday, Mr. Grant confirmed for this paper a report in New York papers that he had told Sheriff Fred W. Ruscoe that there would be no disorder. 'Why anticipate it?' he said, 'Peaceful picketing is nothing at all.' "—*Croton-On-Hudson News.*

State Police Sgt. Johnson, Hawthorne Barracks, Troop K: ". . . no one had officially requested that troopers be on hand before the trouble started."— *N. Y. Daily News, August* 29.

Peekskill Police Chief Joseph Lillis: "All day Saturday, from morning on, I got about 50 telephone calls from persons who asked what police protection would be given to the concert . . . I told all callers that the concert wasn't being held in the city of Peekskill and I referred them to state police at Pleasantville 2-1300." (This is the telephone number of the Hawthorne Barracks, Troop K.—Ed.) Lillis said he mobilized his entire force of 30 officers when he received word of the outbreak of violence and was ready to rush them into action if Sheriff Ruscoe had telephoned and deputized them so they could legally go outside the city."—*N. Y. Post Home News.*

Milton Flynt, Commander, Peekskill Post 274, American Legion: "Our objective was to prevent the Paul Robeson concert and I think our objective was reached." —*Ossining Citizen Register.*

■ ***Jackie Robinson, Brooklyn Dodgers:*** **"It's Robeson's right to do or be or say as he believes. They say here in America you're allowed to be whatever you want. I think those rioters ought to be investigated and let's find out if what they did is supposed to be the democratic way of doing things."**

Other Americans did not agree with Mr. Flynt and the protests began to pour in:

Lindsay H. White, President, N. Y. National Association for the Advancement of Colored People, wired Gov. Dewey: "The burning of crosses, the symbol of the cowardly KKK, and the barbaric practice of burning and destroying works of art must not be tolerated in America as it was in Nazi Germany. Your failure to punish the offenders will be an open invitation to hoodlums for a repetition of this disgrace."

Arthur J. Aronson, N. Y. State Department Commander, Jewish War Veterans: "The obvious failure of local police and law authorities to take precautionary steps to protect life and property is a shameful blot upon the name of our state. We do not believe that these local authorities can now be relied upon to conduct a satisfactory and unbiased investigation."

William J. Patterson, Exec. Secy., Civil Rights Congress: "The responsibility for the lynching-bee at Peekskill aimed at Paul Robeson and those who came to hear him, may be traced directly to ex-Attorney General Tom Clark, now so shamefully elevated to the Supreme Court bench, to the Un-American Committee, and to the Truman administration. Their attacks on the civil liberties of the people, the heresy trial at Foley Square, the publication of the so-called subversive lists of organizations, their campaign of hatred against Paul Robeson, outstanding leader of the Negro people—have openly incited hoodlums and Klansmen to violence."

The National Lawyers Guild called upon Attorney General McGrath to investigate the violence and said: "So widespread were the rumors and so well-grounded the apprehension that a riot would take place, that we cannot believe the authorities were not fully aware of the situation. The most serious aspect of the whole occurrence is the acquiescence of the law enforcement authorities."

■ On the eve of the concert, Governor Dewey ordered all available state police rushed into Peekskill to prevent disorder and publicly announced that he was holding Sheriff Ruscoe and District Attorney Fanelli "strictly accountable."

On Thursday, Setpember 1, a delegation of 52 people from the Westchester Committee for Law and Order went to see Governor Dewey in Albany. They met with Lawrence Walsh, the Governor's assistant counsel, and demanded an open investigation by a "specially appointed district attorney" and a special grand jury.

They said: "The farce of having District Attorney Fanelli and his staff conducting investigations is that of having a man investigate his own guilt." They blamed Westchester officials "for the inexcusable absence of law enforcement officers for the three hours during which the rioting occurred" and called for their removal.

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Meantime the atmosphere in Peekskill and surrounding communities was growing tense. Young men, loitering in bars and on street corners, openly boasted of the "job" they had done on the "Commies," "Niggers," and "Jews."

- Vacationers in the area fled back to their homes in New York.

- One summer colony, the N. Y. *Daily Compass* reported, "felt so menaced that the menfolk have organized 24-hour-a-day guards against attack."

- In Peekskill proper, anti-Semitism, always present but under cover, now flared into the open. The Jewish community there, largely merchants and professional men of long residence, were terrorized, refused to speak to reporters, and acted as though they were living through a pogrom.

- Signs and car stickers began to appear all over town with the legend, *"Wake Up America—Peekskill Did!"*

- Throughout the area, in villages and towns up and down the Hudson, people said the atmosphere was like that in Germany just before Hitler came to power.

And then the Westchester Committee for Law and Order announced that the second Robeson concert would be held on Sunday, September 4, at 2 p.m. on the grounds of the Hollow Brook County Club, half a mile from the scene of the previous violence.

Immediately, the Associated Veterans' Group, representing 14 posts, announced that it would stage a mammoth protest parade outside the concert grounds and promised to have upwards of 30,000 veterans from all over the state at the demonstration.

The Peekskill Star, now fearful of the consequences, again ran an editorial on its front page in which it said: "As we have seen what such a demonstration can lead to . . . we now strongly urge that the Mayor of the City of Peekskill call upon all veterans' groups... to hold any such demonstration NOT in front of the site of the proposed concert on Hillside Avenue, which could precipitate serious trouble... but instead to hold the demonstration in Peekskill."

District Attorney Fanelli, also evidently alarmed at the prospects, called all the veterans' representatives into his office for a conference which lasted four hours. Newsmen were not admitted, but news reports implied that Fanelli had pleaded with the veterans to shift their parade and that they had flatly refused.

The Westchester Committee for Law and Order attempted to get a court injunction to prevent the veterans from demonstrating because they feared a repetition of the violence. They were also refused. Then they spent the next 48 hours, largely without sleep, contacting Gov. Dewey, Att'y Gen. McGrath, State Att'y Gen. Goldstein, County Exec. Gerlach, Dist. Att'y Fanelli and the State Police to insure a peaceful concert.

4. EYEWITNESS, SUNDAY, SEPT. 4

A Peaceful Concert

25,000 Hear Robeson Sing, Refuse To Be Provoked By Jeering Mobs. Concert Guard Protects Audience

■ The second concert was held.

Into the grounds of the Hollow Brook County Club — three miles northeast of Peekskill — poured some 25,000 people, including 2,500 men who acted as guards. These formed a human "Chinese Wall" up and down the hills, completely encircling the area, to protect the concert-goers.

Just outside the entrance were 1,000 anti-Robeson demonstrators, marching and shouting between lanes of policemen and State troopers who numbered over 900. They shouted: "You'll get in, but you won't get out!", "We'll kill you!", and anti-Semitic and anti-Negro epithets. This was going on in the presence of Superintendent of State Police Gaffney and District Attorney Fanelli.

Promptly at 2:00 o'clock the concert began. There were no political speeches. The early part of the program included music of List, Mozart, Bach, Verdi, Chopin, and American folk songs. Then Paul Robeson sang. The concert ended at about 4:00 o'clock.

Part of the story is told in the pictures, and in the affidavits of eyewitnesses, which follow. Part of it is told here by Leon Straus, Vice-President of the International Fur and Leather Workers Union and a former Army lieutenant of World War II, who was in charge of arrangements to insure protection of concert-goers.

Mr. Straus conferred with Superintendent Gaffney and Mr. Fanelli, who asked him to move the outer ring of guards several yards inward toward the grove. He agreed.

"We asked Gaffney and Fanelli," said Mr. Straus, "to provide an escort for Paul Robeson into the grounds. They refused to provide it.

"At about 11:00 o'clock several hundred policemen marched into the grove and were stationed throughout the area, some of them within the inner line of the concert guards.

"Then, at about 1:00 o'clock Gaffney came to see me in the grove, and demanded that I withdraw all our guards from the entire perimeter and move them inward a quarter of a mile or so. This I refused to do—because it would have left that whole area undefended.

"Gaffney threatened me that he would withdraw all his police and leave us without any police protection if I didn't comply with his demand. He then partially carried out his threat by removing all the several hundred policemen from the grove—they marched out in a body—which made it clear to us that there was collusion between the police and the mob.

"When the concert ended, the mob was blocking the exit completely.

"We then spoke to the police, demanding that the exit be opened. The police asked for time to clear the exit. It took about three-quarters of an hour for these 900 policemen to move the mob of about 1,000 and create a little opening by which a car could pass. We are convinced that during this time the mob was given instructions to spread out along the road for several miles, specifically in places where the State troopers were supposed to guard the road.

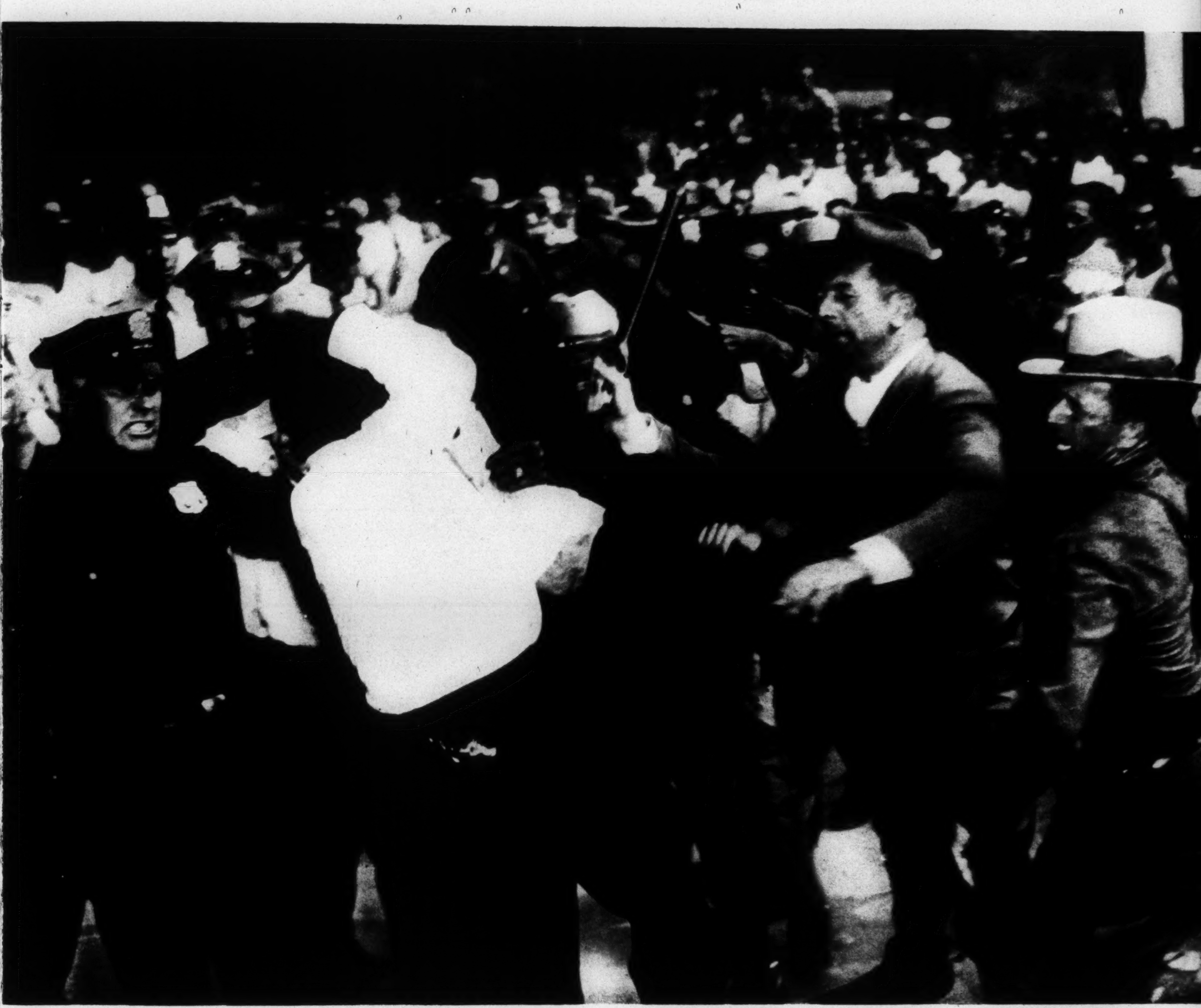
"Finally, when all the cars had left, and more than half of our guards had left, about a thousand of the guards remained. These were organized into a body, and started marching out of the grounds, with the intention of finding transport by bus or train.

"The police then charged into the grove with their clubs out, and many with their guns out, encircled our guards, and beat up with their clubs several of them. They arrested about twenty-five of us at the head of the column, and marched us into the police compound with our hands over our heads, as prisoners.

"We were then searched for weapons of any sort, which we did not have, and were held under arrest for several hours, while the remaining men in the grove — about a thousand — were similarly searched there.

By 1:30 a.m. everyone had left the area.

■ "I don't think I need to indicate how heroic the guards were. They had left home at 6:00 a.m. on Sunday and got back at 3:00 or 4:00 a.m. on Monday. For most of that time, they had gone without food or water. They never left their posts. There was not one incident provoked by these 2,500 or more – nor by the 25,000 people attending the concert. In the face of all the abuse – the epithets and even the beating of their friends and fellow-workers by the police – there was not one act of provocation by our people."– *Straus.*



N. Y. DAILY MIRROR

GOVERNOR DEWEY SAYS VICTIMS PROVOKED VIOLENCE AT PEEKSKILL

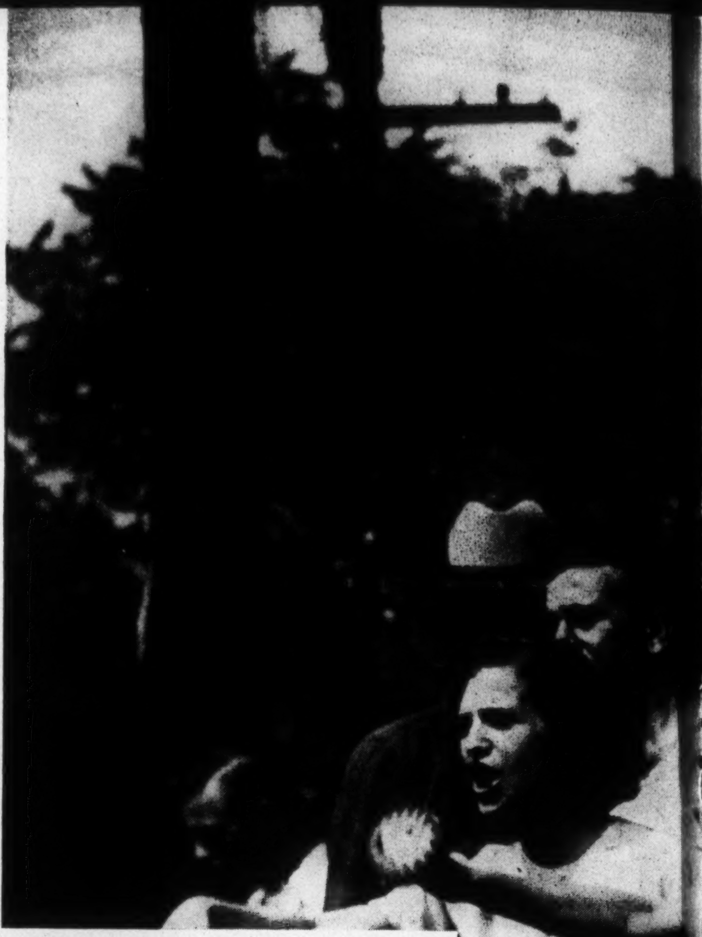
■ This photograph of violence and hate shows Eugene Bullard, first Negro aviator in World War I and holder of the Croix de Guerre, being clubbed to the ground by uniformed State and local police. His crime? He talked back when a hoodlum spat in his face! Is this the kind of "protection" Governor Dewey guaranteed the concert-goers? Is this the kind of vicious brutality for which he said he would hold District Attorney Fanelli and Sheriff Ruscoe "strictly accountable?" No amount of whitewash by any official can cover up the horror and shame so clearly revealed in this picture and others that follow.

"THEY HAVE NO FEELING OF SHAME OR CONTRITION"

—**Rev. Raymond M. O'Brien**

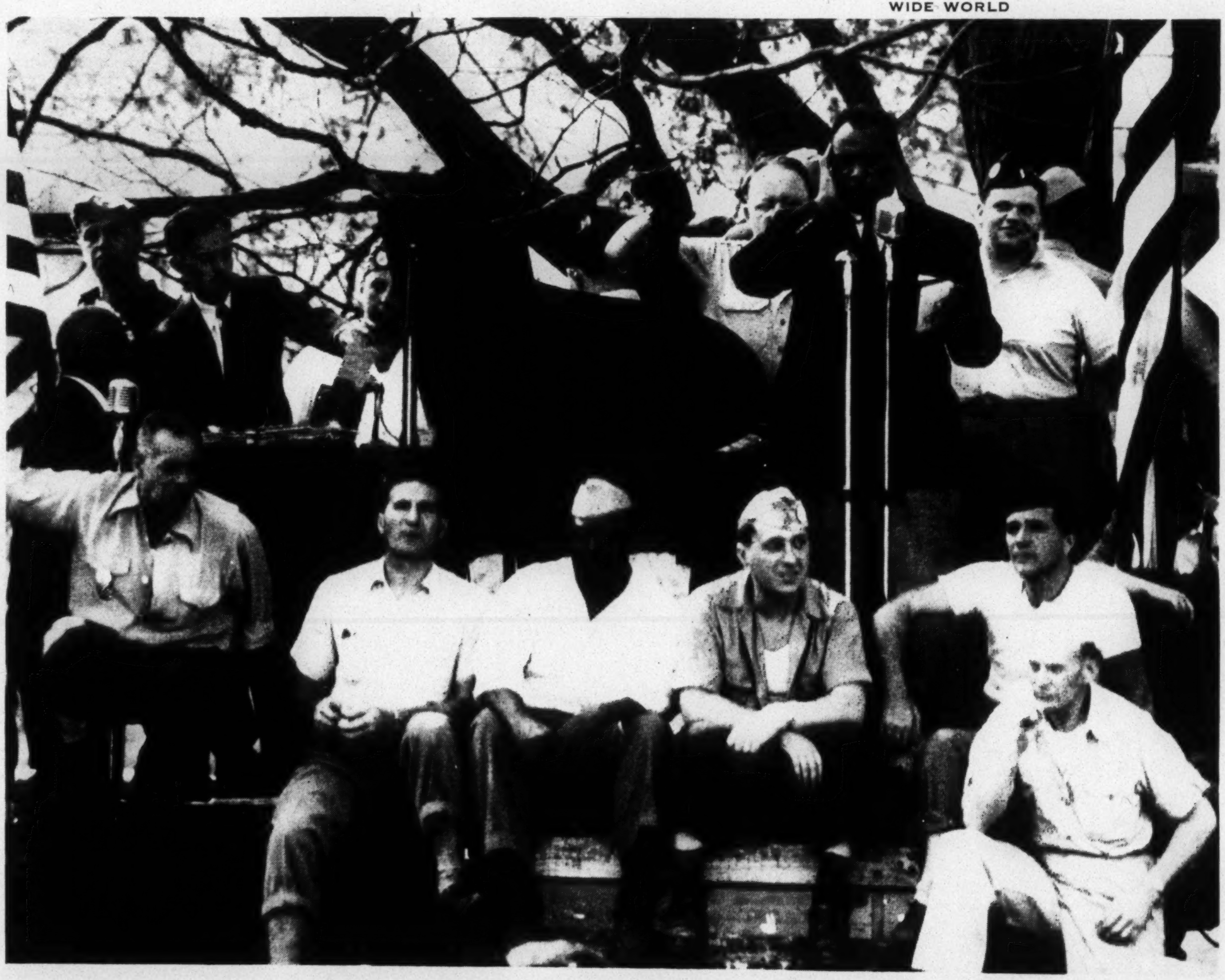
Chairman, Peekskill Council of Christian Clergymen

■ Rev. O'Brien was frightened and bewildered by the Peekskill terror. He could not understand how mild-mannered men and women, the kind of people who had prayed with him in his church, could turn into such frenzied creatures and then be proud of the violence they had committed. But the answer is not hard to find. Day in and day out, press, radio, movies, Government and clergy have pounded home the Big Lie—that all who want peace and a better world are "Reds" and that the "Reds" must be wiped out. Their efforts bore fruit at Peekskill. It no longer mattered whether the concert-goers were "Reds" or not. To the frenzied mob, Communists, non-Communists, Jews, Negroes, foreign-born, became all one. They had found a scapegoat and their violence was sanctioned in high places.

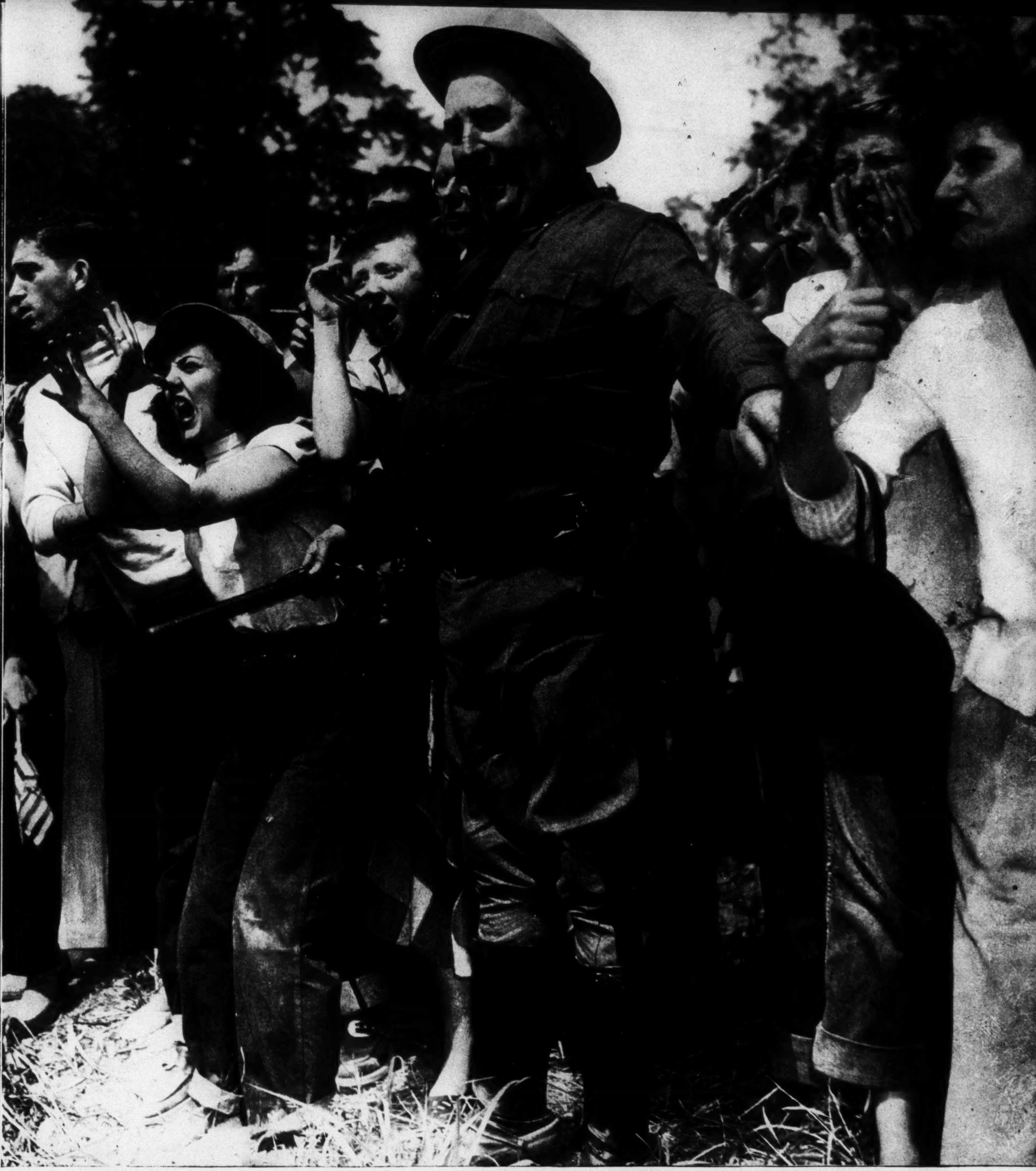


N. Y. DAILY NEWS

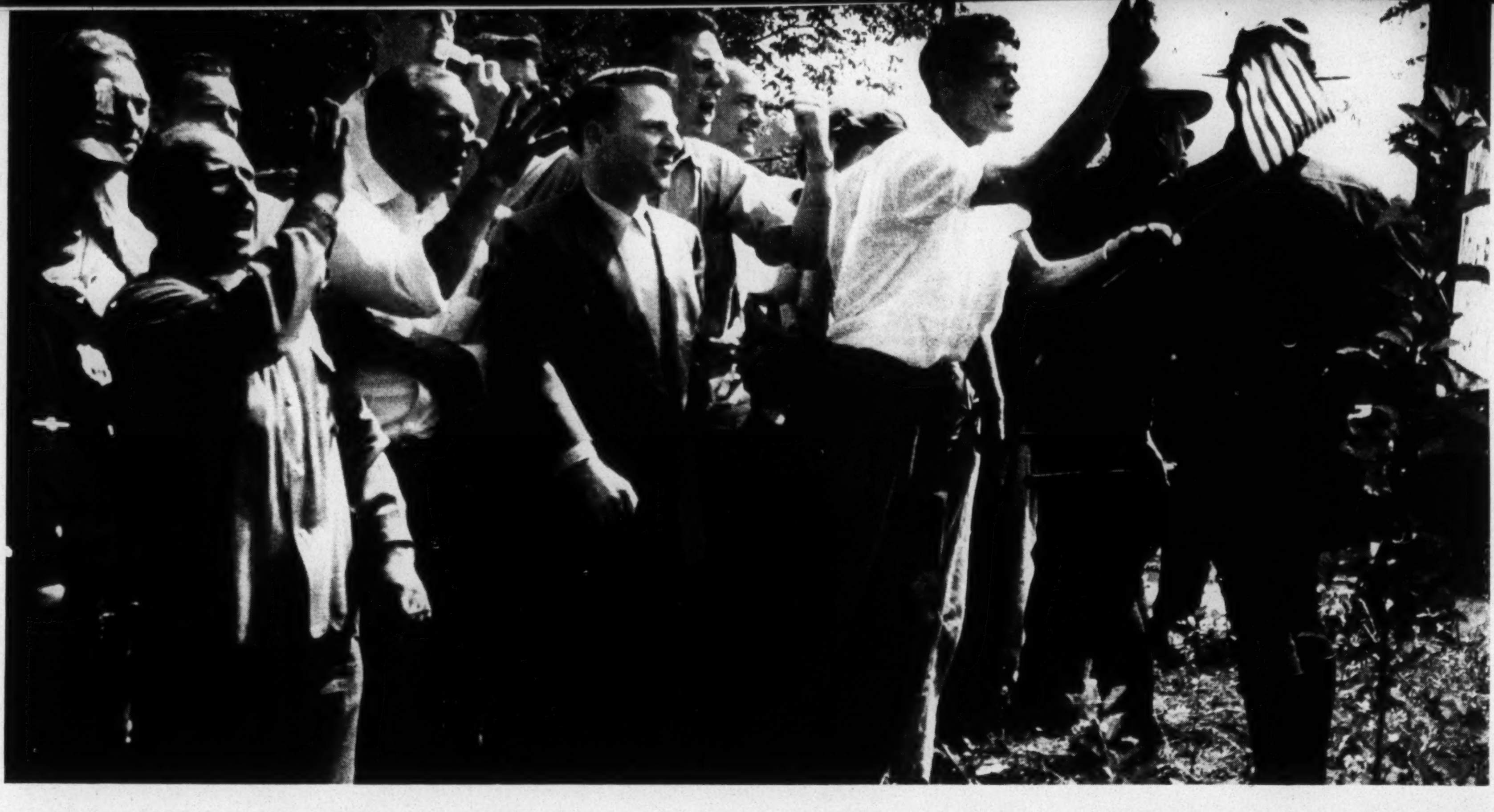
WIDE WORLD



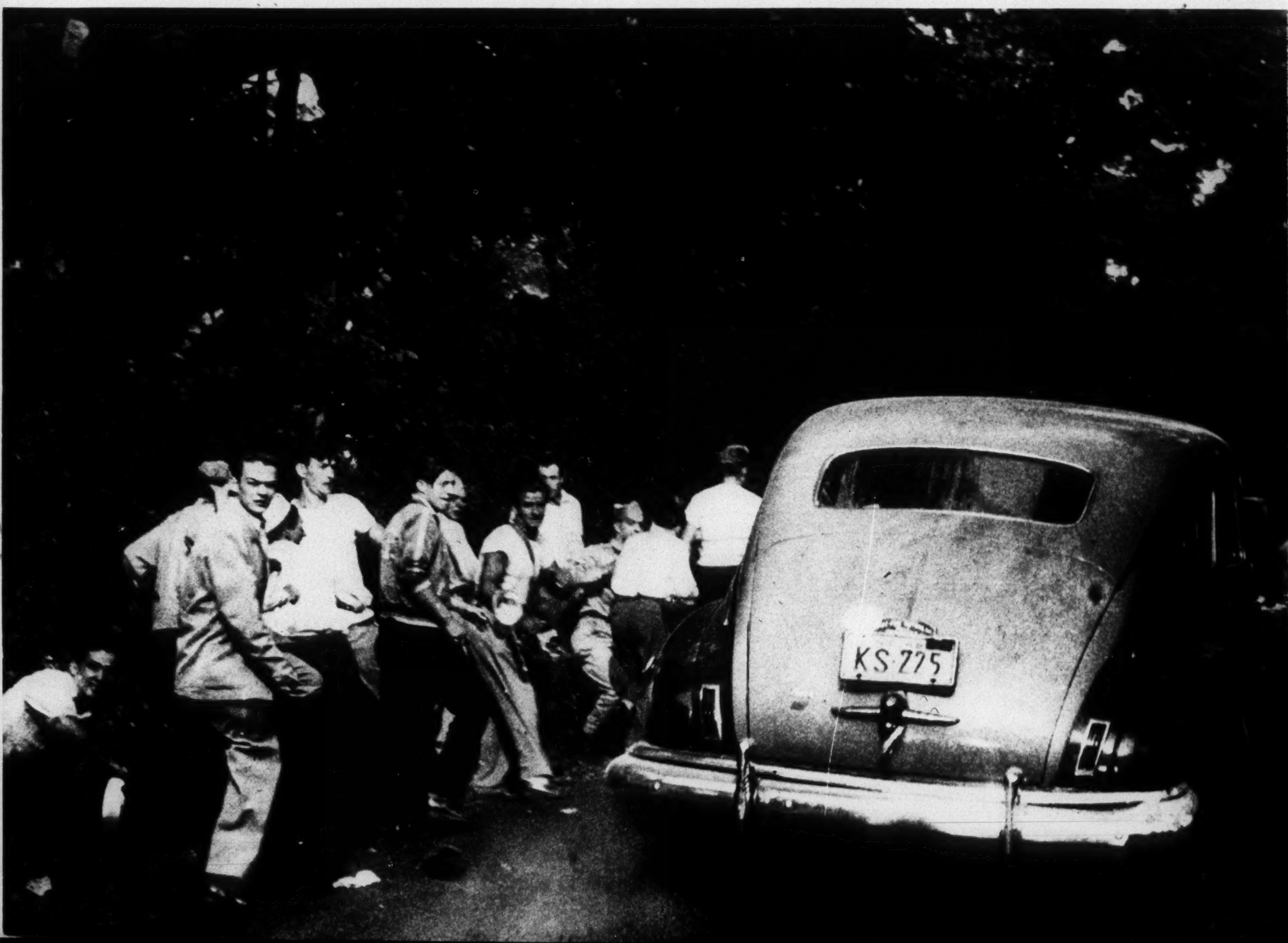
ROBESON'S VOICE, echoing through the hills of Westchester, drowned out the hoarse cries of the jeering mob which had come to "lynch" him. "This is my answer," he said.

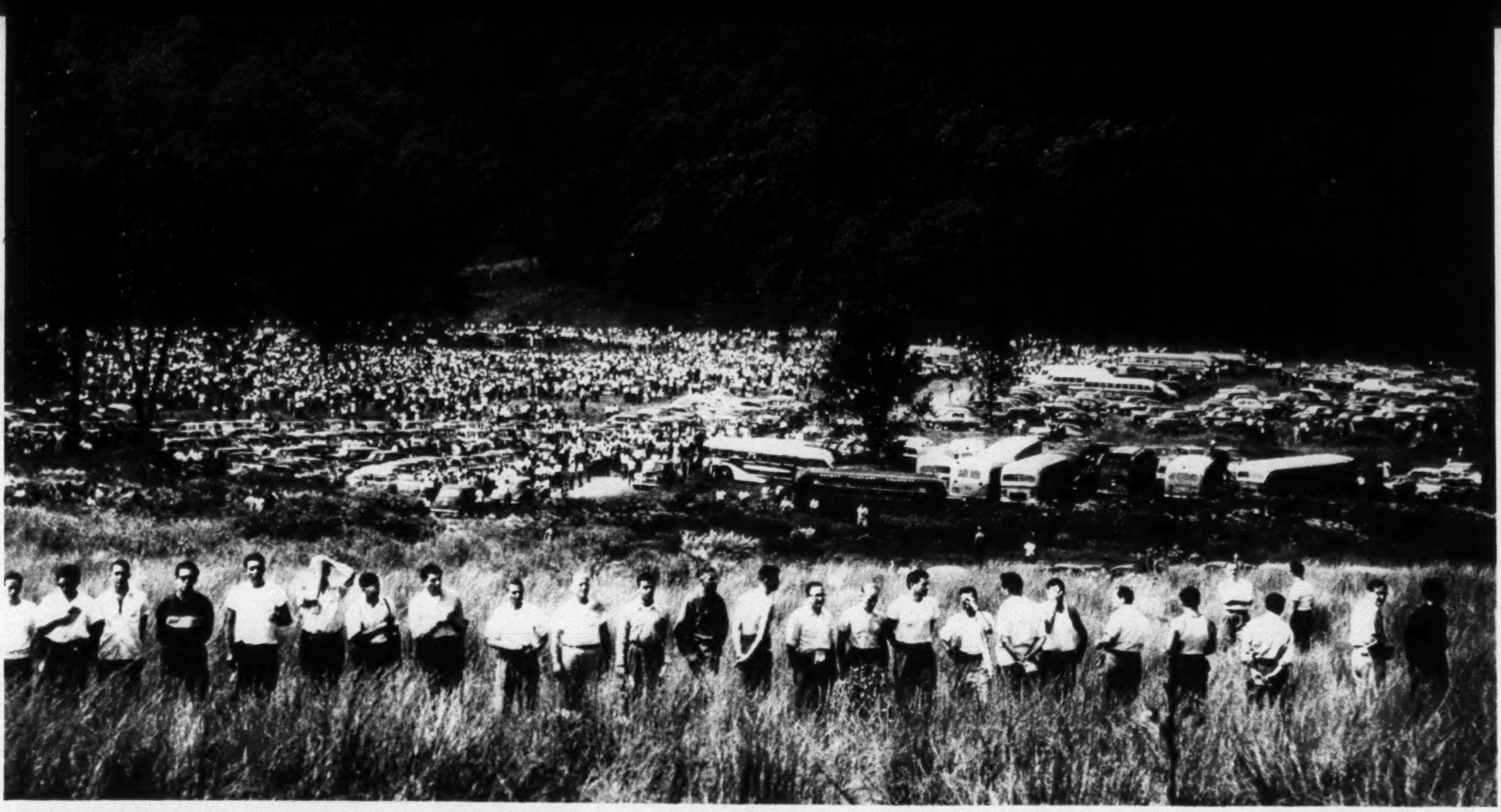


FACES DISTORTED WITH HATE, the Peekskill mob screams its abuse of the concert-goers before spreading out on the highway to stone their cars. The symbol of law seems to be enjoying the spectacle.



"DIRTY JEW!" "KILL THE NIGGER!" The epithets they hurled were those used by hatemongers everywhere. Their slogan, "Wake Up America!", was patterned after Hitler's Fascist slogan, "Germany, Awake!"





SHOULDER TO SHOULDER, a line of 2500 concert guards encircled the ground, protecting the women and children within. From dawn to dark they held their posts, refused to be provoked by the jeering mobs.

N. Y. DAILY MIRROR

U. S. WAR DEPARTMENT DEFINES FASCISM — 1945

■ The following is part of a definition of fascism, issued by the U. S. War Department in March, 1945:

"Fascists in America may differ slightly from fascists in other countries, but there are a number of attitudes and practices that they have in common. Following are three.

"Pitting of religious, racial and economic groups against one another in order to break down national unity is a device of the 'divide and conquer' technique used by Hitler to gain power in Germany and other countries. With slight variations to suit local conditions, fascists everywhere have used this Hitler method. In many countries anti-Semitism (hatred of Jews) is a dominant device of fascism. In the United States, native fascists have often been anti-Catholic, anti-Jew, anti-Negro, anti-Labor, anti-foreign-born. . . .

"Fascists deny the need for international cooperation. . . . Right now our native fascists are spreading anti-British, anti-Soviet, anti-French and anti-United Nations propaganda. . . .

"Indiscriminate pinning of the label 'Red' on people and proposals which one opposes is a common political device. It is a favorite trick of native as well as foreign fascists."

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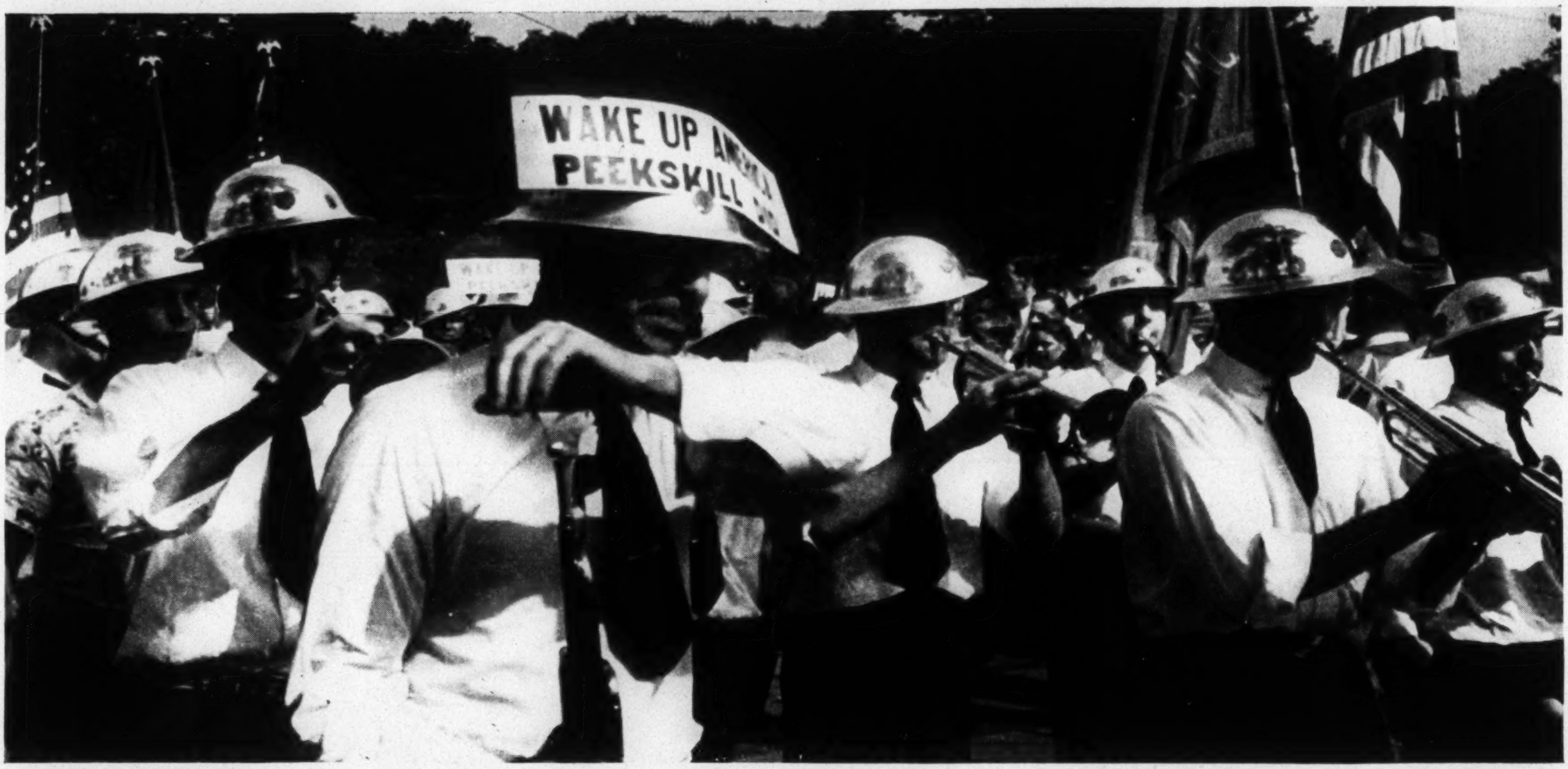
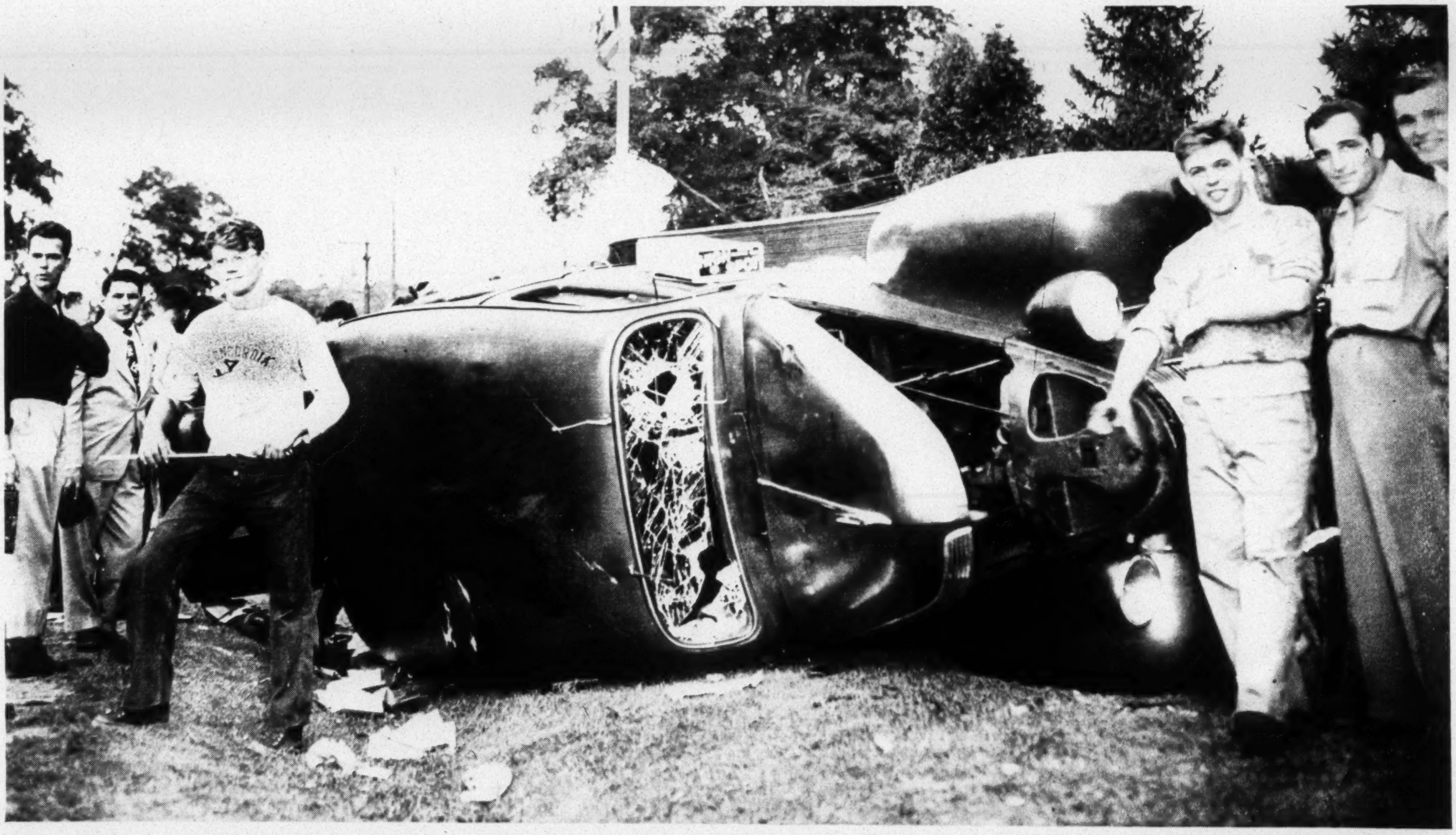
EVIDENCE! This was the car in which Anthony Lavazerri was attacked. His skull was fractured. The faces of the hoodlums are identifiable. But no one was arrested for the crime.

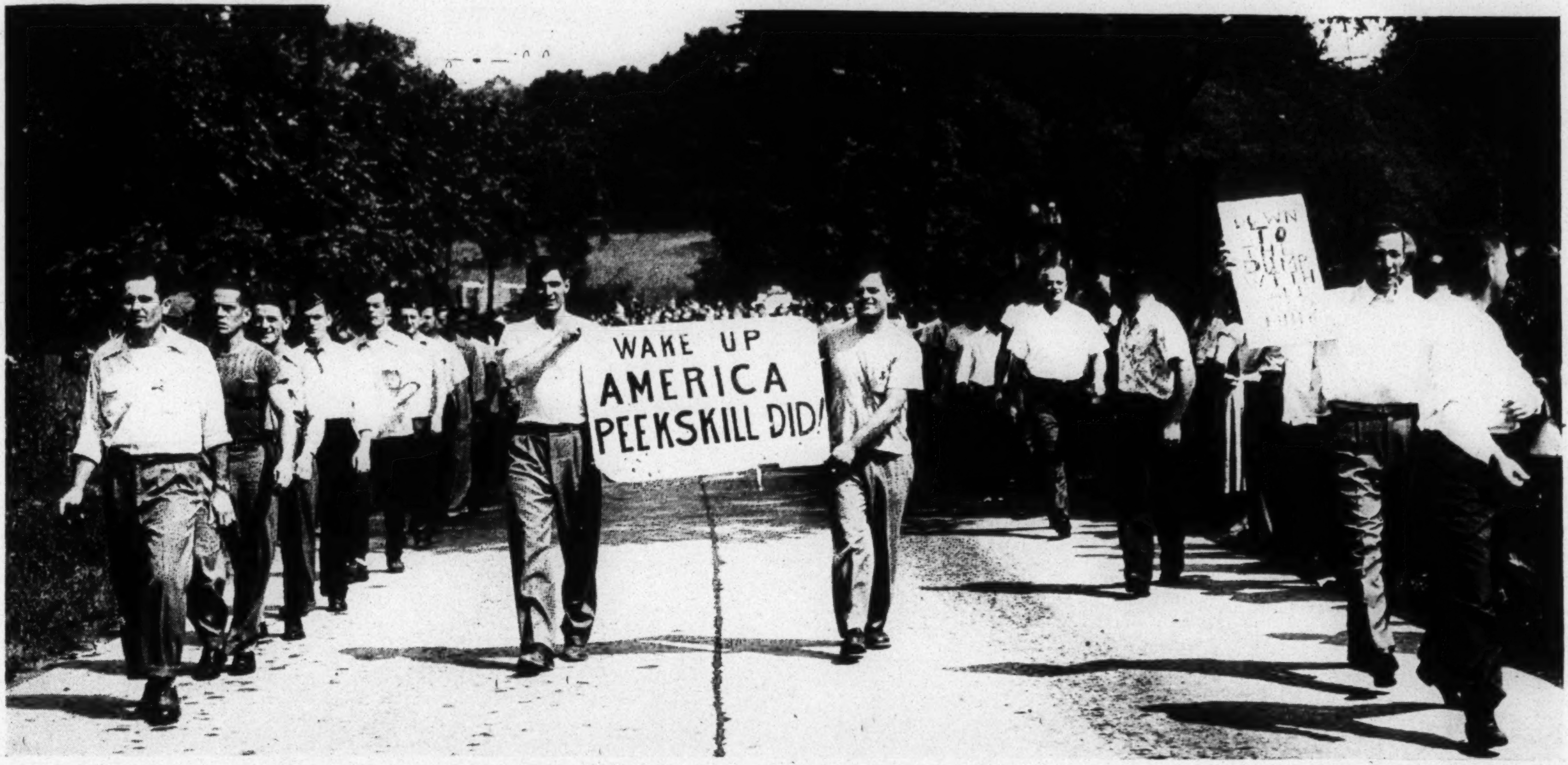


LOVE A PARADE? On every Main St. in America, the boys march, the band plays, the fire engine rolls out and the kids have a wonderful time. But this one ended in attempted murder. Hate marched in the lead.



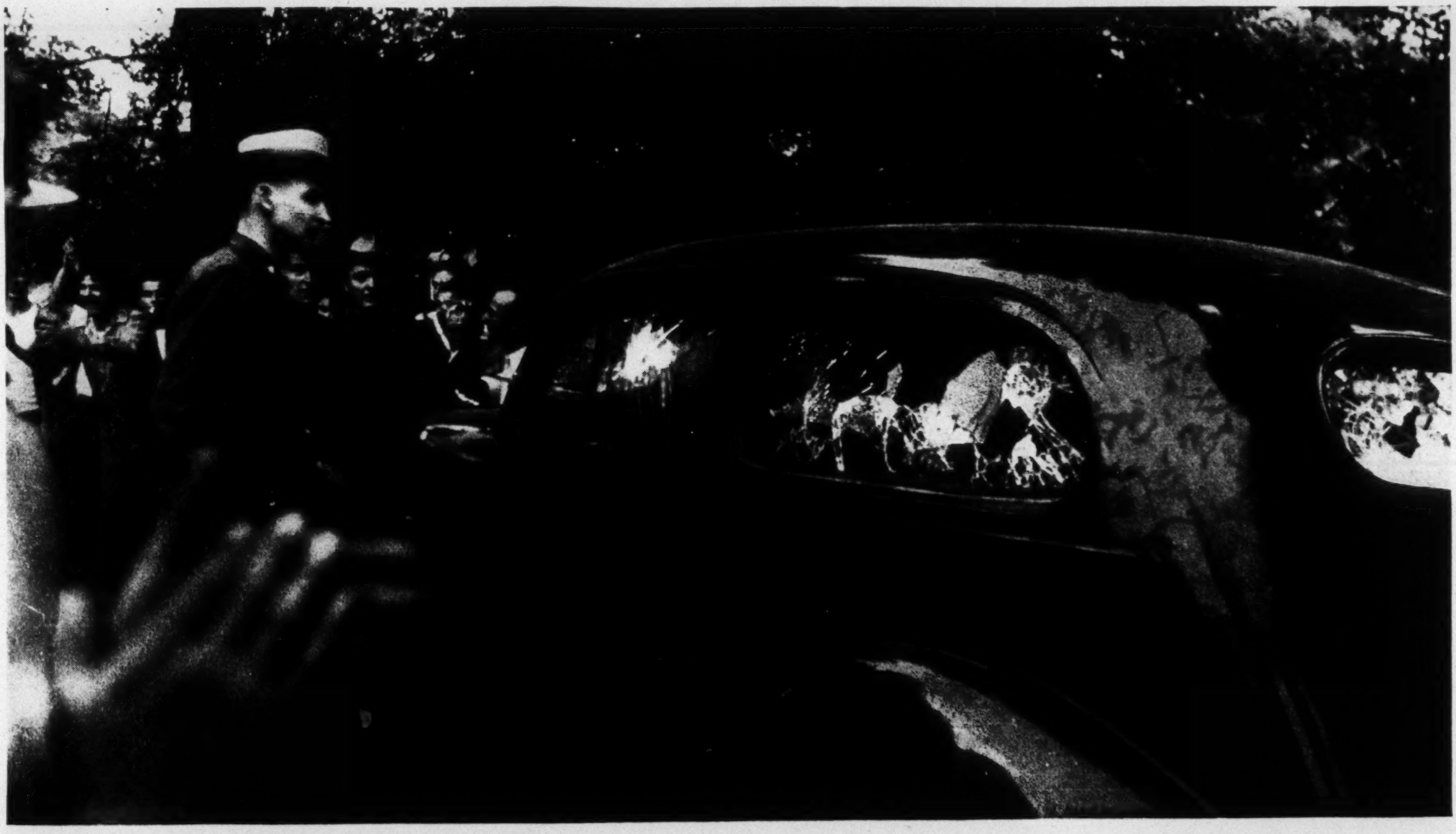
WIDE WORLD

PEACEFUL PROTEST? When the parade reached the concert grounds, marchers joined mob. So sure were they of police protection, that they posed proudly for photographers with this damning evidence.

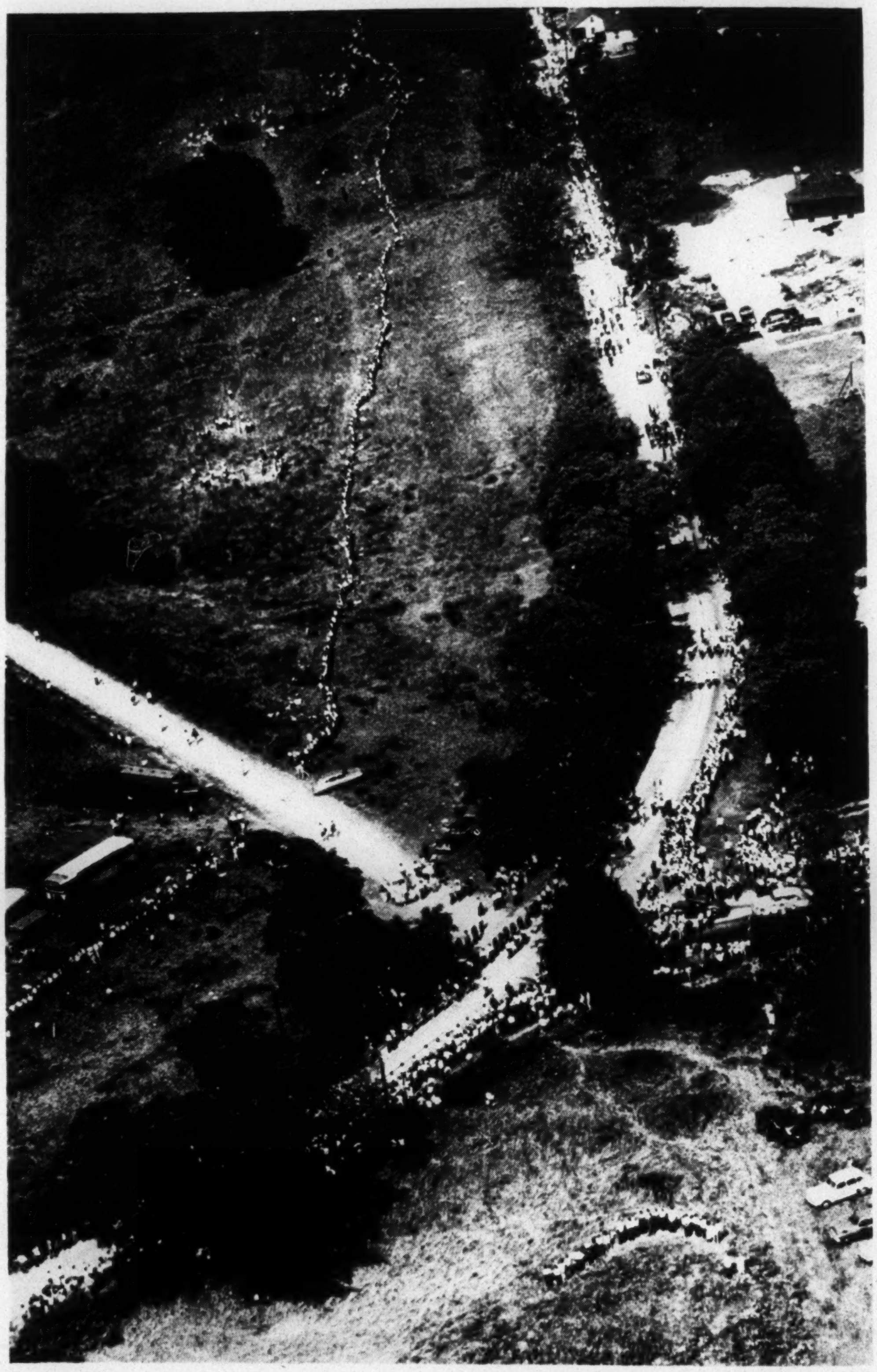


ACME

A BARE THOUSAND marchers answered the call to parade, though the sponsors, town officials and the local newspaper fanned the flames, spoke of patriotism, and said that 30,000 vets would march in protest.



DEMOCRATIC EXPRESSION? "Violence?" said the *Peekskill Star*. "Absolutely not! Let such tactics remain . . . in the trick bags of the undemocratic." But after the violence the *Star* called the hoodlums "patriots."



ABOVE. After the concert, hoodlums tried to burn down the home of Stephen Szego, owner of the grounds. They fired shots at his door.

RIGHT. Scene of the violence shows the parade, part of the mob, and the long line of concert guards standing shoulder to shoulder.

BELOW. Aftermath of the first concert were these overturned cars. Police were warned but did nothing to prevent the outrage.

INP

INP

5. EYEWITNESS, SUNDAY, SEPT. 4

A Bloody Ambush

Cars Stoned, Buses Smashed, Blood Spilled While More Than 900 Police Allow Mobs To Take Over The Highways

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■ After the concert, the busloads and carloads of people leaving the grounds were routed by the police up a steep, winding road through the woods. There, beginning just out of sight and hearing of the people waiting to leave, and stationed at intervals for several miles, were gangs of men and boys. They had gathered stones and rocks as ammunition, and these they hurled against the passing vehicles. The scene soon became a nightmare of crashing rocks, flying glass, blood, and swerving cars. At least 150 people were badly enough injured to require medical treatment; several were seriously hurt. More than fifty of the buses and countless private cars had windows smashed and received other damage; at least fifteen cars were overturned.

These attacks and some events leading up to them, are described in the following statements, taken from among hundreds of affidavits and reports of individuals who attended the concert.

"You'll never get out of here alive!"

Irving W., Corona, N. Y.: "Repeatedly, men in their late twenties and also middle aged, wearing American Legion hats, and light blue overseas caps of another organization, came up to the low stone wall near me, screamed filthy unprintable remarks, shook their fists and threatened, 'You'll never get out of here alive!' and 'Wait till you yellow bastards try to leave tonight!' These were definitely mature participants of the parade and and not teen-age boys.

"The concert was wonderful"

Evelyn I., Brighton Beach, N. Y.: "The concert was wonderful and inspiring, and even our parched throats and the hot sun couldn't dampen our spirits. During the wait to board the buses and cars, I was proud to be part of such a well disciplined and uncomplaining group."

Fred G., Phildelphia: "It was only the sight of our lines around the grounds that lent any feeling of security; it was certainly not the sight of the police that kept our people so confident and calm during the concert."

"Collecting the baseball bats"

Hyman K., N.Y. City: "When the bus had almost reached the top of the hill, a cop stopped the bus, entered and made all of us leave the bus. The bus was then searched and then all of us were made to stand with our hands above our heads and we were treated as though we were common criminals. We were thoroughly searched and forced to run a gauntlet of police who were using their clubs on us as we ran through. They were also using vile anti-Negro and anti-Semitic remarks at the same time.

"We were lined up in rows of four across near the head of the road, with policemen back of us collecting the baseball bats that they had taken from us, and they in turn were giving them to the mob that had been throwing stones."

"Dewey is going to protect you!"

Henry F., of Brooklyn, arrived with some other World War II veterans to help prepare for the concert. "The paraders were shouting all kinds of profane language. One shouted, 'We'll give you solidarity, we'll make you eat it!' Then, with a grin on his face, 'Dewey is going to protect you, oh yeah!"

After the concert, he and other concert guards started to ride toward the entrance. "Suddenly, as if from out of nowhere a bunch of troopers swooped down on our cars and yelled, 'Get out of the cars!' Before we could comply, however, they were pulling us out to the side of the road. I saw the driver in the car in front of our car get hit in the kidneys by a cop for protesting the rough treatment. The troopers threw out everything in the car that wasn't fastened down, from the glove compartment and from the trunk. They ordered us back into the cars.

A moment later another bunch of about fifteen deputies and police ordered us out of the cars again, this time roughing us up worse than the troopers. Some of them evidently had had something to drink. Their faces were red and

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Tim M., Bronx: **"Never in my life have I seen innocent people attacked with such viciousness. I was born and raised in Ireland. I saw the Black and Tans at their worst. I have read of, and seen documentary films of, Fascist and Nazi atrocities in Europe. Last Sunday I saw the same thing happen in Peekskill, only more vicious. I saw American fascists, without provocation, deliberately attack, with intent to kill, peaceful law-abiding citizens who were returning to their homes after attending an American musical concert, while the lily-white forces of law and order stood idly by.**

"Fear to speak out at this time against these fascist attacks makes us silent partners of the attackers."

they were wild, and swinging indiscriminately at everyone with their clubs.

"They ordered us into the cars once more. A moment later another group of deputies and police ordered us out of the car. This time I remarked to my companions, 'Here we go out again and in again.' One cop overheard me and yelled, 'Hey, this son of a bitch is talking back!' Whereupon a group of cops and deputies set upon me and the car occupants in the most violent and vicious manner that I have ever experienced. One grabbed me by the collar and throat at the same time and threw me to the ground face down in the dirt, a distance of about eight feet from the car, and started beating us all. My shirt and suit were badly torn. Another cop dragged me to my feet and said, 'Get in and get going, you red bastard!' Another, who was obviously a captain of police, said, 'Go back to Jew town, and if we ever catch you up here again we'll kill you!' "

"Beaten senseless"

John N., New Jersey: "One of the troopers said, 'Let's get these bastards.' One of them stopped at the front right window where I sat. He took careful aim and shoved his nightstick, point first, at my left eye. I ducked my head when I saw it coming. The club missed the eyeball and caught the corner of the lid. It began to bleed, and when I brought my head up, he aimed at the eye again. I fended the club off with my arm.

"The police ordered us out of the car. Then, as we got out, they began to club us over the head.

"I was forced to run through a gauntlet of 15 to 20 policemen. Each of them clubbed me across the head or back. I tried to escape. They threw me to the ground and continued the beating. One of the policemen noticed a bandage on my left hand, which had been burned a week before. He jumped on the hand and ground his heel into the bandage, fracturing one of the burned fingers."

"I found blood on my face"

Max B., N. Y. City: "Suddenly a rock shattered the closed window on the right side where I was sitting. I was in the front seat. I immediately took off my glasses. This was followed by another rock which hit the windshield directly in front of me. The third rock crashed against the side window nearest me. I found blood on my face, my left ear, my right elbow. There were fine particles of glass around my eyes, both arms, and my chest."

"Stoned all the way"

Charles M., Bronx, reported that his bus was "stopped at Hartsdale by police of Greenburgh. All the way down, the bus was chased by cars who tried to run them off the road. People in the bus were covered with flying glass. They were stoned all the way to Briarcliff Manor. People came out of the bars to stone them."

"... dirty Jew kike . . ."

Eugene P., Brooklyn: "We asked a State trooper to arrest the thrower. He said, 'Go on home, you dirty Jew kike, before you get your head split.' "

"Laughing and Jeering"

Tom Lloyd, member of the executive board of Local 64, International Fur and Leather Workers Union, and veteran of World War II: "As I drove out onto the paved highway, a State trooper slowed up the speed of our car by hand motions.

"The car in front of ours swerved almost out of control when hit by rocks, and I was forced to almost stop. Then a shower of rocks and pop bottles hit our car and one broke the windshield, showering glass over the three of us in the front seat and inflicting cuts on the man sitting next to me. I put the car into second gear and drove on, the car ahead of me meanwhile having been gotten under control.

"There were State troopers and uniformed police in great numbers all along the road, but they did absolutely nothing to prevent the violence. In fact, I heard them laughing and jeering at us as we passed them with our battered cars."

"You dirty so-and-so's"

Sarah M., Bronx: "I saw several injured people ask the troopers and policemen for help. They were not only refused help, but were laughed at, called such names as 'Dirty Jew,' 'Dirty nigger,' and some of these injured were hit with the billies of the policemen. I also saw some troopers and policemen throw rocks at the cars and buses."

William G., Queens: "As we were riding by, several of the State troopers cursed at us with epithets like 'Get out of here, you dirty so-and-so's.' 'You got what was coming to you, you dirty nigger-lovers.' I saw the State troopers joking and talking to the very hoodlums who were endangering our lives."

Dorothy S., Bronx: "The driver of the car overheard one Westchester cop tell another that 'they ought to dive-bomb the sons of bitches.' This was said in regard to the airplanes which were flying around the area."

***Nina P., N. Y.:* "A group of hoodlums came directly in front of the bus and threw a huge boulder in. This boulder struck my left hand and when I looked down I saw that the third joint of my middle finger was barely hanging by one tendon. Witnessing this whole incident were State troopers who were laughing.**

"As the stones kept coming, all I could think of was: This is not America. This is Nazi Germany. I don't want to live like this.

"The surgeon considered it necessary to amputate the third joint and part of the second so that the tendons could cross and I would have most use of the finger."

"The State trooper said"

Rose C., Brooklyn: "Another rock smashed through the front and hit the wife of the driver, seated on the front seat. Glass cut her right arm, blood was streaming, and she became quite hysterical. The driver, upset by his wife's condition, and the condition of the car as well, stopped the car and told the State trooper he would go no further unless he was given protection. The State trooper said, 'You God damn bastard, run ahead or I'll club you.' "

Stephan W., N. Y. City: "I saw a State trooper throw a rock the size of an orange at the back of our bus."

"Saliva and blood"

Bernice B., Brooklyn: "Our driver tried to drive as quickly as he could, but the police kept slowing us down.

"One of the men in the bus yelled, 'Duck!', but before she could duck she saw a rock come through the window and felt both her eyes, her mouth, and her right hand burn. As soon as possible one of the people bandaged her eyes, and had her spit out saliva combined with blood and glass fragments."

Robert A., Bronx: "I took the bleeding woman to the Peekskill Hospital. When I tried to go upstairs and inquire about her, I was almost thrown out bodily. I cannot actually describe this entire affair, because it was like a nightmare. Block after block the crowd was throwing rocks and laughing. It was unbelievable. It's only a miracle that every passenger in the car was not killed."

Oscar S., Long Island City: "The crowds jeered and laughed along the route when they saw the broken windows in the car. Smaller stones were thrown from lawns of houses along the route to the Taconic Parkway."

". . . hit them in the groin."

Marvin L., Flushing, L. I.: "During all of this, the cops used all kinds of vile epithets, i.e., 'Spread their legs and hit them in the groin.' This last was to the cops who were beating the men in the car ahead."

***Leslie Matthews*, staff correspondent for the Negro newspaper, *New York Age:* "This is being written a few short hours after my departure from the Hell on Earth that was Peekskill, N. Y., this Sunday before Labor Day, 1949. I still hear the frenzied roar of crowds, the patter of stone against glass and flesh. I hear the wails of women, the impassioned screams of children, the jeers and taunts of wildeyed youths, I still smell the sickening odor of blood flowing from freshly opened wounds, gasoline fumes from autos and buses valiantly trying to carry their loads of human targets out of the range of bricks, bottles, stones, sticks. I still feel the violence, the chaos, which permeated the air. I still hear, smell, and feel Peekskill."**

"Another stone crashed"

Sylvia F., Forest Hills, N. Y.: "Another stone crashed through the same window. We stopped the car. The thrower was five feet from a Westchester County policeman whose badge number was 42. He saw the incident. We asked him to arrest the man. The policeman did not answer, and when the request was repeated he ordered the driver to move on."

"He hated me—I was black"

Anita P., Jamaica, N. Y.: "As the bus rolled on, I noticed a man approaching us in his car, and his face I shall never forget, for at that moment he called, 'You goddam nigger!' He said it with all the hatred and conviction that was possible. I'd never seen him before, I've never harmed him in any way, but he hated me for one reason: I was black."

CBS ON-THE-SPOT RECORDING

■ At Peekskill, along with scores of newspaper reporters and cameramen, were radio commentators. Here are excepts from the CBS on-the-spot recording of what happened near the entrance gate. The recording was broadcast that same evening. These excerpts were taken down on a home wire recorder by a member of the Committee:

***(Shouts by crowd)* "Go back to Russia!" "Hey, go on back to Russia, you niggers!"**

***(Voice of man making recording)* "Coming along here is another group of veterans. Apparently they have broken up their parade into sections. This section is led by a former Army major in uniform, a Marine, Army private, two sailors, an Army sergeant . . . *(Sound of drums, growing louder)* . . . and a very pretty girl leading the band."**

***(Confused shouting by crowd. Then voice of man making recording)* . . . "has been the first bit of violence. I don't know who started it. Police have grabbed someone here. Police are pushing everyone back. The parade is broken up at the entrance and the veterans are running back here." *(Roaring noise from crowd)* "Police helicopter is overhead. The first bit of violence — the first outbreak of fighting — began when one man broke through the opposite side of the road, through the veterans' lines, and punched one of the men in the concert grounds. Hundreds and hundreds of people here. If there's a serious outbreak, it will be very bad." *(In shaking voice)* "The situation has gotton very tense here. There is no longer any order to the parade — just men moving back and forth on the highway, blocking the entrance to the concert area."**

***(Speaking more rapidly-* "Skirmishes are breaking out all over here. — The police — are beating up a Negro." *(Crowd noises)* "They're clubbing him. — He's right here" . . .**

6. AFTERMATH Hatemongers Stirring

From Florida To New York, Native Fascists Grow Triumphant As Authorities Fail To Prosecute

■ The violence at Peekskill, perpetrated before the eyes of almost a thousand mobilized police officers, gave new courage to the hatemongers of the nation.

At Tallahassee, Fla., the Associated Press reported six flaming Ku Klux Klan crosses on the night of the concert and quoted KKK National Adjutant Bill Hendrix as saying that this was "only the beginning. The crosses will begin to burn north of the Mason-Dixon line tonight or soon thereafter — as soon as the order gets through." Said the AP: "Each oil-soaked and fired cross, he reported, was accompanied by a sign reading: 'We protest Paul Robeson and Communism.' An effigy of the singer was tied to a tree by a roadside at the Valdosta burning."

From Birmingham, Ala., on September 8, came a United Press dispatch which started: "Some 15 robed but unmasked Ku Klux Klansmen burned a 20-foot cross here last night with two effigies strung from its arms, one tagged 'Welcome Paul Robeson,' the other with a question mark."

From James Edward Smythe, accused of collaboration with the Nazis in 1944, came a letter on the official stationery of the Protestant War Veterans of the U. S., Inc., of which he is chairman. Addressed to a member of the Westchester Committee, the letter read:

"That was just a picnic, and a foreshadow of coming events that you seen in Peekskill.... The time has at long last arrived in this country, to call a spade a spade, in telling you that you Jews have worn out your welcome in this country, and the time has passed, long since passed that you should start packing up to move onto some other country, to rape, loot and befoul it, just as your Race has done in every other country through the ages, where you have been made welcome and have been given refuge...

"Dewey, under high pressure of the communist Jews 'outlawed' The Klan in New York State, but we are stronger than ever there, and at the moment, we are on a militant campaign for more and additional members, and I can assure you now, that hundreds are coming in every week right there in Westchester County, and you would be surprised to know just who is joining us, in the fight on Judee-communism, *some of your highest officials, and big business executives,* (Emphasis ours.—Ed.) they have at long last awakened to the dangerous Eternal Jew and his traitorous activities."

And from Staten Isand, N. Y. C., came a letter from James J. O'Toole, Kligrapp of the Knights and Women of the Ku Klux Klan, incorporated under laws of the state of N. Y.—where the Klan is supposedly outlawed. It was addressed to People's Artists, sponsors of the Robeson concert. It said:

"We want to thank you for the help you are giving us in securing new members for our order. Last week we received 722 applications from people in Westchester County. Of course at least one-third of these will be rejected as they do not have real Christian American motives in becoming members.

"You see the people living in Westchester County do not care for negroes anyway and when it comes to Red Niggers that is the limit.

"Keep up your rotten work, it is the best advertising we have had in 12 years."

In the Bronx, N. Y., a meeting to protest the Peekskill violence was being addressed by the Rev. McGowan of the Epworth Methodist Episcopal Church, when a mob of 200 attacked it, burned a Negro in effigy and stoned the buses to which the victims fled. The police did not appear. The Negro paper, *N. Y. Age,* identified the mobsters as a "front contingent of Ku Klux Klanners and affiliates of the infamous Christian Front movement."

■ Bishop W. J. Walls of the African-Methodist-Episcopalian-Zion Church, welcoming Paul Robeson to Chicago after the Peekskill terror:

"You belong to the nation's majesties and your fame reaches to the ends of the earth. . . . In your own right you would have been great had you not espoused the human rights crusade of the generation. But you have gone the second mile.

"You have seen your people and the minorities of the world in their suffering needs; you have heard their cry to God and to the ages; and you are one of God's answers to their cry for help to throw off their burden.

"Your name will be an inspiration to oncoming generations. You will live forever in the hearts of your fellow men of all creeds races and classes and your rare courage will be understood and praised by those who suffer from cruel prejudice and organized injustice."

Back in Peekskill the pogrom atmosphere was increasing. Stickers found pasted to cars read: *"Communism Is Treason. Behind Communism Stands — the Jew! Therefore: For My Country — Against the Jews."* Jewish summer visitors announced publicly that they were canceling plans to buy homes in the area because "we do not wish to be victims of anti-Semitism." Jewish year-round residents continued to receive threatening letters and phone calls, and a whole group of summer residents announced they were abandoning the area as a vacation spot because of the growth there of "fascist influences." And in the neighboring village of Harmon, the only Jewish home on one of its streets was stoned, its windows smashed, and vile anti-Semitic epithets hurled at the mother and child within.

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But in spite of all this, an editorial in *The Peekskill Star* (September 6) referred to the violators as "Patriots" and said:

> "It may be that more good than harm will come from the two recent unpleasant Cortlandtown incidents. The Boston Tea Party was not in accordance with then existing law, but historians agree that the patriots who participated focused attention on a great injustice as it could not have been done in any other manner."

Other residents of Peekskill did not hold with the attitude of *The Star.*

Father O'Brien, rector of St. Peter's Protestant Episcopal Church and Chairman of the Peekskill Council of Christian Clergymen said: "A most frightening thing is that responsible men also took part in the violence and they still feel proud of it. They have no feeling of shame or contrition."

Thirty local residents of many years standing in the community announced publicly that they would boycott Peekskill merchants and banks because they had recognized members of the families of local officials and businessmen in the hooting, jeering crowds. They said they must let the "respectable" elements which backed the hoodlums know how they felt.

Stephen Szego, owner of the Hollow Brook Country Club, reported that an attempt had been made to burn down his house and that six shots had been fired at his doorway from a slowly cruising car. His filing of insurance claims for the fire damage had resulted in the cancellation of his policies.

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In Cortlandt, town officials passed an ordinance which will limit the rights of free speech and free assembly guaranteed by the 1st and 14th Amendments to the Constitution. It forbids any public gathering unless authorized in writing by the Town Board or Supervisor. When outraged residents protested the ordinance as clearly unconstitutional, they were ignored.

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7. INVESTIGATION Whitewash

District Attorney Absolves Himself And Police; Governor Dewey Blames Victims, Not Attackers

■ District Attorney Fanelli made a report to Governor Dewey on the Peekskill affair of September 4, which contained many statements contrary to the facts. For example:

FANELLI REPORT: "All those seeking to attend the concert gained admission without hazard . . . The first indication of threatened disorder came when the first of the Robeson followers' cars attempted to leave the concert area at about 4 P.M."

THE TRUTH: N. Y. *Times* correspondent Warren Moscow, Sept. 8: "The report differed sharply from the news photographs, eyewitness accounts and arrest record. . . . Michael Murray, the State trooper most seriously injured, was hit by one of the hundreds of stones thrown at late arrivals to the concert escorted on foot between police lines."

FANELLI REPORT: "As the first of the concert-goers' cars left the concert area and proceeded up Red Mill Road, stoning of these automobiles took place about 300 feet up Red Mill Road. The police at once converged upon the scene, moved the crowd back, and no further disorder of that nature took place in that area or any area within a mile of the concert area."

THE TRUTH: This implies that the police tried to prevent, and did prevent, further rock-throwing in that area. The truth is that (1) rock-throwing continued for hours along that road—a large part of it occurred within a few hundred feet of the concert grounds and the police headquarters—and along other roads, and (2) instead of acting to stop, or prevent, the rock-throwing, officers of the law stood by and let it happen, often joking with those who threw the rocks.

INVESTIGATION — WHITEWASH cont'd.

FANELLI REPORT: "So far as we are able to ascertain at this time approximately three automobiles were turned over and about seventy people received injuries of one type or another, mostly of a minor nature, from shattered glass from automobiles in which they were riding and from stones, far from the scene."

THE TRUTH: A United Press survey indicated that 145 people required medical attention. The Committee to Protest the Peekskill Riots estimated that 200 were hurt. The Westchester Committee for Law and Order has evidence that at least sixteen cars were overturned. At least 50 buses and innumerable cars had their windows smashed.

FANELLI REPORT: "Every precaution possible was taken to insure the safety of all present. All police departments that took part in the plan should be commended for their excellent work."

THE TRUTH: This is an attempted whitewash, to cover up a thoroughly ugly situation. The fact is that officers of the law, poisoned by the same anti-Semitic and anti-Negro poison as were the demonstrators, stood revealed as full-blown fascists in mentality and action. See eyewitness reports on what the police said and did.

FANELLI REPORT: "The reports indicate that most of the damage and trouble came from teen-agers who had no connection with veteran groups."

THE TRUTH: Many of the demonstrators were adults, as proved by numerous eyewitness accounts. By their shouted epithets and their gestures, they, along with the teenagers, prepared the way for violence, and some of them later took part in it.

"Special to the New York Times. Peekskill, N. Y., Sept. 4 — . . . As one man remarked in a bar, 'Why should we get sweated up? The kids can do a better job and the cops don't run them in.' "

The charge that the acts of violence were committed mostly by teen-agers implies (1) that this behavior was chiefly a matter of regrettable pranks by youngsters and (2) that there was no planned or organized attack. This is far from the truth. The teen-agers took their cue from adults. The phrase, "Wake Up, America!", was carried on placards by adults. It was used by the Nazi Bund in this country, and is copied from Hitler's slogan, "Germany, Awake!" Where did the teen-agers get the typically fascist epithets which they shouted at the concert goers? *What individuals and what organizations were behind the teen-agers?* That is what a *real* investigation should make clear. Fanelli's report is an attempt to whitewash himself, and the police, and the fascist mob.

FANELLI REPORT: "The nature of the terrain, with its natural ambushes and traps, together with the extensiveness of the area, rendered it impossible to police in such fashion as to prevent the throwing of stones."

THE TRUTH: There were 900 police present —almost as many as there were demonstrators. Can anyone believe that they couldn't have prevented the demonstrators from throwing stones — *if they had wanted to?* The bald fact is that the police were accomplices in violence, against people who had offered no provocation. This kind of thing is of grave significance, far beyond the boundaries of Westchester County.

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■ On September 14, Governor Dewey, after a long talk with District Attorney Fanelli and police heads, issued a statement in which he characterized the concert goers as "followers of Red totalitarianism, which teaches violence and the suppression of individual liberty," and declared: "The Communist groups obviously did provoke this incident." The demonstrators against the Robeson meeting, he added, "fell into the Communist beartrap. By creating disorder after the meeting, they gave to the Communists effective propaganda."

Dewey thereupon ordered a grand jury investigation of the Peekskill affair, with special instructions to inquire "whether the meeting was initiated and sponsored for the purpose of deliberately inciting disorder and a breach of the peace, and whether it was a part of the Communist strategy to foment racial and religious hatreds." And in charge of this investigation he put—none other than District Attorney Fanelli!

Dewey's statement adds up to another monstrous whitewash. The fact is, that while many of the people who attended the Robeson concert were undoubtedly Communists, many were undoubtedly not; there were people present of a wide variety of political beliefs, religious faiths, and national origins. And they behaved with remarkable restraint in the face of insults, threats, and violence by the mob. Dewey's statement that the concert was a "Communist beartrap," into which the demonstrators "fell," follows the vicious pattern of fascism — blaming the victims of violence instead of those who committed the violence. Dewey's Red-baiting and his order to Fanelli to investigate himself are an effort to cover up the real guilt of Peekskill.

8. PROTEST!

Leading Americans Speak Out. Many Disagree With Robeson, But All Defend His Right To Be Heard; All Attack Police Collaboration, Condemn Mob Violence And Destruction of Civil Rights

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Thirteen clergymen from Peekskill and surrounding communities signed a joint statement which said: "Lack of devotion to God and the things of God in our community has taken concrete form. Acts of violence have been committed. A vicious example of lawlessness has been held up to the world as our way of life.... The sordid facts still confront us. We citizens of the community must not close our eyes to them. There is no need to try to convince either ourselves or the world that the ugliness is not real or that it is not here"

Mrs Franklin D Roosevelt: "This is not the type of thing that we believe in the United States. I dislike everything that Paul Robeson is now saying.... I still believe, however, that if he wants to give a concert, or speak his mind in public, no one should prevent him from doing so. No one who disagrees is obliged to stay or even to go to hear him."

President Truman made no direct comment but said he thought Mrs. Roosevelt had covered the situation perfectly and thoroughly.

Four Yale Law School Professors called upon Attorney General McGrath to launch a federal investigation of the outrages because Governor Dewey "from the beginning failed to take decisive action." They said that "positive measures on behalf of the American tradition of political freedom must be taken now. If a situation of this sort is allowed to drift, without action from the leaders of our government, it can only too quickly get completely out of hand."

Signers of this statement were Professors Thomas I. Emerson, Fleming James, Jr., Fowler Harper and David Haber.

Clifford J. Durr, President of the National Lawyers Guild, appealed for a federal inquiry: "Any idea that the present officials of the State of New York could be relied upon to vindicate the ends of justice and the principles of democracy without federal intervention should be completely set aside by the statement and action of Governor Dewey on ordering a grand jury inquiry."

The American Jewish Congress demanded that Governor Dewey appoint a special commissioner under the Moreland Act to investigate the violence. The Congress said: "Unless our public officials act vigorously and effectively, they will be encouraging the forces of lawlessness to use organized and planned violence, with strong overtones of anti-Negro and anti-Semitic prejudice, to subvert our civil liberties."

The demand for a Moreland Act commissioner was later renewed in a joint telegram to Governor Dewey signed by Roger Baldwin of the American Civil Liberties Union, Jonathan Bingham of Americans for Democratic Action, Rabbi Irving Miller of the American Jewish Congress, Gilbert Harrison of the American Veterans Committee, Dr. Henry I. Atkinson of the Council Against Intolerance and Roy Wilkins of the NAACP.

Supreme Court Justice Meyer Steinbrink, Chairman of the Anti-Defamation League of B'nai B'rith, declared publicly that Dewey's appointment of District Attorney Fanelli "weakened public confidence" in the inquiry before it had begun.

Congressman Marcantonio, ALP, demanded the appointment of a special prosecutor to "guarantee the immediate prosecution and punishment not only of those guilty of participating, but of organizing and abetting the attack." He attacked Governor Dewey's grand jury order as an attempt "to whitewash the public officials" and as a "frame-up" against "the very persons who suffered the attacks and injuries."

Former Vice-President Henry A. Wallace: "Who is to blame....?

"First, and above all, the administration — Harry S. Truman and Tom Clark. They set the tone of hatred in this country in conformity with the lowest and basest prejudices.

"Second, those newspapers which day after day and year after year have preached hatred.

"Third, those who use religion as a cloak for preaching hate and violence.

"Fourth, Governor Dewey, whose assistant I vainly warned... of what was going on.

"Fifth, the benighted hoodlums of Peekskill who, as a result of the hysterical atmosphere which had been created by their elders, thought they were fighting a holy war.

"Sixth, the police and other older people who had been victimized in the same way as the hoodlums by people higher up."

The American Veterans Committee (AVC), through its National Vice-Chairman, Joseph A. Clorety, Jr., called upon national leaders of the Legion, VFW, CWV and JWV "to prevent further outrages such as have occurred in Peekskill." The AVC said it blamed Peekskill veterans' organizations for the "two disgraceful episodes."

Mayor O'Dwyer, New York: "... we must defend the right of every person to speak no matter how violently we disagree with the thoughts expressed.... This means that mob violence and mob rule are outrageous and un-American, whether they occur in Alabama or in Peekskill."

■ *Joe Louis, undefeated world heavyweight champ:* "Everyone in the United States is guaranteed the right to speak his mind! That means Paul Robeson too.... The people who throw rocks – they're what's wrong in this country! They are the ones who are wrong – wrong – wrong!... The entire riot could have been averted by rigid police work.... I have talked to several newspapermen who covered the scene and they told me of the brutality that went on there, and I listened in silence. They showed me evidence of the moblike violence and my head hung in shame because this is my country.... What happened Sept. 4 must never happen again."

PROTEST continued

The New York Times: "On the roads near Peekskill Sunday afternoon there occurred a series of incidents that were a disgrace to the community and a reminder that as great violence can be done to democracy by a gang of hoodlums in Westchester County as by a lynch-mob in darkest Georgia."

N. Y. Herald Tribune: "It is up to law-enforcement agencies, veterans' groups and the citizenry at large to see to it that there is no repetition of the Peekskill rioting, no condonation of the violence. The episode is inexcusable."

Over sixty leading people in the arts signed a joint protest which said, in part: "This was a tragic moment for America, as it was a tragic moment sixteen years ago for Germany and the world.... The views of Mr. Robeson are not an issue in this tragedy, nor are the varying views of those who came to hear him, or of those who sign this statement. At issue is the right of Americans to hold varying views, to express varying views and the guarantee of this right by responsible officals in accordance with the Constitution of the United States.

Among the signers of this protest were: Bette Davis, Garson Kanin, William Wyler, Shirley Graham, Franklin P. Adams, Arthur Schnabel, Ruth Gorden, Robert Morse Lovett, Frederick Law Olmsted, Burt Lancaster, Lee J. Cobb, Leonard Bernstein, Vincent Sheean, Kirk Douglas, Leon Feuchtwanger, Gene Kelly, Canada Lee, Oscar Hammerstein II, Leon Kroll, Elia Kazan, Charles Chaplin, Shelley Winters and Farley Granger.

National Committee, Communist Party: "Peekskill has demonstrated to thousands of Americans that the fascist threat, of which Communists and progressives have long been warning the American people, is no academic question ... that the cry against Communism and Communists is but the opening wedge to destroy the rights of all Americans ..."

The Christian Science Monitor: "For if a community like that (Peekskill) could produce the tyranny of riots which denied constitutional rights of free assembly and free speech, few cities in America can feel safe.... Americans who are awake will recognize that when a veterans' spokesman boasted they had kept Paul Robeson from singing, he was boasting that veterans had suppressed the constitutional rights of free assembly and free speech — and by mob action. They will recognize that to whitewash this business by blaming the victims for violence is to blur the case against violence, and that to pretend this is waking up, is actually to deepen apathy as to the dangers of mob tyranny."

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■ Labor recognized the threat implicit in the attempt to absolve the mob, the police and officials of all blame.

The CIO Fur Workers Union, many of whose members attended the concert, warned that "no strike, no picket line for better wages or union agreement is immune" if the mob violence goes unpunished.

The CIO News, official organ of the CIO, said that "nobody who believes in civil liberties can find any justification for the type of mob riots" which occurred at Peekskill.

The United Electrical, Radio and Machine Workers, CIO, wired Attorney General McGrath: "The interests of labor and the entire American people demand that the right of speech and assemblage be protected and that those who instigated and participated in Peekskill be punished."

Jewish Trade Union leaders from AFL and CIO, organized in the American Jewish Labor Council, met with Asst. Att'y General Alexander Campbell in Washington and also called for a Federal investigation on the grounds that Governor Dewey's order for a grand jury investigation prejudged the entire matter.

■ ***N. Y. Post Home News:* "Twice within eight days the law-enforcement officers of New York State and Westchester County have demonstrated that they are unable or unwilling to safeguard the right of free assemblage.... They let a mob of fewer than a thousand adolescent patrioteers take over the highways. They produced only a handful of arrests. They carefully disarmed Robeson's 'defense' squad — but were paralyzed by incompetence or enthusiasm when the anti-Robeson rocks started flying.... In the face of all these consequences District Attorney Fanelli has congratulated himself and the state police; so far, he points out, nobody has died."**

The N. Y. State CIO, in convention at Saratoga Springs, called upon Governor Dewey to appoint "a qualified committee which will energetically institute a full inquiry into the Peekskill outbreaks in order that those who have violated the law and those public officials who, through neglect of duty, condoned these violations, may be brought to the bar of justice."

Local 65, Warehouse Workers Union, whose member, Anthony Lavazerri, was in the Ossining hospital with serious skull injuries, demanded the arrest and conviction of the guilty mobsters. They offered conclusive evidence in the form of a photograph showing the car in which Lavazerri was stoned with the faces of his attackers clearly revealed.

Equally strong protests were registered by the CIO American Communications Association, the New York Newspaper Guild, The International Longshoreman's Union, the UOPWA and many individual local unions throughout the country.

In Albany, N. Y., a delegation of 400 New Yorkers from the Peekskill Protest Coordinating Committee marched to the steps of the Capitol surrounded by an escort of 400 police. They did not get to see Governor Dewey and after much delay they were allowed to present their demands to his aide. They called for (1) Dismissal of the whitewash grand jury; (2) Removal of District Attorney Fanelli; (3) Prosecution of the KKK in N. Y. State; (4) Arrest of mobsters and officials who abetted them; (5) Appointment of an impartial citizens committee to conduct the investigation.

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■ The Negro press and Negro organizations across the nation were outraged by the terrorism and the failure of the police.

The Baltimore Afro-American said editorially: "The cops, chief lawbreakers in this case, must be punished, Governor (Dewey), if you want the rest of the country to be proud of New York and your administration."

The Pittsburgh Courier, under the by-line of Billy Rowe, wrote: "For five hate-filled hours Sunday, wild-eyed 'defenders of law and order' with teeth bared and wearing the uniforms of New York State Troopers and special deputies, joined the vicious mob of hoodlums disguised as World War II veterans, in putting on one of the blackest and most shameful spectacles in American history."

The NAACP said: "A variety of reports plus photographs in the daily press all indicate that many police assigned to duty either joined in with the demonstrators or did nothing to check stonings, beatings and destruction of property."

The New York Age said: "Aside from the cops who helped the mob stir up hell against Paul Robeson and innocent persons in Peekskill . . . the standout fact was that those not white were the immediate target of assault or insult by police and mobsters alike."

These are only a few of the many thousands of statements from organizations and individuals protesting the Peekskill terror. Their cumulative effect shows that many Americans have finally been aroused to the dangerous inroads of Fascist thinking and will fight to defend their civil liberties. As this is written, the grand jury investigation has not yet begun and the Federal government has as yet refused to intervene. But in Peekskill a victory for tolerance has been won. A third "patriotic" demonstration, which would have continued to stir up hatred and violence in the town, was abandoned when seven of the fourteen local veterans' posts refused to participate.

SPEAK OUT FOR A LIVING DEMOCRACY

1. In your community, the hatemongers are also at work. See to it that they do not flourish. Speak out in the language of democracy — with letters to your local newspaper, with protests to your local officials against any violation of civil liberties. And within the organizations you belong to, never condone racial, religious and political bigotry by remaining silent. Let your watchword be "No More Peekskills!"

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2. Call upon President Truman and Attorney General McGrath (Washington, D.C.) to intervene and prosecute, under the Civil Rights Act, both the hoodlums and the local officials responsible for the Peekskill violence.

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3. Call upon Governor Dewey to remove Westchester District Attorney Fanelli and Sheriff Ruscoe for monstrous dereliction of duty. Ask him to appoint an impartial citizens' committee to investigate the violation of civil rights at the two concerts. Demand that he dissolve the Grand Jury investigation now headed by District Attorney Fanelli.

9. THE DEADLY PARALLEL

By Kurt J.

■ ***The man who makes the statement below is a refugee from Nazi Germany. He came to America in 1940, served three and a half years in our armed forces and was wounded on Guam. He attended the Robeson concert in Peekskill. We cannot use his full name for fear of consequences to himself and members of his family.—Ed.***

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"I saw in Peekskill a repetition of the day in November of 1939 when I was finally driven from my home in the Rhineland town of Andernach. I was not yet thirteen years old on that day, which saw the final outburst of anti-Semitic violence throughout Nazi Germany prior to the wholesale massacre of my people in that unhappy land.

"Like Peekskill, Andernach is a town of some 15,000. We knew that gray November morning that we would feel the wrath of the Nazi hoodlum gangs. A desperate Polish Jewish youth in Paris had assassinated a Nazi diplomat, to provide Herr Hitler and his minions with just the excuse they were looking for, to eliminate us, as well as Catholics and other minority groups who might perhaps be a little less than fanatical in their support of the Nazi cut-throat regime.

"We had barricaded our homes that day, we remaining Jews in Germany. The adult menfolk had been taken from us under 'protective custody', to make sure there was no resistance. The howling mobs came in the evening with great piles of stones which they threw into our homes.

"My mother and I were wounded. When the hoodlums broke through the front door, we ran out of the rear entrance into the streets, where we were again stoned as we fled. From that day, I was a wanderer until I came to America many months later.

"There was the same rock throwing with intent to kill at Peekskill as there was at Andernach. But even more striking for me was the psychopathic hatred, the hysteria of the hoodlum mob. Both acted and looked exactly the same.

"There was, too, the same obvious organization from big shot officials using the backward, ignorant, bigoted sections of the population to do their dirty work while trying to make it appear that it was spontaneous, unorganized. The military-like tactics used so as to do an efficient job of butchery were evident in both cases, as was the distortion of symbols of patriotism which the fascists took unto themselves to try to justify their savage deeds.

"In both cases, too, the official instruments of 'law and order' stood by approvingly while the mob did its murderous work.

"I had pushed from my memory those childish days of terror and anxiety. Now they are revived with enormous force, for there is no mistaking the similarity. I can only do all in my power, as an American citizen, a veteran and one who has lived through the Hitler terror, to help to arouse those good people — the great majority of whom, like my neighbors, did not like what was happening but awakened too late to prevent it."

"MY ANSWER"

BY PAUL ROBESON

■ Where will the next Peekskill be? What new battleground have the reactionary police and those behind them selected? Where will they demonstrate further the "old Southern Custom" of beating in the heads of Negroes and all those identified with the struggle to free the shackles of the greedy exploiters of his labor and his talents.

To be completely free from the chains that bind him, the Negro must be part of the progressive forces which are fighting the overall battle of the little guy — the sharecropper, the drugstore clerk, the auto mechanic, the porter and the maid, the owner of the corner diner, the truckdriver, the garment, mill and steel worker.

I am well equipped now, although I have not always been so, to make the supreme fight for my people and all the other underprivileged masses wherever they may be. Here, I speak of those bereft of uncompromising, courageous leadership that cannot be intimidated, and cannot be swerved from its purpose of bringing true freedom to those who follow it.

God gave me the voice that people want to hear, whether in song or in speech. I shall take my voice wherever there are those who want to hear the melody of freedom or the words that might inspire hope and courage in the face of despair and fear.

I told the American Legion that I have been to Memphis, Tennessee, the stamping ground of such Negro-haters as Ed Crump and others of the cracker breed, and I have been to the lynch belt of Florida. I told the Legion I would return to Peekskill. I did. I will go North, South, East or West, Europe, Africa, South America, Asia or Australia and fight for the freedom of the people.

This thing burns in me and it is not my nature or inclination to be scared off.

They revile me, they scandalize me, and try to holler me down on all sides. That's all right. It's okay. Let them continue. My voice topped the blare of the Legion bands and the hoots of the hired hoodlums who attempted to break up my concert appearance for the Harlem Division of the Civil Rights Congress. It will be heard above the screams of the intolerant.

My weapons are peaceful for it is only by peace that peace can be attained. The song of freedom must prevail.

As told to Dan Burley, Managing Editor of the Negro Weekly, New York Age, in its issue of September 17, 1949.

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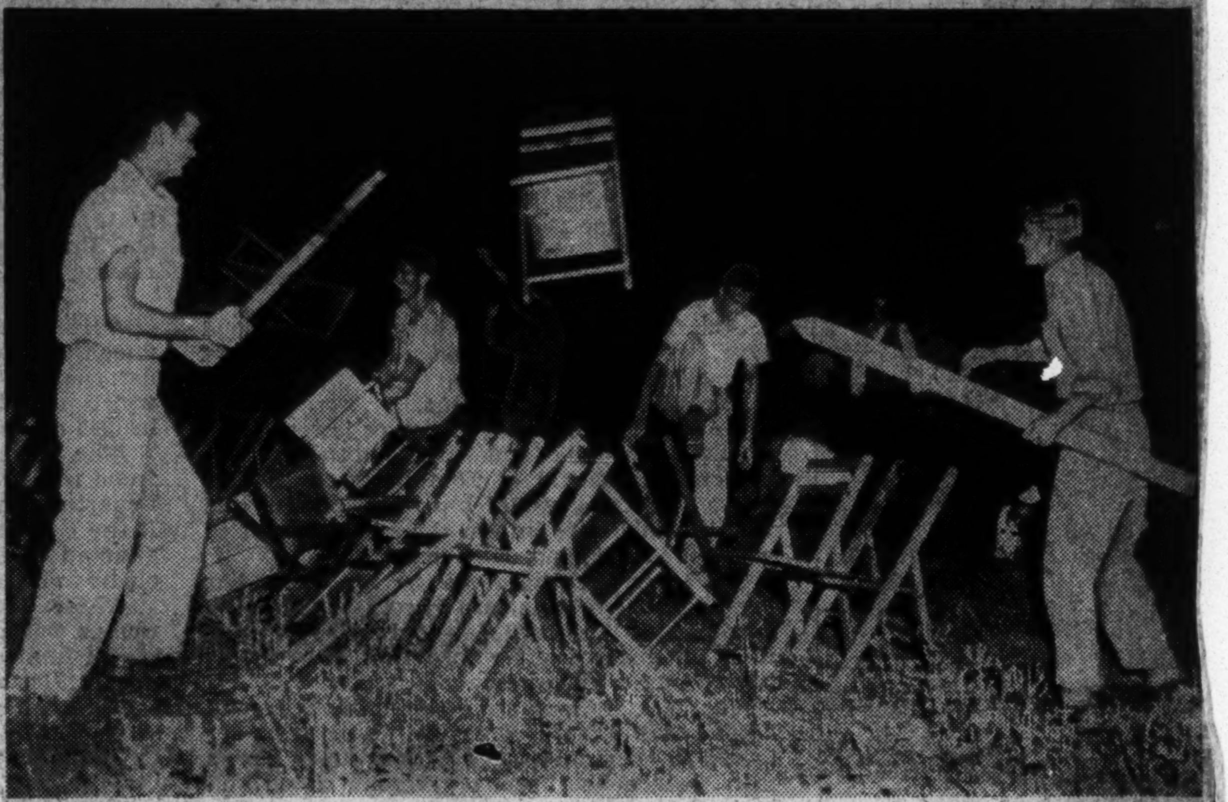
Scene Of Violence

THE CALL BULLETIN
☆☆ Page 9 860 Howard St.- Aug. 29, 1949 -YU 6-5151



Folding chairs, set up for outdoor concert by Singer Paul Robeson Saturday night, are broken by men during three hour riot between veterans protesting concert and crowd bound for performance. Violence cancelled the concert near Peekskill, N. Y.

Gesturing as he speaks, Paul Robeson tells newspapermen of plan to call on Governor Dewey demanding probe of riot in which eight persons were injured.

—Associated Press Wirephotos.

Hint U. S. Action in Robeson Riot

NEW YORK, Aug. 29 (AP).—The Civil Rights Congress said today President Truman may be asked to start an investigation of the Peekskill, N. Y., riot that broke up a scheduled concert by Negro Singer Paul Robeson.

Will Lawrence, state executive secretary of the congress which has been listed as subversive by the Justice Department, said a delegation may be named at a rally here tomorrow night to take the protest in person to the White House.

Meanwhile, Governor Thomas E. Dewey called on Westchester county officials for a full report on the riot.

ASKS COMPLETE REPORT

In Albany, the governor's office said Dewey had requested Westchester County District Attorney George M. Fannelli and Sheriff T. Vincent Ehrbar to make a complete report.

The Dewey office gave no indication what action the governor might take after receiving the report.

At least eight persons were injured, two seriously, when war veterans, protesting the Robeson recital, clashed Saturday night with several thousand concert goers.

DELEGATION TO DEWEY

Tomorrow night's protest rally, to be held in Harlem, will be sponsored by the congress, the American Labor party and a group of individuals.

Lawrence said a delegation also would be named to call on Dewey. The group, he said, will demand a public investigation of the "failure of state police to act" in time to prevent the fist swinging melee.

Arrest of those responsible for the riot also will be demanded, Lawrence said.

Robeson, frequently identified with left wing activities, was intercepted by friends before he reached the concert grounds. He claimed the disorder was part of a "national terror" and an attack on the Negro people.

SECOND RALLY DUE

Lawrence said plans also were being made to have Robeson appear, possibly within the next 10 days, at another protest rally to be held in or near Peekskill. Exact time and place of the demonstration has not yet been fixed, Lawrence added.

A huge crowd, estimated at 5,000 persons, was caught up in the surging battle, which raged in darkness in a wooded picnic grove where Robeson was scheduled to sing.

THE PITTSBURGH COURIER
SATURDAY, SEPTEMBER 3, 1949
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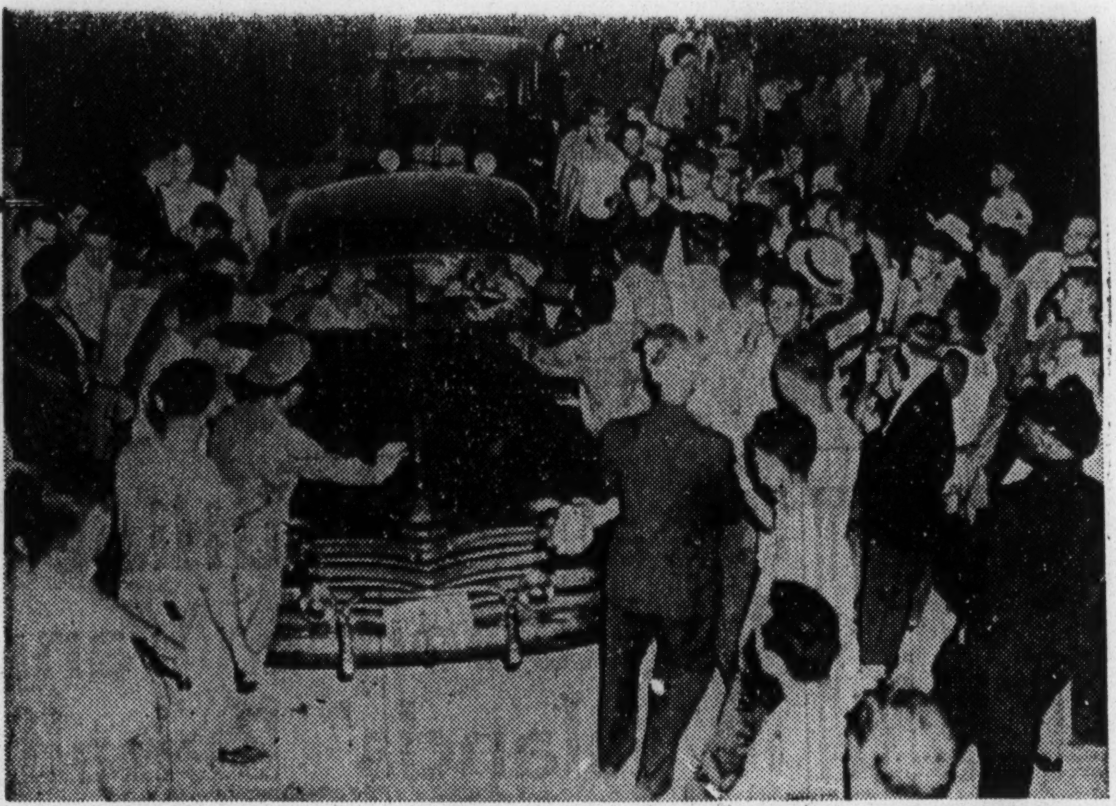
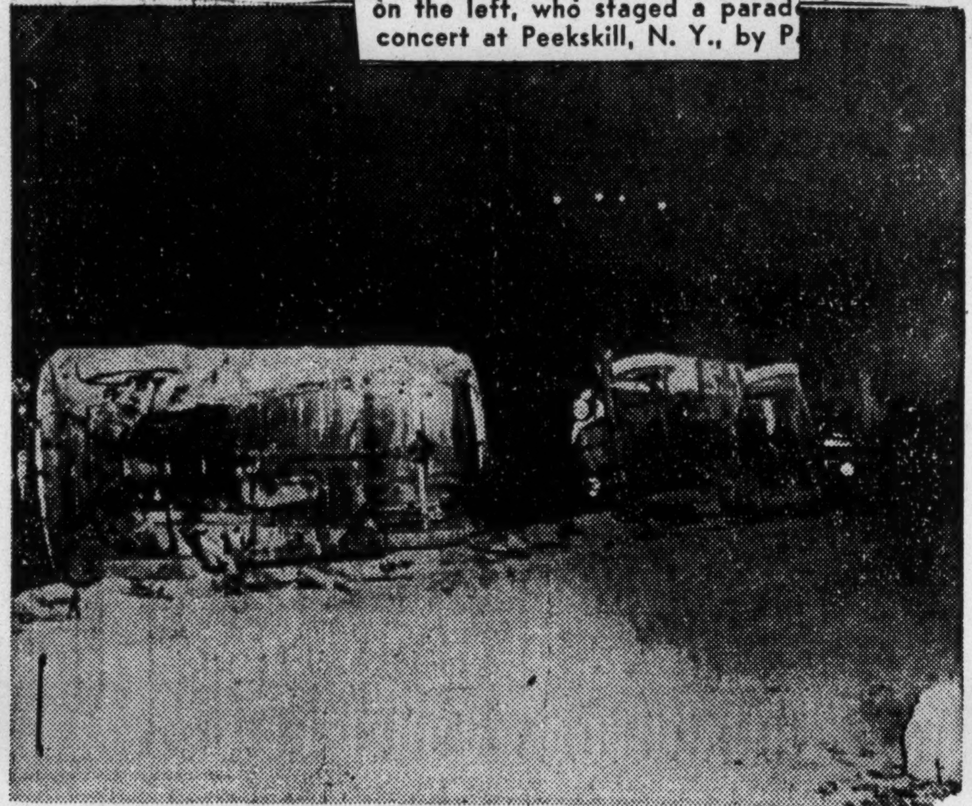
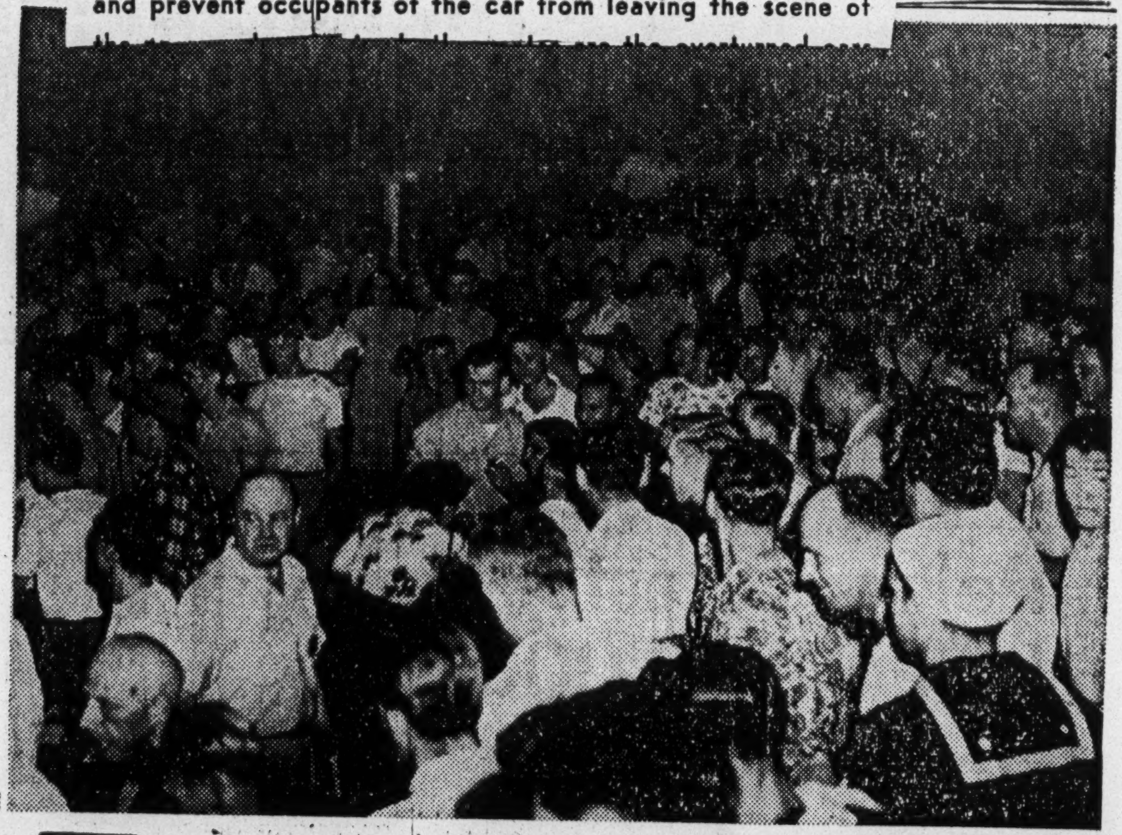


Robeson Riot Highlights— A group of veterans, in photo on the left, who staged a parad concert at Peekskill, N. Y., by P



and prevent occupants of the car from leaving the scene of



enter the grounds where Robeson was scheduled to sing, is being restrained by some of the veterans staging the protest—

BEST AVAILABLE COPY

VIOLENCE IN PEEKSKILL

Eyewitnesses Tell Of the First Riot

Mr. ——— holds a responsible post in one of America's leading industrial corporations. He claims to have no Communist sympathies. Aware that the sponsoring organization of the Robeson concert was a Communist front, he considered Robeson's appearance a sufficiently important cultural event for him to take his wife and a woman friend.

This is the fourh instalment of the report of the American Civil Liberties Union on the violation of civil liberties that took place at two Paul Robeson concerts near Peekskill on Aug. 28 and Sept. 4. The report has been endorsed by the Council Against Intolerance, the N. Y. Americans for Democratic Action, the American Jewish Congress, the American Veterans Committee and the National Association for the Advancement of Colored People.

The witness states that he was near the entrance to the concert grounds at 7:45 p.m., and that at that time he heard the sheriff, or deputy sheriff, in charge of the few policemen who were present (4 deputies and 2 uniformed policemen) instruct one of the deputies to telephone for added protection because fighting had already broken out. The witness claims that the deputy was instructed to phone from a nearby house and that this was about the time when the rioting got under way. The sheriff, he claims, did succeed in turning back a truck containing Legionnaires which was trying to "bull" its way into the picnic area immediately before the fighting started. It is his opinion that the few police who were on hand did everything it was possible for 6 men to do to try to prevent the rioting and, after it started, to break it up.

Attempts to Leave

He asks however how is it that although an official appeal for additional police was made at 7:45 p.m., no extra police arrived on the scene until after 10 p.m. Can it be that the Westchester police is so undermanned that an urgent appeal for aid cannot be responded to? Or is it, possibly, that the County authorities had no intention of sacrificing votes at the next local elections merely to protect unwelcome and unwanted political personages from possible threats to their lives?

The witness is identifiably Gentile.

At about 8:45, he attempted to leave the vicinity of the rioting. It was, as he expressed it, "getting too warm" for him. His car was on the private road leading to the picnic grounds. The road was blocked by a felled pine tree about 8 inches in diameter. He climbed out of his car to lift the tree out of the way. A man strode up, said, "Let me help you," pushed the witness aside and replaced the tree across the road. A 1930 sedan lower down this private road, behind the witness' car, then accelerated and "bulled" its way over the blockading tree. (The witness later saw this car at the head of the private road overturned on the main highway, its gasoline trickling down the private road, and constituting a serious fire hazard. Had fire broken out, many of the stalled cars could not have escaped the consequences of a gasoline explosion.)

A man in a blue denim shirt came to him as he tried to get his car over the blockade and said, "Where do you think you are going?"

I said "You've succeeded in what you set out to do. Now I want to get my wife away from here. This is no place for women."

The man helped him remove the tree and ran alongside the car shouting to members of the mob who were lined up on both sides of the road, many with rocks in their hands, "Let these people out. This fellow's all right."

Men with veteran's caps asked his guide, "Who is he? Is he press?" Then they ripped open the car door and said, "What's your name?"

"I answered, . . . What's yours?"

Ans. "Danny Squires."

Q. "What's the chances of getting out of here? I've got ladies in the car and it's not a place to bring a lady."

The man Danny Squires then shouted to the mob, "Let him through. His name's . . . (a Gentile name.)

Behind him, at that moment, he reports, was a Willy's station wagon. Inside was a woman, hurt and bleeding. At the entrance to the highway a barrage of rocks hit his car. He shouted to the mob, "Hey—Danny Squires said to let me out of here." But one man, apparently giving orders as to whom to stone, shouted, "Go ahead. Let him have it. If he isn't a Commie, what the hell was he doing down there?"

Both these witnesses agree that attempts were made to distinguish between Jews and Gentiles and that Jews were beaten or insulted whether or not they were Robeson supporters.

Witnesses testify that the Jewish War Veterans were booed, hissed and insulted even while they were participating in the anti-Robeson parade and that members of the crowd standing on the edge of the road shouted at these uniformed Jews, "Dirty Kikes," "Jew bastards," etc.

Some of these Jewish Veterans of Foreign Wars were threatened with attack when returning to Peekskill after the parade had disbanded. This ceased when they were recognized as Peekskill men. It has been explained to the investigators that ". . . It's a Commie trick to put on a uniform and say, 'I fought for my country.' Those New York Jews are all Commies."

THE PEEKSKILL STAR'S ACCOUNT OF THE FIRST RIOT

The assertions made by these

(Continued on Page 20)

THE DAILY COMPASS
[16 DEC. 1949]

Violence in Peekskill

(Continued from Page 4)

two witnesses are substantiated in detail by the Peekskill Evening Star of Aug. 29, although, it should be observed, as the days went by and as the gravity of the crime became more apparent, the Evening Star and the veterans' organizations progressively changed their story and assumed a more defensive attitude.

On Aug. 29, the Peekskill Star, commenting on the first riot, published an editorial which read in part:

"... this undemocratic show of leadership disorder, precipitated by a few unruly persons at a moment when insufficient police authority was on hand to prevent it, and unquestionably aggravated by the stabbing of a Shrub Oak veteran who now lies critically injured in the Peekskill Hospital...."

The substance of the news report was as follows:

"The first spectator car parked on Hillside Ave. opposite the entrance to Lakeland Acres, Inc., Saturday night arrived at 5:45 p.m. Ma and Pa and the family were in the car and carried their supper with them. . . . About 5,000 jammed Hillside Ave. to watch the free-for-all, although only about 200 were actually engaged in the combat. Traffic was stalled on the thoroughfare for two hours. Cars were lined up for at least two miles in both directions. . . . When a Negro tried to drive through the veterans, they began rocking his car until he finally roared away at a high speed to escape being turned over.

Begin Swinging Fists

"Then about 50 veterans and others pushed slowly down the road toward the concert grounds and fist-swinging began. The Communist sympathizers were knocked to the ground as the two groups pushed together in close scuffling. Several hundred yards down the dirt road, a truck was parked lengthwise across the road. Concert sponsors stopped with their back to the truck.

"Demonstrators tore down a wooden railing along the road and tossed the planks into the closely grouped Robeson sympathizers, who joined arms, despite a barrage of boards and rocks, and chanted a Negro spiritual, 'We Shall Not Be Moved.' . . . Fighting began about 8 p.m. after a parade had marched by the entrance to Lakeland Acres twice. At that time, Grand Marshal John Zimmer climbed on a truck and ordered marchers to disperse.

"But there was no holding some of the young war veterans and others back. They drove Robeson sympathizers back down a dirt road leading to the concert grounds with their fists. When ordered back to Hillside Ave. by deputy sheriffs, they circled around through the hills and wreaked destruction on the concert equipment and chairs.

"The riot finally ended at about 10 o'clock with the arrival of State Police and sheriff's men."

The report continues:

"The parade started to move from Varlan Mills at 7:55 p.m. . . . ten minutes late, due to the fact that leaders were awaiting the arrival of the Niedhard Memorial Fife and Drum Corps, which failed to appear."

On the same day, the Star also reported,

"The first incident of the evening started at 8:10 p.m. when a group made a break into the private road leading to the picnic grounds. . . .

"Spectators were picking out Robeson followers in the crowd and were shouting 'Commies' at them.

"An automobile, with the lettering 'Putnam County Sheriff,' moved along the highway very slowly. It was reported that Westchester County Sheriff Fred Ruscoe was at the scene, along with four Deputy Sheriffs. . . .

"An angry group formed at the entrance to the picnic grounds, after having chased the Robeson followers further down into the driveway.

"A few people attempted to break through the demonstrators and get to the concert. They were spotted and women were escorted back, while the men were handled a little more roughly. . . .

"During the first melee, some of the Robeson followers leaped into a pond off the road. It was at this point that **William Secor, of Shrub Oak, was stabbed** in the right abdomen, it is reported. . . .

"At 8:50 p.m., after the roads became clogged, John Zimmer mounted a truck and said: "Members of organized veteran groups, veterans and sympathizers. Please disperse. We have accomplished our purpose. We are now leaving. If you stay, you stay on your own. All organizations will disperse....

"Some of the demonstrators were now at fever heat ... none of them was going away ... and those who wanted to just couldn't move because of the traffic jam....

"Men ripped boards off a wooden fence which had been erected Saturday on the highway overlooking the small lake ... and carried them with them as weapons."

OTHER PRESS ACCOUNTS

The New York Daily News for Aug. 28th reported:

"In the melee, William Secor of Mohegan, N. Y., was seriously stabbed in the side. . . . A cross was burned on a hill above the picnic grove.

"At the same time, roadblocks of stone, wood and wire were thrown up on the egress roads, blocking escape. Many cars were stopped and about 10 were overturned. One was thrown off an embankment into a stream. In other cases, police reported, sand was poured into gasoline tanks.

"An unidentified Negro was reported beaten and thrown over a fence into an adjoining cemetery. . . .

" . . . A number of women fled into the adjoining woods. State troopers who found them cowering there said some planned to remain all night."

The Herald Tribune on Aug. 29 reported:

"Shouts and catcalls, many of them from women among the demonstrators, were directed against Negroes and Jews. . . . **About 8:30 a small group of the demonstrators ran down the hill towards the side road barricade and during a brief battle, Mr. Secor was stabbed.** No one was arrested as a result of the riot and indications were tonight that no arrests would be made."

The New York Times of Aug. 28 reported:

"During the melee, William Secor, a 25 year old veteran living in Shrub Oak was stabbed in the side."

There is absolute unanimity in these press reports that William Secor was stabbed after the violence had started and not, as was later asserted, before the fighting. **Secor's wound was therefore not the precipitating cause of the riot but was received while he was assisting in the commission of a crime against a peaceable assembly.**

However, according to the New York World-Telegram of Aug. 29, "Donald F. Ikeler, general manager of the Peekskill Star, charged, 'The riot would not have started if it hadn't been for the stabbing of one of the veterans.' Mr. Ikeler, basing his opinion upon reports submitted by Star reporters, said:

" 'The Veterans' demonstration was on the point of breaking up when the stabbing of veteran William Secor, 24, of Shrub Oak, took place.' "

Mr. Ikeler's statement does not agree with the facts as reported in his own or any other newspaper immediately following the riot.

Milton Flynt, Commander of Peekskill Post No. 274, American Legion, made the following comment after Saturday's counter demonstration: (The Peekskill Star):

"Our objective was **to prevent** the Paul Robeson concert and I think our object was reached."

The objective of which Flynt boasted was in violation of the law—and was known to be in violation of the law.

SUNDAY: Where were the police?

THE DAILY COMPASS, FRIDAY, DECEMBER 16, 1949

27 Sue Over Peekskill Riot

By STEPHEN FISCHER

Paul Robeson, 26 other individuals and the Civil Rights Congress yesterday filed a $2,000,000 damage suit in Federal Court against 16 Westchester County, New York State and veterans organizations' officials, as an outgrowth of the Peekskill riots of last summer.

The suit, filed under the seldom used federal Civil Rights Acts, charges that the officials and others conspired to deny the plaintiffs their civil rights under the 14th Amendment to the Constitution and then failed to protect them from physical harm.

The plaintiffs asked for judgments ranging from $10,000 to $200,000 each. Robeson asked $10,000; the Civil Rights Congress $100,000.

They also asked that the defendants and their agents be forever enjoined from "further conspiring and interfering with plaintiffs and others who hereafter may peaceably assemble in Westchester County for the purpose of holding discussions and assemblies."

Third Major Suit

Among the defendants are Westchester County district attorney George Fanelli; Herbert C. Gerlach, county executive; Fred W. Ruscoe, sheriff; John A. Gaffney, superintendent of State Police; leaders of the Peekskill veteran organizations and others.

This is the third major suit filed since the riots and others are planned. The earlier suits were filed against Westchester County for allowing a riot to take place and persons to be injured, and against the state for failing to provide safe entrance and exit at the concerts. It is estimated that when all suits are filed they will total about $10,000,000.

Yesterday's suit was announced at a press conference called by the Civil Rights Congress and attended by Robeson, novelist Howard Fast and other plaintiffs.

Those present were particularly concerned by the case of Sidney Marcus, a fur workers who suffered the loss of his left eye when a rock crashed through the windshield of a bus in which he was riding home. Marcus' right eye is in poor condition as a result of the blow.

Family Suffers

"The two main victims of the attack on me are my wife and daughter," Marcus said. "I am the breadwinner for my family. I went to the concert to hear Paul Robeson sing, because I admire his voice, his ability and his willingness to fight for the rights of all minorities.

"Now, as a result of this riot, I am not able to resume my responsibilities as before. My nose was pulverized, my skull fractured, my cheekbone smashed. I was bleeding, but a state trooper refused to give us directions to a hospital.

"This happened to me. It could have happened to any of the thousands at the concert."

Rogge Heads Lawyers

Five attorneys, headed by O. John Rogge, represent Robeson and the other plaintiffs.

"The Civil Rights Acts," Rogge said, "have long been on the statute books, but few persons have had the courage to ask our courts to enforce them.

"We intend most vigorously to pursue our remedies under the law and to see to it that those officials and other persons responsible for the outrage at Peekskill have justice meted out to them."

Individual plaintiffs with Robeson in the suit were: Howard Fast, Leon Strauss, Charles Selikson, Ephraim Resnick, Gerald Levine, Sidney Marcus, Antonio Lavezzari, Frank Vernava, Josephine Villegas, Roslyn Hoffman, James Hughes, Rose Cohen, Wilson B. McDowell, Angel Maldonado, Catherine S. Parker, Leo Stark, Abraham Zitron, Winifred Herring, Si I. Spiegel, Paul Bernstein, Miriam Langbert, Sarah Mahler, Frances Smith, Robert Wolfe, Robert W. Dunne and Peter Seeger.

NEW YORK HERALD TRIBUNE
[16 DEC. 1949]

Robeson Group Asks 2 Million Riot Damages

Sues Westchester Officials and Veterans Councils Over Peekskill Disorders

Paul Robeson and Howard Fast, the novelist, were among twenty-seven individuals who, with the Civil Rights Congress, filed a $2,000,000 damage suit yesterday in United States District Court against two Westchester County veterans' organizations and fourteen state, county and Peekskill officials and veterans' leaders.

The suits are based on the rioting that took place incident to the Robeson concerts in the Peekskill area on Aug. 27 and Sept. 4. The plaintiffs charge personal injuries, property damage and deprivation of civil rights, and also ask for an injunction so that "the defendants and their officers, agents and employees be forever enjoined from further conspiring and interfering with plaintiffs and others who hereafter may peaceably assemble in Westchester County for the purpose of holding discussions and assemblies."

Officials Named

Named among the defendants are the following Westchester officials: George M. Fanelli, District Attorney; Sheriff Fred W. Ruscoe; Leonard Rubenfeld, assistant District Attorney; Robert J. Field, County Clerk and Herbert C. Gerlach, County Executive. Also, John A. Gaffney, Superintendent of State Police; John W. Schneider, Mayor of Peekskill; Daniel F. Glasheen, captain of Troop K, State Police; Alvin Johnson, first sergeant of Troop K; Milton Flynt, commander of the American Legion, Peekskill Post 274; Cyril McDermott, commander of Guardian Post, Catholic War Veterans; John Zimmer, commander of Cortlandt Post, Veterans of Foreign Wars; Samuel Slutzky, commander of Peekskill Post, Jewish War Veterans, and Vincent Boyle, temporary chairman of the Veterans Joint Council and chairman of the Associated Veterans Council.

The two last named veterans' organizations were also named in the suit.

O. John Rogge, former assistant United States Attorney General, who heads a group of lawyers handling the action, explained that the suit was brought under the Fourteenth Amendment to the United States Constituton and also under the provisions of the civil rights acts of 1870 and 1871 which had been enacted to protect the property and personal rights of the liberated slaves, but are generally applicable and still valid, or organizations, may sue them civilly for such injuries or deprivation of civil rights.

The complaint sets forth that on Aug. 27, at the Lakeland picnic grounds near Cortland, in Westchester County, the plaintiffs and many other citizens assembled at a public meeting and concert under sponsorship of the People's Artists, Inc., for the benefit of the Civil Rights Congress to hear a recital by Mr. Robeson. "Prior to the time of the aforementioned meeting," adds the complaint, "the defendants met and conspired, directly and indirectly, together with divers others, whose names are unknown to plaintiffs, to prevent the holding of such public assembly and meeting.

"They planned and conspired to organize a purported veterans' parade," the document alleges, "under the guise of which they planned to cause a mob to be gathered which would disrupt, disperse and prevent the assembly by any and all means within their power, including illegal force and violence. All the acts set forth were done with the willful and malicious intention of depriving plaintiffs and others similarly minded of their constitutionally guaranteed rights of speech and assembly."

The complaint added that the Veterans Joint Council and the Associated Veterans Council and the other defendants set up road blocks and by the use of stones, empty bottles and other weapons, broke up the meeting.

Similar charges of violence were alleged with respect to the meeting of Sept. 4, it being specifically charged the alleged conspiracy of the defendants with regard to the second meeting resulted in the hospitalization and medical treatment of more than 150 persons and the destruction of several automobiles and buses.

Damages demanded by the plaintiffs range from $10,000 to $200,000. Mr. Robeson and Mr. Fast each ask $10,000 for deprivation of civil rights, while Mr. Fast asks an additional $25,000 for assault and bodily injury. The Civil Rights Congress, which sponsored the concerts, asks $100,000 for deprivation of civil rights. Each of

Violence in Peekskill—Who Aroused the Mobs?

Statement by The Investigating Staff

The purposes of the investigation were:

1. To reach understanding of whatever regional tensions and conflicts might have contributed to causing the riots.
2. To establish and analyze the nature and sequence of the events.
3. To determine the extent, if any, to which the Robeson supporters provoked the riots.
4. To seek to identify the groups and persons, if any, who, premeditatedly and with malice aforethought, precipitated the violence.
5. To gain understanding of the role of the law enforcement agencies in the rioting, and of their apparent failure to preserve the peace.
6. To analyze the effects which these riots have had upon the communities involved.

The investigation, conducted by four staff members and special investigators of the ACLU, co-operating with responsible Peekskill citizens, was conducted over the period Sept. 8 through Oct. 15, 1949.

In all, 91 people were interviewed in Peekskill and vicinity and five in New York. In addition, accounts as reported in the Peekskill, Westchester County and New York newspapers were read and compared and analyzed.

It is believed that the facts as gathered are true in substance and detail and that the conclusions drawn in this report form a fair, impartial judgment as to what occurred and as to where responsibility lies.

Peekskill Riots Bring $50,000 Inquiry Cost

Trials Would Add to Figure; Jury Has Met 18 Times and Heard 75 Witnesses

Special to the Herald Tribune

WHITE PLAINS, N. Y., Dec. 10.—The ultimate cost of investigating the riots last summer at Paul Robeson concerts near Peekskill was placed today at well over $50,000 by Westchester County officials. This figure does not include the expense which would result from indictments and trials.

The October grand jury, charged with the single duty of fixing responsibility for the disorders which have become internationally known as the "Peekskill incident," wound up its eighteenth season here this week without any indication of when it would be ready to make its report to the Supreme Court. Twenty-one male jurors, and one housewife have attended sessions twice a week since early October to hear evidence presented by Assistant District Attorneys John C. Marbach and John J. O'Brien.

Grand jury proceedings are secret but observers outside the session rooms believe about seventy-five witnesses have been heard and that all sides of opinion have testified. Leaders of war veterans' organizations which staged protest parades against the appearance in Westchester of the Communist-linked singer have been called and all signed waivers of immunity, leaving themselves open to possible prosecution for participation in the disorders. Conversely, sponsors of the concerts and many spectators summoned before the grand jury have in nearly every instance exercised their rights to refuse waivers, the authorities say.

Persons injured in the riots, whose names and addresses were obtained from hospitals where casualties were taken, are reported to have testified along with others claiming property damage, mostly to autos.

Numbers of photographs and some motion pictures of the heavily policed second concert Sept. 4 were obtained by investigators. Movie equipment has been taken into the grand jury rooms from time to time.

Still pending in the Westchester courts are trials of several men indicted for felonious mischief by the September grand jury. A great number of indictments could conceivably be voted by the special panel, resulting in weeks or even months of work for the courts.

Reserve Officers Name 4 New Yorkers to Posts

From the Herald Tribune Bureau

WASHINGTON, Dec. 10.—John P. Bracken, president of the Reserve Officers Association of the United States, announced today appointment of four New York Reserve officers to national committees of the group.

Captain J. Macy Young, United States Naval Reserve, 116 John Street, was named chairman of the National Navy Affairs Committee. Brigadier Geueral Robert Condon, Air Force Reserve, 1880 Palmer Avenue, Staten Island, and Lieutenant Commander A. Fred Kempe, Naval Reserve, 90 West Street, were appointed members of the National Budget and Finance Committee. Lieutenant Commander Richard Amberg, Naval Reserve, 30 Central Drive, Plandome, L. I., was named to the National Reserve Officer Committee.

The association is composed of Reserve officers interested in maintaining national security through a strong, well trained military reserve.

* * *

Dinner to Honor Moss

Jewish Philanthropic Group To Be Host to School Board Head

A testimonial dinner will be given Maximilian Moss, president of the Board of Education, on the occasion of his fifty-third birthday on Wednesday night at the Union Temple, Brooklyn, by the Brooklyn lawyers division of the Federation of Jewish Philanthropies.

The dinner will combine a birthday celebration for Mr. Moss with the opening of the Brooklyn lawyers' drive on behalf of the federation's $50,500,000 building fund. Mr. Moss has long been active in the federation's charitable work and a member of the board of several of its institutions.

Trees To Be Dedicated

Park Avenue Memorial Honors Men and Women in World War II

An official dedication and blessing of the thirty memorial Christmas trees lining Park Avenue from Thirty-fourth to Ninety-sixth Streets in honor of men and women of the American Armed Forces of World War II will be held at 6:30 p. m. today at the Park Avenue entrance of the 7th Regiment Armory at Sixty-eighth Street.

Edward B. Lockwood, president of the Park Avenue Association, will present the trees to Colonel Harry Disston, commanding officer of the 7th Regiment, who will accept the memorial on behalf of the armed forces. The trees will be blessed by the Rev. Henry Darlington, rector of the Church of the Heavenly Rest, senior chaplain, headquarters, New York National Guard.

AFRO-AMERICAN
[24 SEP 1949]

Robeson's Version of Peekskill Riots May Be Kept From Grand Jury by D.A.

Afro-American Sept. 24, '49

Fanelli, Censured for Role With Police, Appointed Prosecutor by Governor Dewey

ALBANY, N.Y.—District Attorney George M. Fanelli last week refused to say whether Paul Robeson would be called before the grand jury which will inquire into two recent outbreaks of violence near Peekskill where one concert by the renowned baritone was canceled and another held.

Gov. Thomas E. Dewey on Sept. 14 ordered a "complete, unlimited and exhaustive" grand jury inquiry into the outbreaks after a four and a half hour conference with the district attorney and Sheriff W. Ruscoe of Westchester.

Communists Blamed

The Governor opined that the disorders were provoked deliberately by Communist sympathizers of Mr. Robeson, but called them "a shame and a disgrace."

He asserted that participants in the anti-Communist demonstrations incident to the concerts had fallen into a Communist "bear trap," and had unwittingly furnished grist for party propaganda all over the United States, Europe, South America and Africa.

Governor Pats Police; D. A.

Police arrangements for the second Robeson concert, in which the District Attorney participated, were widely criticized throughout the nation, but Governor Dewey praised the arrangements never-

(Continued on Page 2, Column 1)

Board to Hear Clemer

Robeson's Version of Peekskill Riots May Be Kept From Grand Jury by D.A.

(Continued from Page 1)

theless.

When asked if he had considered supplanting Mr. Fanelli in the grand jury investigation, the Governor said he knew he was present during the second riot, but that the violence was some distance from the actual concert scene.

The District Attorney will have charge of presenting the evidence to the jury, and Governor Dewey said he had his assurance that he would proceed "promptly, vigorously and impartially."

All but Robeson Sought

Mr. Fanelli repeated the assurances after the Governor's announcement and emphasized that he would "call everyone who can throw any light on what happened," but refused to say whether this would include Mr. Robeson.

Governor Dewey said the grand jury investigation would cover:

1. All the disorders which broke out after the Sept. 4 meeting, and whether they were the result of organized planning by any individual or group.

'Guards' Named

2. Whether the meeting was initiated and sponsored to deliberately incite disorder and a breach of the peace, and whether it was part of the Communist strategy to foment racial and religious hatred.

3. Whether the Communist-led guard forces are a quasi-military force. . . "Storm troopers or private militia. . . will not be tolerated in New York. We have abolished the Bund and the Ku Klux Klan and we will not permit similar Communist organizations to exist."

The Governor declared:

"Any violation of the rights of free speech and assembly of one group is an injury to the right of all. Wherever such a violation occurs it must be scorned and repudiated, even though the incident were deliberately provoked."

NEW YORK POST HOME NEWS, THURSDAY, SEPTEMBER 29, 1949 4

PROFILE OF AN ORPHAN TOWN:

Riots Left Problem on Peekskill's Doorstep

Following the Peekskill riots, the Post Home News assigned Reporter Oliver Pilat to live in the area and study residents. This is his fourth report:

By OLIVER PILAT

The only policeman in Peekskill with a college degree is a Negro, a quiet, competent man who ran second in a recent contest to determine the city's most popular policeman.

One of the members of the Peekskill Kiwanis Club is a Negro active with the National Assn. for the Advancement of Colored People. One of the widely-respected local postmen is a Negro.

So it goes. The Negroes of Peekskill, now-numbering perhaps 650 as a result of steady influx in recent years, largely from New York, have become a thoroughly integrated part of the community. Their children play freely with white children in the school yards. Except for the vague prejudice expressed by a few uneducated or unthinking persons in almost any town, and except for certain restriction in jobs, the Peekskill Negroes appeared — until recently — to have largely escaped the whiplash of discrimination.

Even now, despite the racialist abuse shouted by hate-crazed mobs along the country lanes outside Peekskill after the Paul Robeson concert on Sept. 4th, the local Negro feeling of acceptance and safety does not seem to be greatly shaken.

At one country intersection, it is known that a group of hoodlums even shouted after Peekskill's second most-popular policeman, who was there on duty: "We'll get that Nigger cop, too!"

Virtually no local Negroes attended the Robeson concerts. So far as can be determined, anti-Negro sentiment has been whipped up out of two specific things: Robeson himself is a Negro, and a Negro supposedly (though it has never been proved) performed the first act of violence at the initial August concert by knifiing William Secor, a young veteran.

Of course the basic truth is that crowds of men, women and children went crazy in a mass sense, and vented their own feelings of frustration and guilt on a traditional American scapegoat, the Negro. So far the anti-Negro sentiment evidenced in Peekskill is directed largely against outsiders.

There is no Harlem in Peekskill. The nearest to a Negro residential neighborhood can perhaps be found along East Park St. It was there that I talked with an elderly Negro who wore a blue vest and a grey jacket and silver-rimmed glasses and switched a fly-swatter idly as he sat on a bench in front of his home.

He was a wise old fellow, in some ways.

"As I understand it," he said, "children did most of the rummaging. I raised eight children myself, and I know a child will hear what you say. We have some orphans hereabouts, who live with other families. I corrected one of them once for his manners, and he ran home, and I could hear this man shouting about me: 'I'll fix him, I'll fix him . . .'

"Both sides are wrong, and it's hard to trace up anything to its source, but to my mind we live too much alone. Even as a nation, we separate

Continued on Page F 6

Continued from Page 4

ourselves too much. We are all children of God . . ."

A car bearing a placard: "Wake Up America. Peekskill did." parked across the street, and a man got out. The aged Negro began to fret.

"If I say anything more, other people will put hooves and horns to it," he quavered. "Don't believe me; I can lie like the rest of them." He got up and went indoors.

Some Negro leaders, some Jewish leaders and some non-Negro, non-Jewish liberals who are appalled at the pointless cruelty of the Peekskill riots would like to gloss over them, and forget the whole thing.

Some of the young veterans who steamed up the community want to keep the pot boiling for their own political gain and personal satisfaction, but there is a third, growing point of view, that the episodes should neither be forgotten, nor kept alive for agitational purposes, but used for teaching the real meaning of minorities, and the real reason why rioting was not the correct way of meeting Communist provocation.

Efforts to put over this enlightened third point of view have not been too successful so far. A man got up at a local Rotary Club meeting soon after the first Robeson riot and moved a resolution stressing law and order, but there was no discussion, and no second for the motion.

For weeks after the second riot, no responsible group in the community raised its voice in condemnation. Eventually, the city's council of clergymen, led by the Rev. Raymond M. O'Brien, an Episcopalian, and the Rev. Robert Blackshear, a Presbyterian, issued a ringing statement condemning mob violence of any sort.

The Catholic Church, which has more parishioners in Peekskill than any other denomination, did not join in the statement, for ecclesiastical reasons and because local priests thought it contained too much emphasis on repentence, in view of the provocation.

The Catholic Church did express privately its general approval of the statement. It has subsequently exerted its influence against any further fomenting of racial or religious prejudice. Several Protestant churches in Peekskill put signs of greeting to the Jewish community on their bulletin boards during the recent holidays.

The group of veterans organizations which called the original demonstration against the Robeson concert voted down a proposal last week to run a patriotic rally on Oct. 2. Sponsors of the rally were Franklin T. Ferguson, a Garrison Legionnaire and lawyer, and Charles Henry Freeman, of 120 W. 75th St., New York.

Ferguson denounced ministerial objections to the rally as "wishy-washy." He charged the veterans with yielding to pressure and failing to carry a striking gesture to its logical conclusion. His appeal was passionate and direct, but the leaders of the veterans groups would have nothing to do with his proposal.

The other day the Junior Chamber of Commerce similarly rejected appeals for rubber-stamp approval of the pseudo-patriotic demonstrations, on the ground that the time had come for cool heads and careful action.

A forum or meeting to create a better understanding of civil rights was proposed as a substitute. This was dropped after a week of discussion. The business men decided to concentrate for the time being on an auto-raffle to raise funds.

Liberal groups are still weighing alternative plans for stimulating wider understanding of what has happened. One is to sponsor a series of lecture on the nature of Communism, and how to combat it legally. Another is a proposed meeting at White Plains on the underlying issues of minority rights and democratic freedom.

In any series like this, a feeling is perhaps inevitable that the exact shading of events has occasionally been missed. One apparent mistake in an earlier story was a reference to Mohegan colony, outside of Peekskill, as Communist-founded and still 45-per cent Communist in membership.

Several widely-respected liberal residents of the Peekskill area declare Mohegan colony was never Communist-controlled and now contains fewer than 15 per cent of Communist families. A similar caution must be expressed about other colonies near Peekskill splashed carelessly with the red brush.

Several persons argue that excessive gentleness has been

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Riots Left a Racial Problem on the Doorstep of Peekskill

Continued from Page F 6

shown toward the local newspaper, the Peekskill Evening Star, whose editorials heightened the community blood-pressure prior to the riots, but which has subsequently deplored violence.

How far should the business men of Peekskill be blamed for community lethargy? Some readers say business interests blocked selection of Peekskill as the terminus of the New York Central electrified line from New York, led to the building of a super-highway to one side rather than through the city, and that one large concern has discouraged location of new business enterprises in Peekskill.

Why, it is demanded, hasn't the Post Home News pointed a specific finger at the seven pro-Fascist agitators working in Peekskill? True, the names of such men are bandied about, along with references to their previous anti-Semitic, anti-Catholic, anti-Negro and anti-labor activity.

Such things, however, are hard to prove. To avoid the sort of careless mislabeling already prevalent in the confused community of Peekskill, they have been omitted.

Finally, there has been some criticism of the sober tone of these articles. Why was no reference made to a local clown who rode a horse prior to the second Robeson riot and became so exhilarated rallying potential followers that he smacked a policeman and was briefly under arrest?

Why conceal the fact that the car of the Peekskill chief of police, whose own son was among those arrested, was pushed by mistake into a lake?

These may or may not be facts. In essence they prove only that Peekskill has been laboring under a mountain of confusion and cross purposes.

What of the future? Will the summer residents in the rural area near Peekskill depart en masse and solve the community problems by bankruptcy?

That is anyone's guess. My own is that a few vacationists will not return, but that most will keep their summer homes and that the problem of minority rights and political democracy will remain on Peekskill's doorstep for solution.

INTERRUPTED CONCERT

The violent outbreak at the Lakeland Acres picnic ground, near Peekskill, on Saturday night, which forced Paul Robeson to give up an intended outdoor concert, requires a thorough investigation. In some way a veterans' demonstration against Mr. Robeson and his sponsors—intended, the leaders said, to be "a peaceable one"—turned into a riot. It may be hard to determine who started the slugging, but it seems certain that the audience went there to hear Mr. Robeson sing, not to get into a fight. Mr. Robeson, whatever his other qualities, is one of this generation's most magnificent singers.

The demonstrators took the position, as near as one can tell, that because Mr. Robeson is enthusiastic about Communist Russia and because his concert was to be under the auspices of an organization listed by former Attorney General Tom Clark as "subversive" he ought not to be allowed to sing. It is true that Mr. Robeson, a man of strong emotion, who has seemed to be the friend of the unfortunate and oppressed, has recently sided with the oppressors who now rule Russia. His heart is probably still in the right place, but not much can be said for his logic. But what has this got to do with his right to sing? Or if a man can be enjoined from singing in public in this free country because his opinions are wrong and illogical shall the injunction be enforced by mob action?

We think these questions answer themselves. Lamenting the twisted thinking that is ruining Paul Robeson's great career, we defend his right to carry his art to whatever peaceably assembled groups of people he wishes. That is the American way.

HOW NOT TO HAVE RIOTS

The American Civil Liberties Union has held an inquest on the disturbances which accompanied two attempts last summer, the later one successful, to hold a Paul Robeson concert at Lakeland Acres near Peekskill. It lays the blame where it thinks it belongs. More important in the long run, perhaps, are the recommendations which the Union makes in the hope of preventing future disturbances of the same sort and of preserving the basic liberties. These recommendations are: first, that the right of peaceable assembly be not curtailed and that places be designated where orderly meetings may be held without special permit; second, that demonstrations against meetings be kept at a distance from such meetings if there is reason to fear disturbances of the peace; third, that adequate police protection be given, if necessary, at the selected spot and on the roads by which the spot is approached; fourth, that persons committing acts of violence be promptly arrested but that meetings not be closed or speakers arrested unless the speakers themselves have urged someone to commit an unlawful act.

Last summer's riots were doubtless confusing to many people. It seemed clear that the Communists welcomed the chance to become martyrs. The distaste with which the party and its "line" are generally regarded led some observers to condone the disturbances that were provoked. But an old truth has to be borne in mind in all such cases. This is that popular and well-behaved groups usually have no trouble in holding meetings. The test of all freedoms is their application to individuals or groups who run counter to prevailing sentiments. If we do not permit the orderly public expression of views we regard as wrong, we choke off not merely communism but perhaps some good and helpful movement which is just getting under way. In the long run freedom itself, including freedom of assembly, is the best weapon we have against those who would if they could deprive us of it.

No. 1, No. 49 178 SEPTEMBER 19, 1949

Natl Guardian

THE MAILBAG

Paul Robeson's guts

NEW YORK, N.Y.

Memo to Conrad Harris: Your statement about ALL the Negroes with whom you talked seems to imply that Negroes generally thought Paul Robeson's statement silly. I believe I know at least as many Negroes as you do, having traveled around the U.S. for four years for the national YWCA and the national NAACP before going into medicine.

Many intelligent Negroes feel that we need many men with the courage and the guts of Paul Robeson —as long as decent Negro American citizens, who want to live decently, can be attacked and murdered as they have been recently in Peekskill and Brooklyn.

I have never lived in Russia, but I spent seven years in other European countries, where men and women are respected for what they are, regardless of the pigmentation of their skin. And I can understand Paul Robeson, as do many Negroes who have never been out of the U.S., but who have been ruthlessly "kicked around" in this so-called Christian democracy.

Certainly, Mr. Harris, your statement that Jackie Robinson or Joe Louis or a Walter White "could more easily be a leader" than Robeson is the silliest statement yet. You, Mr. Harris, are probably silly enough to wish you could follow and see 15,000,000 Negroes follow Walter White's latest silly idea of bleaching their skin as a solution for the race problem.

To keep the record straight, I am a Negro.

Catherine D. Lealtad, M.D.

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NEW YORK HERALD TRIBUNE, THURSDAY, DECEMBER 8, 1949

Peekskill Riots Laid to Rise in Anti-Semitism

Report of Civil Liberties Inquiry Absolves Reds, Assails Press of Area

By Arch Parsons Jr.

An abnormal growth of anti-Semitism in Peekskill, N. Y., prodded into a mood of violence by the press of that region, was described as the basic cause for the riots which occurred at two Paul Robeson concerts held there Aug. 27 and Sept. 4, according to a report of an investigation by the American Civil Liberties Union issued yesterday.

The forty-six page analysis, entitled "Violence in Peekskill," concluded that "there is no evidence whatever of Communist provocation on either occasion," thus contrasting sharply with reports issued by police officials shortly after the riots, and with a statement made by Governor Thomas E. Dewey, in which he said that the violence was "obviously" inspired by "Communist groups."

Roger N. Baldwin, president of the A. C. L. U., said at a press conference yesterday that the riots were "the most shocking instances of mob violence to take place in the North in recent years," and added that copies of the report would be sent to Mr. Dewey, the police officials and to the Westchester County Grand Jury now investigating the outbreaks.

Part of the sixteen conclusions listed in the report are as follows:

"The unprovoked rioting was fostered largely by anti-Semitism, growing out of local resentment against the increasing influx of Jewish summer residents from New York. It was heightened by the area's tradition of political violence.

"The local press bears the main responsibility for inflaming, possibly through sheer irresponsibility, Peekskill residents to a mood of violence.

"The evidence proves beyond question that the veterans (local veterans' groups organized to stage demonstrations at the concerts) intended to prevent the concerts from being held.

"Effective police protection at the first concert was deliberately withheld.

"(Police) preparations (for the second concert) were largely a sham in so far as the Westchester County police were concerned and left the concert-goers undefended.

"There is a strong indication that the violence was planned and was carried out according to plan."

Mr. Baldwin said yesterday that the constitutionality of two ordinances passed by the Town Council of Cortlandt, actual scene of the riots, would be challenged in the courts. The ordinances require that permits be obtained before meetings can be held or speeches given on public highways, and make it a criminal offense to make a speech or hold a meeting which is intended to break down law enforcement.

The report was signed by the representatives of six supporting organizations. These were Dr. Henry Atkinson, co-chairman, Council Against Intolerance; Mr. Baldwin, for the A. C. L. U.; Jonathan Bingham, state chairman, Americans for Democratic Action; Rabbi Irving Miller president, American Jewish Congress; Michael Straight, chairman, American Veterans Committee, and Roy Wilkins, acting secretary, National Association for the Advancement of Colored People.

BEST AVAILABLE COPY

NEW YORK
Herald Tribune

Monday, August 29, 1949

Violence in Peekskill

On Saturday night, Paul Robeson was to take part in a concert sponsored by the Civil Rights Congress, an organization listed as subversive by the Attorney General of the United States, at some picnic grounds near Peekskill, N. Y. If everything had gone off as planned, there would doubtless have been laudations of Russia and attacks upon American war-mongers, all very provocative and offensive, but rendered ridiculous by a peaceful setting. Certain veterans' groups, however, were unwilling to let irony and the facts of the case stand as a sufficient refutation of the charges of the concert's sponsors and participants. They proposed instead to make a "peaceful demonstration" by massed pickets before the picnic grounds. The precise reason why affairs got out of hand is not clear; at any rate, Mr. Robeson did not sing, there were some hours of rioting, the platform and seats in the picnic grounds were burned, and several persons were injured more or less seriously. And the Communists and their sympathizers have a new crop of "martyrs."

This is enough, in the Communist book, to make the concert a howling success. For the Communists have long been addicted to what might be called political masochism. Fully prepared, ideologically, to use violence when the moment seems ripe, they spend much of their time in the interim provoking violence in others. Whether in Foley Square or on the Parisian boulevards, the jeers of Communist demonstrators against the police have the same purpose, the same calculated incitement. And whenever they succeed in bringing on a melee, there are always the same protests against "police brutality," or the "Fascist lynchers."

Whether, in the Peekskill episode, there was any provocation to violence beyond the fact of the concert is not known. But the veterans' groups played into the hands of their opponents, either in righteous, if misguided, indignation or by providing a cloak for mere hoodlumism. The process whereby mass picketing was converted into a riot in this case should be investigated, and those directly responsible for any illegal acts should be sought out and punished. But what is more important is the general lesson of the affray—that Americanism cannot be defended by aimless violence or riotous demonstrations. Communists thrive in such an atmosphere of chaos, and wilt when exposed to the law, justly administered and rigidly enforced.

NY Times
Aug 29, 1949

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ROBESON DEMANDS VIOLENCE INQUIRY

His Followers Charge Official Laxity in Peekskill Fight—Complain to Governor

CAUSE FOR ACTION DENIED

Lack of Any Arrests Is Cited by Prosecutor — Veterans Accuse Singer's Friends

Conflicting accounts were given yesterday of the immediate cause and the number of persons injured in the melee near Peekskill Saturday night that prevented a concert by Paul Robeson, baritone and left-wing political storm center.

Admirers of Mr. Robeson who told of having been beaten at the Lakeland Acres picnic grove in Cortland said scores of persons had been injured and fifteen or more automobiles overturned by groups of men, some of whom wore American Legion caps.

Local officials, who sought to make light of the incident, said only nine persons were injured seriously enough to require medical attention and that the two hospitalized were war veterans who had participated in a parade to protest against the concert, which was for the benefit of the Harlem chapter of the Civil Rights Congress.

In the face of demands upon Governor Dewey from left wing sources for the removal of two Westchester County officials and investigation of the local police, Frederick E. Weeks Jr., Chief Assistant District Attorney, said there was nothing so far to warrant action by him, because there had been no arrests and there were no defendants to be questioned.

Marcantonio Demands Removals

Representative Vito Marcantonio, American Labor party, charged in a telegram to Governor Dewey that the disturbance had been "organized with the direct knowledge and aid of Westchester County Clerk Robert J. Field and Assistant District Attorney Leonard Rubenfield" and called on the Governor to remove both men from office. He charged also that District Attorney George M. Fanelli and County Executive Herbert C. Gerlach had been notified in advance concerning the threat of organized interference, but had failed to provide police protection.

Two young women, who said they had been treated roughly in the picnic grove, where crosses were burned in Ku Klux Klan fashion, said at a press conference called by Mr. Robeson in the Capitol Hotel here yesterday afternoon that the violence began about 8 P. M., but that neither village nor state police arrived until after 10 o'clock.

When 350 persons met at the estate of Dr. Sam Rosen in Katonah yesterday to form a Westchester Committee of Law and Order and to protest against alleged official failure to take steps that might have prevented Saturday's violence, thirty state troopers and fifteen deputy sheriffs patrolled the entrance to the Rosen estate, the troopers jotting down license numbers of cars that entered.

Sheriff Fred W. Ruscoe was in charge of the deputies. The troopers were headed by Capt. Daniel Grasheen, Troop K commander. Dr. Rosen and his wife were sponsors of Henry A. Wallace's candidacy for President on the Progressive party last fall. Mrs. Rosen said they had called the meeting "simply as citizens of Westchester to prevent such outrages from happening again."

Another Concert Planned

Mrs. Rosen said local protest meetings would be held throughout Westchester this week. She said also that a concert would be held within ten days in Westchester, with Mr. Robeson as principal performer. Mr. Robeson said he would be glad to reutrn to the area to sing.

Among the speakers at the Katonah meeeing were Howard Fast, novelist; Daniel Allen, chairman of the American Labor party's trade union division, and Louis Patterson of the Council on African Affairs. Demands for an investigation were sene to Governor Dewey and United States Attorney General J. Howard McGrath.

Henry Wallace, in South Fallsburg to address a Young Progressives meeting, issued a statement of regret that his home county of Westchester had "joined the roll of shame."

"I thought New York was immune to this kind of thing," Mr. Wallace said, "and I am sure that the state authorities will take prompt action to investigate the situation and prosecute all those responsible."

Mr. Robeson said that the burning of the crosses at Cortland should force Governor Dewey to make public a list of Ku Klux Klan members in this state. Such a list, he said, had been in the hands of the State Government for some time. The singer asserted also that the incident called for investigation of the American Legion by the Department of Justice.

Robeson Assails Officials

Insisting that the disturbance was "no mere local incident," Mr. Robeson said:

"These boys were told to do it. Somebody ought to investigate who told them to do it—the Legion, the Veterans of Foreign Wars and whoever else organized the riot. This is an example of how the state apparatus—the police and county officials—is used against minority groups."

City Councilman Benjamin J. Davis Jr., at Mr. Robeson's press conference, said he would offer a measure at the next Council session "to place New York in sharpest condemnation of this shocking act of fascist violence." Mr. Davis,

Continued on Page 23, Column 5

NEW YORK TIMES
[29 AUG 1949]

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ROBESON DEMANDS VIOLENCE INQUIRY

Continued From Page 19

one of the Communist leaders on trial for teaching and advocating the forcible overthrow of this Government, said the Cortland outbreak was "an invitation to violence against Negroes, progressives, Communists and trade unionists."

Clyde Lewis of Plattsburg, new commander-in-chief of the Veterans of Foreign Wars, commented on the incident in an interview at the Astor Hotel.

"It was a spontaneous demonstration by the local post, in conjunction with other groups of the area," he said. "If there was any lawlessness, the unlawful will have to answer to the community. The Veterans of Foreign Wars does not advocate lawlessness. It does, however, believe in peaceful demonstrations."

Differ on Start of Trouble

Some of the anti-Robeson demonstrators said the melee began when persons who found their path to the concert grove blocked by the demonstrators tried to rush them. The Robeson admirers, however, insisted that those seeking to prevent the concert had hurled threats and insults at committee workers and ushers as early as the afternoon and had brought things to a head by smashing windows of cars, overturning them and beating their occupants.

Mr. Lewis, who asked reporters whether there "aren't a lot of Communists up that [Peekskill] way?" said also that the VFW would be glad to buy Mr. Robeson a one-way ticket to Russia.

Mr. Robeson, asked for comment, said he felt he had more right than had Mr. Lewis to stay in this country, where one of his maternal ancestors had baked bread for George Washington's soldiers and his father's people had been "slaves upon whose backs the wealth of this country was built."

"I am going to stay right here and fight for my people and the rights of all Americans," said Mr. Robeson.

SAN FRANCISCO CHRONICLE
[30 AUG 1949]

S.F. Chronicle 8/30/49

Who Won the Riot at Peekskill?

Paul Robeson wants an investigation into the causes of the riot that prevented his scheduled concert at Peekskill, N. Y. We would not walk into Robeson's trap and ask that there be no such investigation. That would be a signal for Robeson's ideological comrades to say we were part of a fascist conspiracy, condoning acts of violence and then trying to protect the perpetrators.

But it doesn't take an investigation to discover who really touched off the riot. It takes only a little reflection as to who stood to benefit most from such a riot, a little thought as to whose bag of tricks this sort of operation generally comes out of. Robeson's appearance was an invitation to trouble, and if it wasn't deliberate on his part it was certainly deliberate on the part of his Communist friends. It was, furthermore, a smart operation on the part of the Communists and sympathizers who are using Robeson (with his complete acquiescence) as a tool. Much brighter than that of the embattled veterans, who may have thought they were striking a blow for their country, but were really being sucked into the role of accomplices to further the aims of the Communists.

Robeson, in the first place, is not a fool. A fanatic, probably, but not a fool. One must assume, since he is a man of intelligence, that he knew what he was doing some weeks ago when he made that memorable remark in a speech in Moscow. The Moscow radio quoted him as describing Russia as "the country I love above all." Later in New York Robeson said he was misquoted, and changed it to, "I love the Soviet people more than any other nation . . ." However it was worded, the American people got the idea that he thought more of Russia than of the United States. He must have known that Americans generally resent that sort of crack from one of their fellow Americans, and that some might resent it to the point of doing something about it if the chance came their way.

So it was a good gamble that if Robeson, in the wake of that remark and all the other remarks he has made in recent weeks, went out through the countryside on a concert tour he would run into a riot somewhere along the route. That, obviously, is why Robeson's Communist pals were anxious for the tour. If the people of Peekskill and the surrounding countryside went about their business and ignored Robeson, or if music lovers simply turned out to hear him chant a few workers' songs, applauded the music on its merits, and went home, the show would be a flop. But if things went the other way, they were bound to win. They were bound to win if Robeson got hooted off the stage, and they were bound to win if (as happened) a riot prevented his appearance. In either of these latter events, they were going to realize something to dress up and parade before the world audience for the next six months. It would be the kernel to be cultivated into such full-blown propaganda fruit as, "Fascist gangs set upon Robeson, the Negro," and, "Here are American civil liberties for you!" Being Communists, they would concoct the story from whole cloth if necessary. But with a little substance to start with, such as they got at Peekskill, they could do a far more convincing job. Indeed, they are already doing it. Yesterday's edition of Pravda carried the headline: "Outrage of American Fascists; Attempt to Lynch Paul Robeson."

There was, of course, no attempt to lynch Robeson. And an outrage is rather less of an outrage when it results from the deliberate manipulation of the outraged.

But we resent Americans getting flimflammed into this kind of setup; it gives the opposition a round by our own foolish default in the high-stake contest we are waging with totalitarianism. We would have preferred to carry a little story on Page 9 which said: "Paul Robeson sang a few propaganda songs and then made a speech about the glories of the Soviet Union. Threats of interference did not materialize, and police stationed to maintain order had nothing to do."

The editorial board of Pravda would have had a hard time, trying to wring pay dirt out of that.

4 Cleared in Robeson Incident

Special to The New York Times.

WHITE PLAINS, N. Y., Feb. 17—Westchester County's investigation of violence at the rallies of followers of Paul Robeson near Peekskill in August and September of 1949 ended today. The last four indictments were dismissed in County Court by Judge John P. Donohoe. The defendants were alleged to have resented the "invasion" from New York of followers of Mr. Robeson. They were never brought to trial. The indictments charged stoning and overturning of cars. The District Attorney's office asked for the dismissals. Cleared were Joseph A. Lillis Jr. and William B. Williams of Peekskill and Vincent F. Doherty and Samuel J. Biordi of Croton.

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DAILY WORLD
[12 SEP 1949]

Special to The Daily People's World

NEW YORK, Sept. 11—Henry A. Wallace insisted today that Gov. Dewey must order a "disinterested" investigation of Peekskill violence if he wants to learn what really went on.

Wallace wrote Dewey after Westchester County District Attorney George M. Fanelli submitted a report to the governor exonerating the police from any blame in the two attacks upon Paul Robeson concert goers. Fanelli praised the "patience, tact and efficiency" of the state troopers and local police involved.

Wallace's letter said "grave questions" raised by the outbreak of violence at Peekskill "have not been answered" by the Fanelli report.

Charging that "the most menacing" aspect of the affair was the conduct of local officials and state and local law enforcement officers, Wallace demanded that Dewey supersede the local officials and order a "disinterested, thorough and relentless investigation of the lawless events" and prosecute those guilty.

Walace denied that the violence could be dismissed as the work of "a few irresponsible teen-age hot-heads. All the evidence indicates that this violent outbreak of racial and religious bigotry and political intolerance was deliberate and premeditated," he said.

"Photographic and eyewitness evidence establishes that the violent assaults on homeward bound citizens occurred with the connivance and encouragement of the police. Indeed, there are indications, demanding investigation, that the police officers themselves committeed acts of violence.

"The failure to arrest and prosecute those guilty of violence, notwithstanding the fact that their lawless acts were committed in the presence of the police and that their identity can be established from newspaper photographs gives further cause for the lack of confidence in local law enforcement officers."

Wallace reminded Dewey that the governor had ordered the local authorities to preserve order and had told them he would hold them responsible for any failure. "District Attorney Fanelli's report makes this failure patent," he said.

Wallace urges Peekskill probe

DAILY PEOPLE'S WORLD
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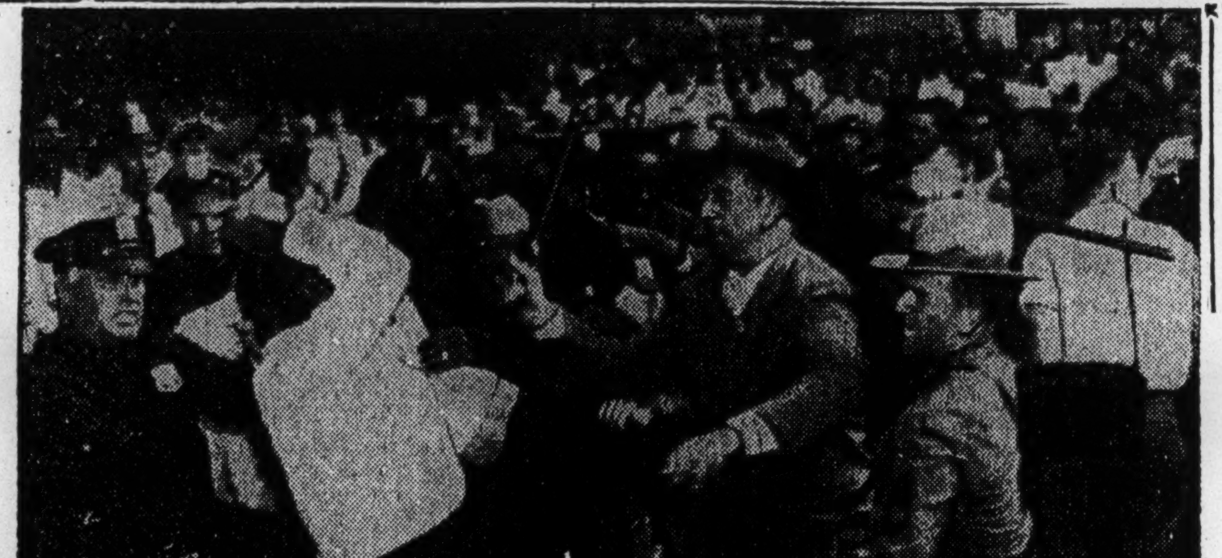

Here's a picture of New York police troopers (in wide brimmed hats) acting with what Weschester County District Attorney George M. Fanelli described as "patience, tact and efficiency" at the second attack upon Paul Robeson concert-goers near Peekskill, N.Y., a week ago. Assisting the troopers in beating up a Negro who attended the concert are blue uniformed Peekskill police.

Blasts coverup by D.A.; calls for unbiased study

N.Y. Times 10/17/49

Letters to The Times

The Peekskill Concert

Whole Affair Considered Associated With the Negro's Cause

TO THE EDITOR OF THE NEW YORK TIMES:

In a letter in THE NEW YORK TIMES of Oct. 9 A. Philip Randolph presented his views on the Peekskill outrage. Mr. Randolph moves far and wide pleading his case against Paul Robeson, the Communist party and those among the Negro people who are wisely ready to march with any and all forces sincerely committed to an end to "vague generalities" and a militant fight against Jim-Crow, segregation and Klan terror. This leading American Negro Socialist also uses this opportunity fearlessly to pledge allegiance to the "methodology of the British Labor party, as the way, without violence or bloodshed, to a new social order of security and freedom, peace and justice."

It is somewhat ironic that Mr. Randolph should speak of the blessings of the "methodology of the British Labor party" so soon after the youth of Somaliland East Africa have protested before the United Nations the murderous attack of British police upon a peaceful demonstration demanding for Somaliland self-government and that "new order of security and freedom, peace and justice" which Mr. Randolph acclaims.

That the methodology of the police and the hooligans who worked with them at Peekskill did not produce what was achieved by the Labor party in Somaliland is due solely, I believe, to the heroism and discipline of those who came to hear Mr. Robeson and to defend their heritage of democracy. But we have a methodology in the realm of terror, as our record of lynching and Jim-Crow will testify, that matches anything the British Labor party has produced in India, Ireland, Africa and the Far East.

Upheld Bill of Rights

It is, however, difficult to see how Mr. Randolph can speak of this heroism of the progressive men and women at Peekskill as aggravating the situation. By their attendance at the Sept. 4 concert following the Fascist violence of the previous week, by refusing to be intimidated, by insisting that Paul Robeson had the right to sing and speak they helped uphold the Bill of Rights. The veterans who peacefully and with discipline guarded the audience and Mr. Robeson remembered that they had fought a war to end fascism. During that war, Army Talk No. 64 had taught them, "If we permit discrimination, prejudice, or hate to rob anyone of his democratic rights, our own freedom and all democracy is threatened."

Mr. Randolph would have us believe that the Fascistlike attack "was not racial" and wants to get "the record straight from the point of view of dissociating this whole affair from the cause of the Negro and his fight for liberation." But he is forced to admit that "it is obvious from a casual study of the Peekskill affair that the rioting and the effort to stop the concert were a travesty upon democracy and an unutterable disgrace and outrage."

Well, I submit that this "travesty on democracy" is essentially that which associates this whole affair with the cause of the Negro and his fight for liberation. Since we truly are part of the blood and the flesh of America, that which menaces American democracy goes first of all against the Negroes' interests. It is for that reason that the attack upon the constitutional liberties and human rights of the Communists so gravely concerns Negro America.

Who at Peekskill, however, failed to hear the cries, "Kill the nigger bastards" and "kill the white nigger lovers"? CBS made an on-the-spot recording of the jeers and taunts of the Fascists at Peekskill. Mr. Randolph would do well to listen to it. It reeks with the filth and bigotry so characteristic of the white supremacist. And Mr. Randolph might ponder the significance of the fact that two busloads of Negroes returning from a pilgrimage to the Hyde Park burial place of President Roosevelt were stoned as they passed through Peekskill. Reds? No, Mr. Randolph, they were stoned for the color of their skin.

I shall not deal with Mr. Randolph's distortion of Paul Robeson's speech at the Paris Peace Conference. That is the common practice of the Socialists and others on the right. All who are interested can get a copy of Mr. Robeson's remarks from the Council on African Affairs, 23 West Twenty-sixth Street, New York City. But when Philip calls Robeson a "Johnny-come-lately to the cause of the Negro" is there not here some trifling with facts?

Linked With Liberation

All of Mr. Robeson's cultural work was inextricably linked with the liberation struggles of the Negro people. When an American black man sings in the trenches of Republican Spain against the Franco-Hitler-Mussolini Fascists, he raises the Negro struggle to an exceedingly high level and links the Negro to the world-wide battle for democracy. When an American Negro goes into that Africa the British Labor party now holds safe and secure for His Majesty and British imperialism, to plead the cause of African freedom, he does not divorce himself from the freedom struggle here at home. When an outstanding Negro American tells his people, "The Negro must be interested in and must become a part of progressive labor—and by progressive labor I mean the CIO"—as Mr. Robeson did during the crucial UAW Ford organizing drive in 1940—he is rallying his people to struggle for freedom side by side with their stanchest ally, white labor.

Mr. Robeson did these things before he moved more resolutely to the center of the liberation struggle in America. Mr. Robeson has carried the banner of Negro liberation long and far.

And, finally on this point, every "left-wing movement" with which Paul Robeson has been associated has raised the banner of Negro liberation to the skies. Who besides those with whom Paul Robeson has associated have dared really challenge the Klan in the heart of the South?

Thousands flock today to the Paul Robeson meetings. Truly this man's voice must be the voice of some people seeking freedom—else why would reaction work so desperately to still it? Who in America stands today in greater danger from reaction than this man?

Jim-Crow and segregation are policies of our federal and state governments, and have been since 1876. These policies are enforced through terror. To make the United States, as Mr. Randolph does, synonymous with that kind of government is to make mockery of Lincoln's "government of the people, by the people and for the people."

WILLIAM L. PATTERSON,
National Executive Secretary, Civil Rights Congress.
New York, Oct. 11, 1949.

DAILY
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FINAL

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ROBESON LASHES HOODLUM GANGS

Sees attack as part of U.S. 'terror' drive

NEW YORK, Aug. 28—Paul Robeson charged today that the hoodlum attack which broke up a concert at which he was to sing last night was part of a nationwide "campaign of terror" against progressive forces.

The attack last night near Peekskill, N.Y., erupted at about 7:30 p.m. when some 400 parading veterans raided a picnic grounds where the great Negro baritone was to appear.

Some 150 persons who had arrived early for the concert sought to defend themselves against the hoodlums, who were armed with sticks and clubs. The battle lasted for close to three hours, and 13 persons were reported injured.

"Behind these few Legionnaires," said Robeson, "are some very powerful forces. We are dealing with a very powerful section of one per cent of American life that owns 60 percent of American wealth."

PRESS CONFERENCE

Robeson said, "I will be no part of loyalty to this kind of America . . . to that one percent."

"I am loyal," he added, "to the great majority who want freedom and justice for the Negro people."

While Robeson held his press conference in New York, some 1500 people gathered in a protest demonstration on a Westchester county estate close to the scene of last night's violence.

Robeson charged that "every apparatus of the government—executive, judicial and legislative—is being used to oppress the people. This campaign is taking the form especially of an all-out attack on the Negro people."

He added that Jews and other minority groups, as well as Negroes, are under attack.

SUMMONS TO DEWEY

At the American Labor party rally on the estate of Dr. Samuel Rosen, in Somers township near Peekskill, speakers denounced last night's riot as "fascist, anti-Semitic, anti-Negro and anti-America."

Rep. Vito Marcantonio (ALP-N.Y.), who planned to speak at another protest rally next Friday, called on Governor Dewey to oust several Westchester county officials because of the unchecked terrorism.

The outrage last night, some three miles north of Peekskill, was organized by the Joint Veterans Council of Westchester county, including the American Legion, Veterans of Foreign Wars, and Catholic Veterans.

(In San Francisco, the Civil Rights Congress wired a protest to Governor Dewey, demanding an investigation and prosecution of the hoodlums.

("The right to peaceably assemble has long been cherished as one of the cornerstones of our democracy," said Mrs. Helen Benner, local CRC secretary. "Veterans who fought for such democracy along with other freedom-loving Americans must demand an accounting from those who deliberately broke up a peaceful meeting with violence and bloodshed.")

AFRO-AMERICAN
[10 SEP. 1949]

Afro Amer
9/10/49

A Full Investigation Is Really in Order

We hear now that the uprising among veterans organizations which caused a riot and postponement of a Paul Robeson concert at Peekskill, New York was accidental.

The Robeson concert had been announced in the newspapers when the veterans groups got together and declared they were going to picket the place peacefully. Why they did not stay home and mind their business nobody knows.

The veterans have a right to peaceful picketing but everybody knows that the veterans actually set out to break up the Robeson concert by marching and staging a band concert of their own close to the place where Mr. Robeson was to sing.

And, the question has also been raised as to whether this was a bona fide veterans organization eager to condemn Mr. Robeson and his friends and their Communistic leanings or was it an attack upon and an attempt to intimidate all colored people.

In recent years many persons have purchased expensive homes in the Westchester County section. Some of the older residents have resented their new neighbors. How much of this peaceful picketing was directed to Robeson and how much against all the other colored people who have moved into Westchester County is an unanswered question.

Governor Dewey does well to make an investigation of the whole incident and he should deal with it promptly.

Pittsburgh Courier
Sept. 17, '49

CAYTON

Peekskill Riot Shows That the Negro Has An Extra Burden of Terror to Carry Around

By HORACE CAYTON

(The views expressed in this column are those of the writer and do not necessarily express the editorial opinion of The Pittsburgh Courier. — The Editors.)

THE Negro lives with terror. It is the tissue and texture of his life.

Last Sunday two bus loads of Negroes were being driven from Hyde Park, N. Y., where they had made a pilgrimage to the grave of Franklin Delano Roosevelt. They were unaware of any trouble in Peekskill but when they came abreast with the statue of a Union soldier, which the people of Peekskill had erected in honor of the freeing of the slaves, their bus was bombarded with rocks and they were faced with an angry lynch mob. Suddenly, out of nowhere, violence had leaped at them.

Mr. Cayton

People can say, and rightly so, that all life is insecure. A person is liable to be hurt riding in an automobile. Heart trouble strikes down its victims without warning. An unexpected cramp may cause the strongest swimmer to drown. This is all true. No one is or can be sure when his time will come to meet violence or death. This is all a part of ordinary living. But with the Negro it is different.

• • •

IN ADDITION TO the ordinary risks of living, the Negro has an extra burden. This burden is the fact that he, at any time, might have to face violence or death just because he is a Negro. Those people who were coming back from the grave of our late President knew, or thought they knew, when the first rock hit them that they were being attacked because they were Negroes. They were sure of it when they heard the angry cries of the mob, "Kill the dirty boogies." Their fear and terror is a fear and terror reserved in this country only for Negroes.

In that bus of American citizens returning from Hyde Park anxiety turned rapidly to fear and then to panic. Other people were stoned on the road from Peekskill to New York City. But of all perhaps this bus load were most frightened. Why were they more frightened? Because suddenly and without apparent reason they were attacked. The Negro has a heritage of this kind of treatment.

Every Negro who has been raised in America knows this heritage. He nurses it from his frightened mother's breast. He is taught it as a child in country fields or on city streets. It is part and parcel of his personality. No black man here has completely escaped its crippling effects.

• • •

I HAVE OFTEN spoken to white liberals. Almost without exception they have asked, "Why can't Negroes be more controlled? Why are they always either too meek or else too arrogant?" The answer is obvious. Hundreds of years of living in fear does not encourage emotional control. It is well and good for a person secure in the knowledge that he will have the full protection of the law to talk about calm determination.

But when even the most wealthy, most educated, most respected Negro can be faced at a moment's notice with a lynch mob simply because he is a Negro, cool, calm, deliberate action is difficult to achieve. Of course, some do but it takes a heroic effort.

What goes on in the hearts of the people in these buses now that the naked fear has left them. I dare say that a smouldering resentment and hatred of all white men take the place of the fear and panic. Then the walls between whites and blacks in this country are elevated just a bit higher.

• • •

HOW WILL THESE men and women explain what happened to their children? It would be foolish to tell them that what happened was just an accident. They know this is not true and they know that their children would know that it was not true.

They will have to say, finally, that they were stoned because they were Negroes. Thus the tradition of fear and justifiable hate are transmitted from parent to child.

The children and what is happening to them are the tragedy of race. They are also the tragedy of America.

The SIDEWALK

By C. A. B.

Calif. Eagle
Sept. 7, 1949

Under our democratic processes we say that in America we have free speech, freedom of assembly, and freedom of worship.

If this is true, and it applies to every American, we ask why were hate-mongers and bigots allowed to organize their forces and break up an assembly of peaceful, law-abiding citizens who wanted to hear Paul Robeson sing?

The hoodlums who terrorized the Peekskill community and are dignifiedly described by the greater metropolitan newspapers as marching veterans, are well known to us. And by us I mean those Americans willing to slug it out with the anti-Negro and anti-Jewish — so-called veterans who build a wall of hatred around these racial American segments with the hope of keeping them divided and miserable.

But these wolves in sheep attire that used the Robeson concert as an excuse for attack, are known to us. We checked their acts of brutality and hate against Negro soldiers in the American army in Europe in both world wars, and now we see them in action on the American scene at Peekskill, N. Y.

As in other cases these veteran rioters were aided and supported by the newspapers, the police, and the National Guard—the very forces that are supposed to protect the lives and property of the people.

The object of their ill-advised hatred was Paul Robeson, the lone figure symbolic of the suffering and persecution of the race of people with which his destiny is linked, who stands out today on the battle front determined to fight to the dead end until his people and other peoples not accorded full justice and liberty under the law, are free and equal.

Real democratic-minded veterans will denounce the use of veterans' organizations to promote such fascist violence and unwarranted attacks on individuals and gatherings.

New York's governor, Thomas E. Dewey, Republican 1948 candidate for president, has been asked by the Civil Rights Congress to make a thorough investigation.

(Continued on Page 2)

BEST AVAILABLE COPY

The SIDEWALK

(Continued from Page 1)

And Hugh Bryson, spokesman for the National Progressive Party, made this charge:

"The responsibility for the lynching-bee at Peekskill aimed at Paul Robeson and those who came to hear him may be traced directly to ex-Attorney General Tom Clark, now so shamefully elevated to the Supreme Court bench, to the Un-American Committee, and to the Truman administration. Their attacks on the civil liberties of the people, the 'heresy trial' at Foley Square, the publication of so-called 'subversive' lists of organizations, the campaign of hatred against Paul Robeson, outstanding leader of the Negro people — have openly incited hoodlums and Klansmen to violence. It is revealing to note that the New York Times reports that the so-called veterans' leaders who planned the terror in Peekskill say they did so 'mindful of the fact that former Attorney General Tom Clark had labeled the Civil Rights Congress as a subversive organization.' Since the meeting at which Robeson was to sing was for the benefit of the Harlem Chapter of the Civil Rights Congress, the hoodlums felt free to unleash their terror against those who attended. The deadly parallel with Hitler Germany is cause for alarm for all Americans.

"Unless those guilty of the Peekskill outrage are apprehended and punished, we may fully expect further anti-democratic, anti-Negro outbreaks of this kind. The anti-Negro terror in Groveland, Fla., the rioting in St. Louis, the upsurge of Klan activity throughout the country—always with the connivance of police and state and federal authorities — are incited by the government's double-barreled policy of attacking the civil liberties of the people generally and enforcing jimcrow and segregation by terror against the Negro people."

Screaming newspaper headlines and half truths such as statements made promiscuously that Paul Robeson said that Negroes would not fight on the American side in case of a war with Russia, need some clarification.

What Robeson and others said, and what he and most of the fifteen million American Negroes mean, is, that if we are expected to defend our government, sacrificing, if necessary, our very lives, then we expect that government to defend our lives and liberties against such attacks as the Peekskill lynch mob.

ACLU Probers Find Police Guilty In Peekskill Riots

By STEPHEN FISCHER

"The Westchester County police permitted the assault upon the (Paul) Robeson supporters" after the concert near Peekskill last September, the American Civil Liberties Union said yesterday in a carefully documented report prepared by trained investigators.

The report also charged that a week earlier—when concert-goers were attacked as they approached the scene of a planned Robeson concert in the same area—police protection "was deliberately withheld."

The ACLU report, signed by five other national organizations, was released at a special press conference called yesterday by Roger Baldwin, director of the ACLU, and attended by Terence McCarthy, special ACLU investigator, and Chester Rick, a long-time fighter for civil rights in Westchester county.

Grand Jury Probe On

The 43-page statement was issued as the special Westchester Grand Jury was reported in the last month of its investigation of the two riots which sent more than 150 persons to hospitals after mobs hurled rocks through car windows and beat concert-goers with sticks.

The Grand Jury investigation is being directed by District Attorney George Fanelli, who was in command of the county police who, the ACLU report charges, "permitted" the riots.

The report absolved the concert-goers of all charges of "provocation" of violence. Instead, it says, the same police who fraternized with the rioters beat Robeson guards.

"There can be no excuse of police inability to control a mob," the report says of the more than 900-man contingent at the concert.

"There is no reason," it continued, "that by wielding their nightsticks the police could not long before have broken up the disorderly, undisciplined mob which they had allowed to roam unchecked for hours.

"If nightsticks alone were not enough, other weapons were at the disposal of the police, including tear gas shells. Yet, despite the appalling violence and the hours-long criminality of those who committed this unprovoked assault, not a single tear gas shell was set off."

'Public Hoodwinked'

ACLU investigators gathered evidence which led them to conclude "that the vast preparations by the Westchester police to prevent the outbreak of violence were a sham and that the public, the Federal authorities and the Governor of the State of New York were hoodwinked into believing that the Westchester police would restrain violence."

The report says the 200 state troopers among the 900 police present did their job well compared with the others.

But it was evident at the press conference that not all those having a hand in the report share this admiration for the troopers. Rick stated that failure of state troopers to be on hand at the first

(Continued on Page 21)

Police Blamed for Riots

(Continued from Page 4)

concert—despite advance request for protection — satisfied him "there was connivance higher up in the state police."

Usually, Rick explained, state troopers at the Westchester County Hawthorne barracks "cooperate promptly." The fact that they did not, he said indicated they had been ordered to ignore the request before the first concert.

The report stresses that Fanelli, by his own statement, permitted the riot mob to congregate outside the second concert for 70 minutes after the official anti-Robeson parade of veterans concluded.

"Why," the ACLU asks "was the crowd permitted to remain after the veterans' parade was over? What constitutinal right was the crowd exercising when it continued to loiter—for over one hour—after its officially permitted function had come to an end?

"The fact is," it continued, "that had Fanelli dispersed the crowd from the vicinity of the concert area after the veterans parade was over, and after it had expressed its opposition to Robeson and Communism, there then would have been no need to concentrate 1,000 police in this immediate area. The whole county might then have been policed adequately. Rioting and stoning might not then have occurred and, if it had, would have been minor in proportions."

The report points out that contrary to statements by veterans' organizations, William Secor, a veteran, was stabbed after the riot at the first concert was under way and that this, therefore, was not the incident which touched off the stonings.

Secor was wounded "while assisting in the commission of a crime against a peaceable assembly," the report says. Immediately after he was wounded, in August, Fanelli said the stabbing was committed by an unidentified Negro. But the ACLU report quotes two neighborhood children, friends of the Secor family, as saying:

"Mr. Secor says he knows who stabbed Billy but he can't tell because his father is a friend of Mr. Secor."

The document goes into a careful analysis of the anti-Semitic and anti-Negro nature of the riots, as well as a social and historical study of the Peekskill community.

The riots and stonings were carefully planned. Rocks for the second attack were gathered the previous day. One car which was used to gather the rocks, the ACLU states, carried the license 4D267.

Baldwin said further ACLU action in the matter will depend upon the nature of the Grand Jury report.

Fanelli said last night that he had not seen the report. He refused comment until he received a copy.

DAILY COMPASS
[DEC. 1949]

'Rioting Fostered By Anti-Semitism'

The following is a summary contained in the 43-page report on the two Peekskill riots issued yesterday by the American Civil Liberties Union and signed by representatives of the ACLU, the Council Against Intolerance, Americans for Democratic Action, the American Jewish Congress, the American Veterans Committee and the National Association for the Advancement of Colored People:

1. There is no evidence whatever of Communist provocation on either occasion.

2 The unprovoked rioting was fostered largely by anti-Semitism, growing out of local resentment against the increasing influx of Jewish summer residents from New York. It was heightened by the area's tradition of political violence as evidenced by the physical combat against the KKK which is now an important part of the local legend.

3 The local press bears the main responsibility for inflaming, possibly through sheer irresponsibility, Peekskill residents to a mood of violence.

4. Robeson's concerts were not an intrusion into Peekskill but were private gatherings held five miles outside of Peekskill which were disrupted deliberately by invading gangs from nearby localities.

5. Terrorism was general against all who advocated freedom of speech, freedom of assembly, and preservation of constitutional rights.

6. The evidence proves beyond question that the veterans intended to prevent the concerts from being held.

7. Effective police protection at the first concert was deliberately withheld.

8. Preparations to police the second concert appeared adequate, therefore, there was reason to believe that the concertgoers would be protected.

9. These preparations were largely a sham insofar as the Westchester County police were concerned and left the concertgoers undefended.

10. The wounding of William Secor, rioting veteran, occurred while he was assisting in the commission of a crime.

11. The location of the veterans' parades was deliberately provocative. The county authorities did not insist that the parades be held elsewhere.

12. The evidence indicates that at least some of the state troopers honestly tried to preserve law and order while county police fraternized with the rioters.

13. There is strong indication that the violence was planned and was carried out according to plan.

14. Terrorism spread over the whole area and included threats against private individuals, against their safety, lives, property, and business.

15. National condemnation has been the chief factor causing Peekskill to question this action. The local clergy have joined in this denunciation.

16. The area is now hopelessly divided and there is evidence that the legal authorities plan to restrict freedom of speech and freedom of assembly in violation of the Constitution.

Pittsburgh Courier

SATURDAY, SEPTEMBER 17, 1949

Washington Notebook . . .

By LEM GRAVES JR.

(Courier's Washington Correspondent)

Robeson, the Heroic Martyr

WASHINGTON—Interviewing Paul Robeson, as this reporter did last week-end, is a full-scale operation. It was not always thus and the difference is astounding. One of the sources of Paul's popularity has always been the ready access which ordinary Joes had to him. This is all changed now. Robeson is the heroic martyr, surrounded by a zealous palace guard, with his movements and his whereabouts clothed in impenetrable secrecy.

Mr. Graves

The interview, when finally granted, was monitored by the inner circle of party dialecticians who had all the facile answers, straight out of the book, in case Paul needed any help. Robeson, who knows the handbook very well himself, didn't need much help.

For this reporter, who here in Washington finds it necessary from time to time to talk to Senators, cabinet members, labor bosses, Congressmen, Klan moguls, capitalists, and even Presi- ents was amazed to discover that Robeson could be so completely isolated from legitimate questioning by a vet- an reporter for a responsible newspaper. Thanks to ble assists by two newspaper colleagues, Ollie Harring- on and Billy Rowe (both Courier men), the gauntlet of nner circle aides was finally run. The results, in terms of objective questions and Mr. Robeson's answers, are reproduced elsewhere in this newspaper.

While Robeson's answers to all questions were complicated by much of the standard party doctrine, which is so easily recognized, one cannot escape the feeling that this man is deeply sincere in his desire to do something about the degrading humiliations and indignities suffered by Negroes in this country. It is not necessary to approve his methods or to agree with his political views to appreciate his sincerity.

* * *

Whether Robeson is or is not a Communist (and there can be little doubt that he is in the the minds of those who listen to him), the racial injustices which he so vigorously protests are real, not fancied. Communists could not have made Robeson the martyr he is today, no matter how skillfully they tried. It took stupid veterans, fascist-minded legionnaries, knuckle-headed intolerants, teen-age hoodlums, and vicious state troopers to turn this trick. It took American defaults on the democracy it is offering in the world market-place of ideas to set the stage for Peekskill. If you assume that Robeson wanted such a stage and such a situation to dramatize Marxist propaganda, you have to admit that he was not able to create it. It was handed to him on a silver platter.

In the Peekskill affair, it has been established by competent observers who are in no way sympathetic with communism that Robeson and his supporters were the victims and not the instigators of the terror and bloodshed and that the New York State cops were the principal offenders. As long as America is foolish enough to play this stupid game, it will provide a splendid vehicle for Communist propaganda. The legitimate grievance is a perfect cloak for Robeson's party doctrine, and it becomes difficult, if not impossible, to separate the propaganda from the rational truth of discrimination.

As a result, Robeson, the apostle of communism, and Robeson, the oppressed Negro, becomes one and the same. No Communist "ever had it so good."

American democracy is on the defensive. It could resort to genuine democracy. If it elects to resort to uniformed "storm troopers," instead, the results will be catastrophic.

* * *

Here in Washington, Secretary of Army Gordon Gray and his chiefs of staff still hedge on democratic integration in the U. S. Army. Secretary Gray last week told The Courier that the Army will, "in the near future," produce its third formula for equality of opportunity. He says it will be better than the first two and better than present policy. The main problem is the quota. Army doesn't want to relinquish its quota restrictions. In view of the clever manner in which Communists have identified themselves with racial restrictions in America, it would seem that the U. S. Government would accelerate rather than delay its movement toward genuine democracy, particularly in the forces it will have to use to fight the next war—since it is generally agreed that another war would involve this country against Communist Russia.

* * *

This reporter wonders why, in all the speculation about a successor to Walter White, the name of the man who has been his understudy for years, Roy Wilkins, is seldom mentioned. Roy, an ex-newspaperman and good guy, is overlooked consistently although he is now in White's position. There must be a reason for this conscious oversight. Incidentally, White is through as NAACP head, and as spiritual leader of the U. S. Negro community. His resignation will be hastily accepted when he returns to this country.

* * *

Overheard at 135th and Lenox Avenue: "You keep telling me about Paul Robeson. What has Paul done for me? Has he got a factory? I need a job!"

BEST AVAILABLE COPY

Robeson Dares Mob To Strike 2nd Time

Will Return To Peekskill, Singer Says

(Special to The Courier)

NEW YORK—Paul Robeson held a press conference Monday afternoon in Hotel Theresa and announced that he will return to Peekskill for a concert within ten days. At the same time he warned that his group will be prepared this time for any type of mob violence. In fact, Robeson dared the rioters to strike again.

During the press conference, Arthur Schuster, ALP state executive secretary, charged that there had been collusion between law officers and rioting elements. This, he said, was indicative of a nation-wide anti-Negro plot. He charged also that County Clerk Robert J. Field, who granted the permit for the Robeson concert last Saturday night at Peekskill, was leader of the mob that attacked hundreds of Robeson admirers.

District Attorney George M. Fanelli and Sheriff Fred W. Ruscoe had been asked in advance by sponsors of the Robeson concert for police protection, it was pointed out. It was revealed at the press conference that police arrived on the mob scene only after they had been told that some members of the concert audience had knives in their possession.

Sponsors of the press meeting charged that a Peekskill paper printed an inflammatory editorial last Wednesday against the Paul Robeson concert — meeting scheduled for last Saturday night. The sponsors declared that Governor Dewey had been notified of the proposed meeting.

PLANNED NO SPEECH

Robeson told the press conference that he had intended singing at the Saturday night meeting and had not planned to speak unless he had been asked. He said the violent demonstration Saturday night illustrates why he cannot be loyal to "the America of DuPonts and Wall Street."

Robeson added that the mob of veterans and kids "acted just like they might have been in Nazi-Germany."

He also charged that the rioting group violated the laws of free speech and assembly when they paraded with signs and placards, reading: "Robeson Is a Traitor" and "Robeson Go Back to Russia."

The Robeson group Monday announced plans for nation-wide mass meetings, beginning Tuesday at Golden Gate in Harlem and Wednesday night at Winter Garden and Manhattan Center.

It was learned that the Robeson party, anticipating trouble last Saturday night, had sent an advance guard to the scene to prevent trouble. During the melee, lights were cut off and members of the mob began fighting among themselves, it was pointed out.

Governor Dewey, it was learned, asked for complete reports Monday of the riot.

VIOLENCE IN PEEKSKILL

The Terror Began Before the Concert

On Aug. 26, the Peekskill Star published a letter by Mr. Chester Rick, a non-Communist citizen of Peekskill, which read in part:

"... The principal danger that appears on the horizon is that those who think of themselves as good Americans should become panicky and forget (if they ever fully understood and truly appreciated) the great value of democratic principles, the greatest of which is tolerance for the expression of minority and unpopular ideas, freedom of speech, press and orderly assembly. . . ."

This is the third instalment of the report of the American Civil Liberties Union on the violation of civil liberties that took place at two Paul Robeson concerts near Peekskill on Aug. 27 and Sept. 4. The report has been endorsed by the Council Against Intolerance, the N. Y. Americans for Democratic Action, the American Jewish Congress, the American Veterans Committee and the National Association for the Advancement of Colored People.

In the same edition, Mrs. Mary Mobile, resident of Shrub Oak, and wife of a local business man, addressed a similar letter, saying.

". . . if the assembly is peaceful and no overt act against our government is committed, he and the people who come to hear him have the right to be protected.— . . . These rights, I might remind you, are granted to all our people under the Constitution of the United States. . . ."

Both Mrs. Mobile and Mr Rick denied, in their public letters, adherence to the Community Party and insisted that they were writing as free citizens concerned with preserving America's freedom

Cold War Technique

On the evening of the 26th, Mrs. Mobile's telephone rang. A man's voice said:

"You dirty red bitch . . . Get out of Peekskill . . . !"

Upon her protest that she was concerned with preserving the Constitutional rights of all citizens, the anonymous caller continued—

"To hell with the goddamned Constitution . . ."

During the following two days Mrs. Mobile's telephone rang intermittently. More often than not there was silence at the other end of the wire (this later became a typical Peekskill "cold war" technique to harass and induce fears in nervous people). On occasion, unidentified men's voices would tell her:

"The boys are out to get you . . ." or "the men in the Legion are out to get you . . ." or "The boys in the firehouse are out to get you."

These threats, it should be noted, were uttered before, and not after, the attempt to hold the concert.

Mr. Rick also was subjected to threats. His experiences were largely similar to those of Mrs. Mobile. On August 26th, after publication of his letter, his telephone rang. A man's voice asked.

"Did you see the Star tonight?"

"Not yet," Mr. Rick answered.

"Well, take a good look at it. You'll see what we're going to do to guys who write letters like yours."

Terror Continues After Concert

Following the first riot on Aug. 27, there was an increase in the volume of anonymous threats to those who had protested attempts to suppress or prevent the Robeson concert. One of the signatories to a telegram sent to Gov. Dewey, protesting the attempt of the Peekskill Star to arouse a "lynch" spirit, was likewise threatened by phone. Men's voices threatened to burn his house, to injure him personally, and used towards him him such epithets as "You lousy Jew-lover . . ."

Following the first riot, Mr. Rick was informed, from a responsible local source, that rumors were circulating among the more violent elements of the town that certain houses, including Mr. Rick's and that of the president of one of the colonies, were to be burned down.

Mr. Rick telephoned the president of the ——— Colony, reported this threat, and urged that a watch be kept since it was possible hoodlums might attempt arson.

A man's voice broke into the telephone conversation, saying:

"You're goddamned right we're going to do it. We're going to come around and kick the ——— out of

vestigators of the American Civil Liberties Union, but to the local, county and state police authorities. Complaints were made to the New York Telephone Co. that private telephone wires were being tapped in order that such threats could be transmitted and conversations overheard between those opposed to disruption of peaceful assemblies. It was demanded that attempts be made to trace these threatening calls.

In the opinion of the investigators, there can be no doubt that the atmosphere of violence built up between Aug. 23 and Aug. 27 had, by the 26th, already taken the form of open intimidation not only of known Communists but of all suspected of adherence to democratic principles. The subsequent violence was premeditated, was fed by a campaign of intimidation and was carried out according to plan.

Details of the First Riot

The following reports of the actual sequence of events at the first Robeson riot have been obtained from reliable witnesses and can, if necessary, be substantiated by sworn affidavits.

Witness: Mrs. .... (an avowed non-Communist):

"The first Robeson Concert was supposed to start at 8:30. From 7:30 on, it was impossible for us to enter the concert grounds. The road had been blocked in both directions. As we waited in line, a man wearing a Legionnaire's cap came over and opened the door of our car, and said to my husband: "Park your car over here," pointing to the roadside, "We're going to get these goddamned Jews." He walked down the line of cars, opened some car doors and repeated the same words he had used to us. Then he would skip two or three cars, after scrutinizing the people inside, and go on to the next one. This man wore a khaki shirt and a Legion cap. This was between 8 o'clock and ten minutes after 8. I did not see any cars pull out of the line as he suggested.

"We got near the entrance at about 8:20. When we got there we saw one man being mauled and punched by two other men wearing Legion caps and in the concert ground, we saw groups of people struggling. Bands of men were coming down the road to the picnic area. Legionnaires had barricaded the road leading to the picnic area, like the highways, with rocks, planks, overturned cars and trees.

Fires Break Out

"Fires broke out in the concert area. Suddenly the lights went out and the only illumination was from burning chairs, platform, song books and programs.

"All this time, from 7:30 to 8:20, the prospective audience was out in the road and never got near the concert grounds. The buses never even got to the gate. They were stopped at Locust Ave. All in all, there were no more than 150 people inside the concert grounds of those who had intended to go to listen to Robeson.

"There was no real violence anywhere except in the concert ground itself, which shows that there was no attempt made by the concertgoers to attack the "Veterans" but that just the reverse took place. The veterans rushed the concert area after barricading the roads and began to beat up the concertgoers.

"The fighting had started while it was still light and it didn't get dark that night until 8:05. The veterans' organizations claim that no violence was committed by any veterans until after William Secor had been stabbed. But William Secor was stabbed after it went dark, which means that William Secor was stabbed after the rioting started, down in the concert ground where he was not supposed to be, because he didn't have a ticket of admission, and

(Continued on Page 21)

BEST AVAILABLE COPY

Where Rioters Forced Cancellation of Robeson Concert Near Peekskill

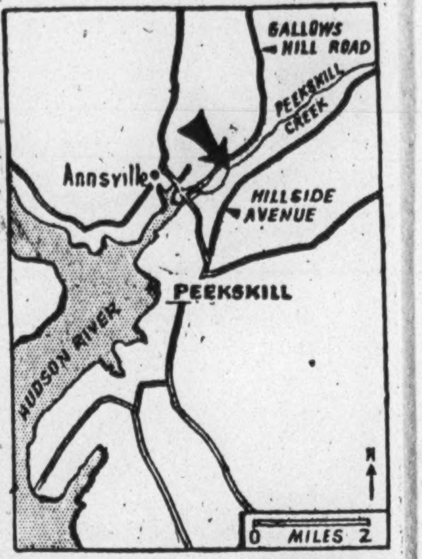
NEW YORK HERALD TRIBUNE
[29 AUG. 1949]

Ira Rosenberg

The wrecked stage in the picnic grounds at Lakeland Acres yesterday after most of the other wreckage had been removed

Associated Press

Emanuel Fox, of New York, operator of a chair-renting company, inspecting one of his damaged chairs after the fighting had ended



Jack Luboff

Arrow points to field where the Saturday night riot took place

N.Y. Herald Trib
8/29/49

Robeson Calls For Inquiry in Peekskill Riot

Lays Outbreak to National 'Campaign of Terror'; Assails Klan and Legion

By Ralph Chapman

Paul Robeson called last night for a Department of Justice investigation of "the American Legion and the Ku-Klux Klan in New York State" as a result of the rioting near Peekskill, N. Y., Saturday night which broke up a concert at which he had been scheduled to appear.

He said that the action of parading war veterans who became embroiled with those seeking to attend the concert was "an attack on the whole Negro people."

Mr. Robeson discussed the affair at a press conference at the Capital Hotel, Fifty-first Street and Eighth Avenue, upon his arrival in New York from Peekskill, where he had spent Saturday night and most of yesterday. He said that he did not know of any plans for another concert in that part of the state but that if one is made he will be there.

"I am not going to be frightened by any Legionnaires," he said. "They had better be careful."

Governor Thomas E. Dewey was at his farm at Pawling, N. Y., yesterday and his office said that he would have no comment on the affair. It is understood, however, that a complete report is being prepared for him. There is some-

Robeson

(Continued from page one)

thing to say about it later today.

Saturday's concert was scheduled as a benefit for the Harlem Chapter of the Civil Rights Congress, an organization listed as subversive by Attorney General Tom C. Clark. There had been considerable tension in Peekskill and the surrounding area from the time it was first announced that the affair would be held at a picnic grouids about three miles west of the town.

'Were Told to Do It'

Mr. Robeson said that he arrived in Peekskill by train from New Yorb about 9 p. m. Saturday and was driven by friends to the scene of the concert. He explained that traffic in the vicinity was extremely heavy so that he did not reach the entrance to the picnic grounds until 9:45.

His party remained in their automobile near the entrance for about ten minutes, he said, but left when it became apparent that the disorder had made presentation of the program impossible. He said that he did not see any policemen while was there but that he did see a burning cross.

The trouble at Peekskill was not an isolated incident, according to Mr. Robeson, but part of a nationwide "campaign of terror" against progressive forces. "Behind these few Legionnaires are powerful forces," he asserted. "Those boys were told to do it."

Comment on 'Ticket to Russia'

He denied that there had been any intention to turn the concert into a rally of Left Wing elements and said that it had not been his intention to make a speech. He sings "anti-Fascist" songs, he said, and usually explains them before he begins. He supposed that some people might call this speech-making but that they did not have to listen if they did not want to.

Earlier in the day Clyde Lewis, of Plattsburg, N. Y., newly elected national commander of the Veterans of Foreign Wars, had told reporters that his organization "would be only too happy to buy a one-way ticket to Russia for Paul Robeson."

Asked to comment on this, Mr. Robeson said that both sides of is family had been in this country, as slaves, from Revolutionary imes and "that gives me the right o live in this country for the rest f my life."

Woman Says She Was Spit Upon

Among those present at the obeson press conference was ouncilman Benjamin J. Davis, ne of the eleven Communist aders on trial for conspiracy to ach and advocate the overthrow f the government by force. He id that he intends to introduce resolution in the City Council ndemning the "shocking act of ascist violence against Paul obeson" at Peekskill. "Every ew Yorker must blush for it," declared.

A young woman introduced as rginia Muir of the American av Congress, another organization on the Attorney General's bversive list, said that her autobile was stoned, looted and then toppled over a fifteen-foot cliff by men demonstrating against the concert. Addressing the press conference before Mr. Robeson's arrival, she said that she had driven to the concert with friends but that, as they approached the entrance they were spit upon and called vile names. After she had left her car, she said, she was struck several times by unidentified men.

Marcantonio Condemns Riot

Arthur Shutzer, New York State executive secretary of the American Labor Party, called the parade of veterans and the riot which followed an "open official conspiracy" in Westchester County to break up the concert. This view was supported by Representative Vito Marcantonio, State Chairman of the A. L. P., who said that "the attack . . . was organized with the direct knowledge and aid of Westchester County Clerk Robert J. Field and Assistant District Attorney Leonard Rubenfeld." He demanded that Governor Dewey oust the two officials.

"The so-called Joint Veterans Council of Westchester County had brazenly announced that it was going to stop Robeson from singing and cause trouble," a statement issued by the Civil Rights Congress said in part. "A lynching-bee spirit against Robeson was roused in the community . . . The responsibility . . . may be traced directly to ex-Attorney General Tom Clark, to the Un-American Committee and to the Truman administration."

State Reds: 'Fascist Outbreak'

The New York State Committee of the Communist party took an even more violent stand concerning what it called a "despicable and outrageous attack." It called the disorder a "Fascist outbreak . . . aimed to sunff out the life" of Mr. Robeson. Included in a statement issued from the party's headquarters was a demand that Governor Dewey "immediately outlaw the rapidly reviving Ku Klux Klan in New York."

"The way of violence is not the American way," said Henry Wallace, Progressive candidate for President last year, in a statement urging investigation of the disroder and prosecution of those responsible. "I though New York was immune to this kind of thing."

A statement of protest and "shock" was issued also by officials of the New York membership of the United Office and Professional Workers of America, C. I. O.

Calif. Eagle
Oct. 5, '49

Peekskill vs. Los Angeles

Various figures have been given as to the number of persons attending the opening celebration of **The California Eagle's** 7th anniversary at Wrigley Field last Friday evening.

News had been spread far and wide over the city that the world-renowned baritone Paul Robeson would be the program feature.

With facilities for spreading news far more potent than that available to **The California Eagle,** the forces of reaction and confusion let loose a barrage of propaganda in newspapers and on the radio, warning people who valued their lives to stay away from Wrigley Field Friday evening, September 30, where Paul Robeson would sing.

They delared that Wrigley Field would furnish the scene for another Peekskill riot.

To the shame and disgrace of our City Council, it too, fell in line with those hate-mongering elements in our fair city, and intensified the riot hysteria by passing a resolution condemning **The California Eagle's** proposal to present Mr. Robeson on the occasion of its anniversary.

The Council's resolution advised the people to stay away from Wrigley Field.

No doubt the people living on the Eastside, where the concert was held, will remember the counter advice given by that fighting pastor of the Second Baptist Church, the Rev. J. Raymond Henderson, who told the people, "You remember these, your representatives of law and order, when they come up for election again."

"I advise that every one of them be defeated," said Rev. Henderson.

To say the least, Los Angeles City Council and those other enemies of the people's rights got a big slap in the middle of their faces when the people poured in through every available entrance and filled Wrigley Field—just 17,000 in round numbers.

Mayor Bowron and Police Chief Whorton took firm stands. They told the editor of **The Eagle** there would be no repetition of Peekskill in Los Angeles. A police escort in charge of Lieutenant Otis Washington, with his four clean-cut buddies made up a police personnel that met the Robeson party at the airport. They were on guard at all times during Mr. Robeson's stay in Los Angeles.

But it was the consensus of opinion that even this escort was not needed. The people are beginning to know what they want. They know now, and will learn more fully that Paul Robeson is not their enemy. Nor is he the enemy of the government that is his and theirs.

Henceforth the Negro people who are the kith and kin of Robeson will repudiate those Negro leaders who take comfort in the advice from the slavocrats who plot the people's bondage.

Those who cry enemy of the government at Robeson, are the same who held a mass meeting 3 strong, instead of 17,000, Friday evening, and while Robeson was singing and advocating peace to a greatly distraught and confused nation, these so-called American segments of destruction of the Constitution were singing songs of hate against Jews and Negroes, at their meeting at 66th and Compton streets, while the thousands in Wrigley Field were listening to the pleas for peace from Paul Robeson and the other leaders on the program, and giving enthusiastic approval.

We opine that if one tenth of the newspaper publicity and radio time used to smear Robeson, malign the Communists, dis-inherit Henry Wallace from his position as a great American statesman and that whole element of American life who believe in one class citizenship for all Americans, were dedicated to the cause of peace in the world we would be even now hearing One World status advocated by Wendell Willkie.

There was and there will be no Peekskill riot in Los Angeles brought about because and when the people want to hear Robeson speak or sing.

Why should we, especially Negroes, not understand that it is not fear of Paul Robeson that stirred up a hornet's nest of excitement as to Robeson's loyalty to this government?

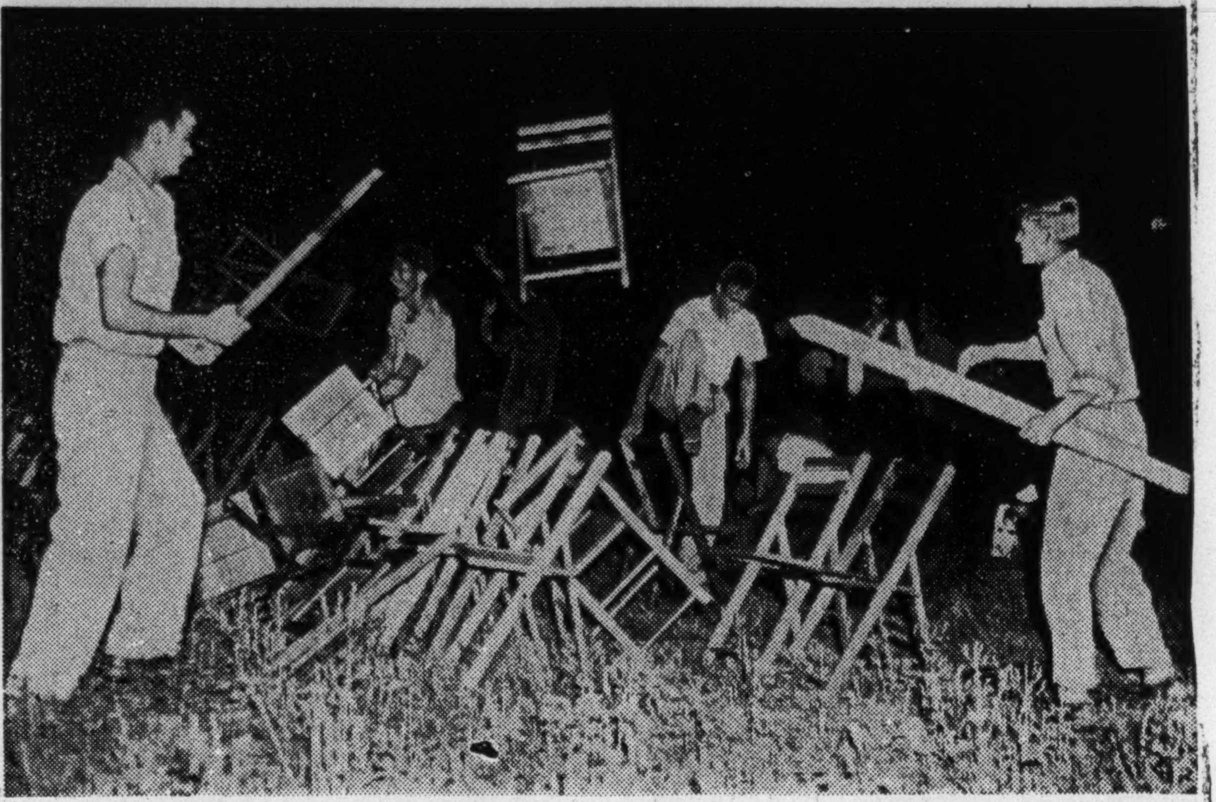
It is fear that you and your friends who believe in freedom of press, assembly, speech, may awaken and discern the truth as to why some Americans are free to say what they want to say, go where they please, and even assemble in public places to plot the defeat of the rights of other peoples whom they consider inferior.

No. There'll be no Peekskill riot. But there will be a united front, marching forward courageously and determinedly to wrest the right to freedom for everyone, from the very jowls of those who would keep us slaves. The lesson of Los Angeles, peaceful but nevertheless militant, will spread over the nation in ever widening circles as Peekskill never could.

Scene Of Violence

THE CALL BULLETIN

☆☆ Page 9 860 Howard St.- Aug. 29, 1949 -YU 6-5151



Folding chairs, set up for outdoor concert by Singer Paul Robeson Saturday night, are broken by men during three hour riot between veterans protesting concert and crowd bound for performance. Violence cancelled the concert near Peekskill, N. Y.

Gesturing as he speaks, Paul Robeson tells newspapermen of plan to call on Governor Dewey demanding probe of riot in which eight persons were injured.

—Associated Press Wirephotos.

Hint U. S. Action in Robeson Riot

NEW YORK, Aug. 29 (AP).—The Civil Rights Congress said today President Truman may be asked to start an investigation of the Peekskill, N. Y., riot that broke up a scheduled concert by Negro Singer Paul Robeson.

Will Lawrence, state executive secretary of the congress which has been listed as subversive by the Justice Department, said a delegation may be named at a rally here tomorrow night to take the protest in person to the White House.

Meanwhile, Governor Thomas E. Dewey called on Westchester county officials for a full report on the riot.

ASKS COMPLETE REPORT

In Albany, the governor's office said Dewey had requested Westchester County District Attorney George M. Fannelli and Sheriff T. Vincent Ehrbar to make a complete report.

The Dewey office gave no indication what action the governor might take after receiving the report.

At least eight persons were injured, two seriously, when war veterans, protesting the Robeson recital, clashed Saturday night with several thousand concert goers.

DELEGATION TO DEWEY

Tomorrow night's protest rally, to be held in Harlem, will be sponsored by the congress, the American Labor party and a group of individuals.

Lawrence said a delegation also would be named to call on Dewey. The group, he said, will demand a public investigation of the "failure of state police to act" in time to prevent the fist swinging melee.

Arrest of those responsible for the riot also will be demanded, Lawrence said.

Robeson, frequently identified with left wing activities, was intercepted by friends before he reached the concert grounds. He claimed the disorder was part of a "national terror" and an attack on the Negro people.

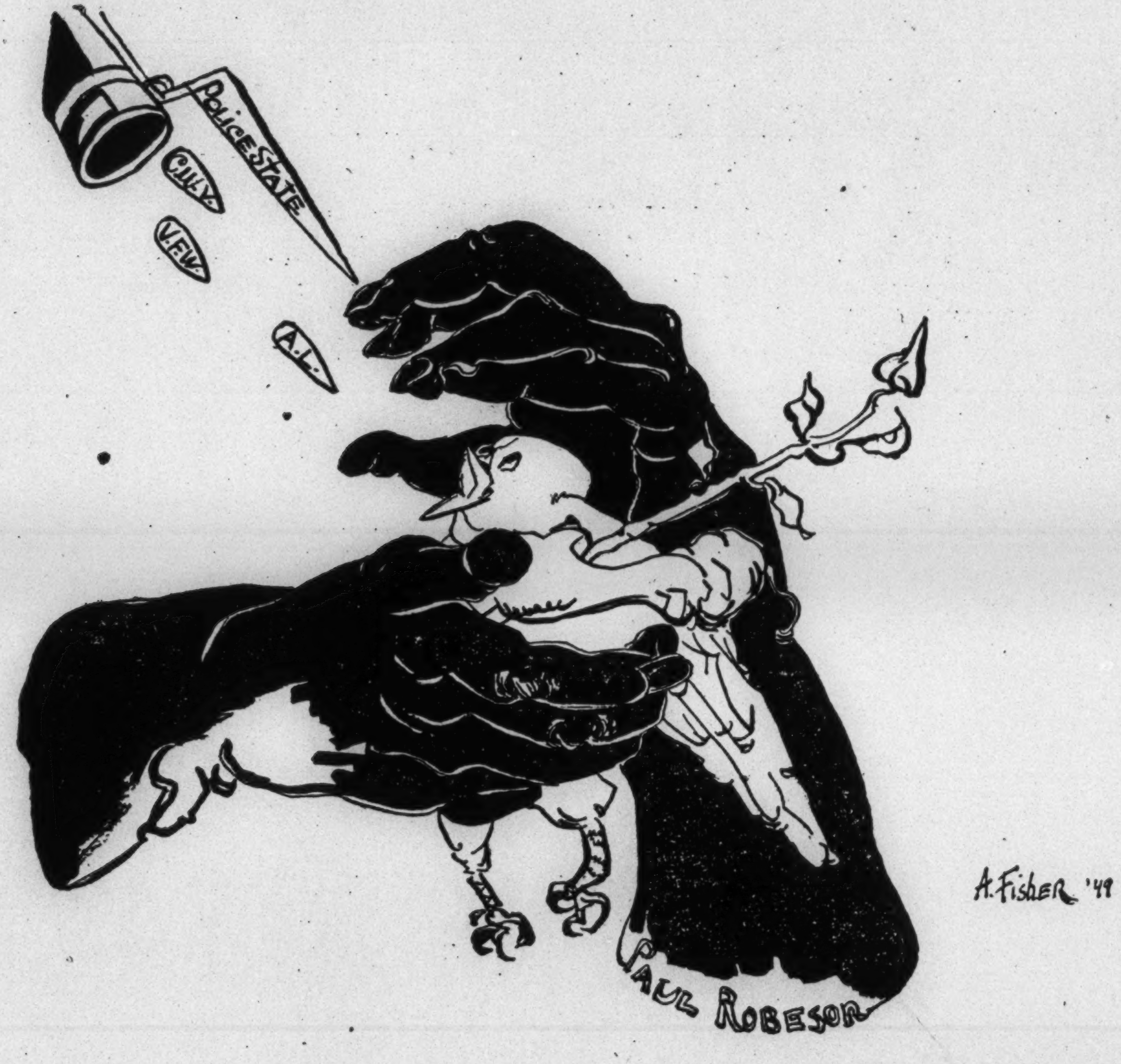
SECOND RALLY DUE

Lawrence said plans also were being made to have Robeson appear, possibly within the next 10 days, at another protest rally to be held in or near Peekskill. Exact time and place of the demonstration has not yet been fixed, Lawrence added.

A huge crowd, estimated at 5,000 persons, was caught up in the surging battle, which raged in darkness in a wooded picnic grove where Robeson was scheduled to sing.

Calif. Eagle Sept. 1, 1949

We Shall Not Be Moved


POLICE STATE
C.W.V.
V.F.W.
A.L.
PAUL ROBESON
A. Fisher '49

Albany Audience Acclaims Robeson's Victory Concert

ROBESON

Acclaimed in Albany

By George Marion

ALBANY, May 10.—Paul Robeson sang here last night, and as a concert it was the most remarkable anti-fascist political demonstration I have ever witnessed. The well-attended performance and the subsequent reception for the great Negro singer, actor ex-athlete and people's leader together developed into a single spontaneous victory celebration.

Robeson, thanking the hundreds of Albanyites who really worked nights for the past two weeks, to smash a hilghly organized attempt to prevent or spoil the concert, promptly announced he would now renew the fight at Peoria, Ill.

"I expect to go back to Peoria, perhaps by the end of this month," Robeson said, after recalling the lynch atmosphere in which he had been prevented from singing there last month. "The Ministerial Alliance there, though under great pressure from the mayor, and many powerful reactionary elements, today courageously renewed its invitation to me. I will go back, perhaps taking some people like Henry Wallace, Senator Claude Pepper and others with me."

★

THE CONCERT, curiously enough, demonstrated that Mayor Erasmus Corning and Albany city attorney James J. McGuiness had a glimpse of a truth they could not understand when they tried to prevent Robeson from using Philip Livingstone High School here on the ground that his artistry was not mere singing.

They had complained that when Robeson sang a line from Ol' Man River that goes, "I'll keep on fighting until I'm dead," his audience "goes into a frenzy." And Mayor Corning thought the emotions roused by the Four Insurgent Generals, song of the so-called civil war in Spain, very disturbing.

When Robeson sang the "fighting" line from Ol' Man River last night, it is a fact that a wave of emotion swept the audience. Even hostile press photogarphers—out in force because of the possibility of some "incident" at the affair—burst into applause.

And when he sang of the four insurgent generals, "they'll all be hanging," repeating it in Spanish with even greater emphasis, the hatred all decent people feel for the murderous dictator Franco certainly added power to the storm of handclapping.

PAUL later put into words something that the mayor, the Albany political machine, the Veterans of Foreign Wars, and the organ of the Albany diocese of the Roman Catholic Church did not understand about his work as a singer.

"I serve the people," he said. "As an artist who is political—and no artist is non-political; he may think he is, but whether he knows it or not he serves either the people or those who trample on the people's rights — I have always served and will always serve the people."

THE FIGHT here began on April 22 when Corning revoked the permit procured seven months earlier for use of the school. The Albany Committee for Civil Rights was promtly formed, co-chaired by the Rev. Karl Nielsen, Unitarian, and Mrs. Robert C. Wheeler, prominent clubwoman who judges Siamese cat shows and heads wartime Russian War Relief activities with equal compentence.

At the reception in Jack's Restaurant here—highlighted by the surprise appearance of Josh White, who came up to fight for Robeson

(Continued on Page 12)

PAGES MISSING IN THE ORIGINAL MANUSCRIPT

LA Evening
Herald & Exp
10/1/49

Robeson Concert

Disorder Fails to Develop Here

Paul Robeson, Negro baritone stoned recently in Peekskill, N. Y., because of pro-Russian sentiments and speeches, made an unexciting appearance last night at Wrigley Field and entertained a crowd of 11,700 with 11 songs as part of the seventieth anniversary celebration of the California Eagle, liberal Negro newspaper.

There was not a single incident of disorder. This was insured by the presence of 2000 uniformed officers, all with night sticks, and 200 detectives in plain clothes. The police literally threw a blue cordon around the stadium and were packed into the players' dugouts at the edge of the field. Hundreds more were in reserve in busses and automobiles in adjacent parking lot.

Robeson made wryful mention of the Peekskill riots and between songs pledged to continue his fight to insure "freedom and dignity" for minority groups. Local communist sympathizers were much in evidence at the outdoor rally, but those who have followed Robeson's career observed he seemed restrained on political subjects.

Calif Eagle
9/29/49

Hit Totalitarianism

Demand Councilmen Withdraw Censorship Of Robeson Concert

The following letter, in identical copies, was sent to the members of the Los Angeles City Council, requesting retraction of the Council's resolution urging Los Angelenos to boycott the 70th Anniversary Celebration of the California Eagle, featuring Paul Robeson, at Wrigley Field on September 30th. The letter, signed by Edward Mosk, chairman of the Los Angeles County Central Committee of the Independent Progressive Party, was approved by a meeting of the chairmen of 32 IPP neighborhood clubs in the City of Los Angeles.

Never before, to our knowledge, has the legislative body of a municipal government in the United States dared to instruct the citizenry that it must not attend a privately-sponsored function of a public character. Certainly no City Council in the history of Los Angeles has previously been guilty or appointing itself public censor and then exercising censorship.

The entire function of government is mocked when the councilmen who are told by the citizens, through election campaigns, what to legislate, instead tell the citizens what to think and do.

When government — whether federal or local—begins to prescribe and proscribe in the fields of freedom of thought, speech and assembly, then democracy has departed and totalitarianism has moved in. The history of such processes is that the list of the verboten grows and grows, finally covering everything that is in any way critical of the dominant group of the moment.

We must not start this process in Los Angeles. The City Council owes the public an apology and a retraction. It should be forthcoming in time to undo at least some of the inflammatory and provocative atmosphere heightened by the resolution, for which each councilman has assumed responsibility.

Our members do not intend to let the City Council tell them not to go to Wrigley Field on September 30th to do honor to one of the grandest women in all California, a lady whose reputation for personal integrity, fearless journalism and championship of the rights of minorities is nationwide. The 70th Anniversary of continuous publication of the California Eagle which Mrs. Charlotta A. Bass publishes and edits marks a tremendous milestone upon which the City Council has cast a slur.

We shall be present to participate in the Eagle celebration and enjoy the presence of their outstanding guest artist, Paul Robeson.

CALIFORNIA EAGLE
[29 SEP. 1949]

WHERE BIGOTRY WAGED a bitter fight, the voices of the people were silenced. Eagle editor, Charlotta A. Bass, who waited an opportunity to speak on the City Council floor in support of an FEP ordinance, was denied that right. Rev. Clayton Russell, who got a chance to speak, electrified the audience with eloquence and logic. —Smith foto.

Citizens Demand City Council Retract Inciting Resolution Passed on Robeson Concert

The menace of fascism appeared in naked form this month at Peekskill, New York. American fascism there, revealed that the Negro people are marked among its first intended victims as were the Jewish people in Fascist Germany.

Paul Robeson, who courageously confronted the lynch-mob terror at Peekskill, will give the people of Los Angeles on September 30th, when he appears in concert, a unique opportunity to express their determination to defend the highest traditions of American civil and human rights.

The public and open incitement to violence by the Los Angeles City Council, will not still the voice of this great artist, nor will it deter the people of Los Angeles from attending this concert to be held in Wrigley Field.

Rather, we the undersigned all for the City Council of Los Angeles to retract their resolution, and further to guarantee the security and liberty of this great artist;

We call upon every person who hates fascism and prizes democracy with its attendant right to freedom of expression to exercise this right by attending the concert;

And further; that the United States Attorney General, J. Howard McGrath guarantee federal action on the Peekskill riots.,

Name	Address	City
Mrs. Mae L. Chapman	940 S. Fair Oaks	Pasadena
Dr. R. B. Compton	1114 Worcester Ave.	Pasadena
Mrs. Reba B. Compton	1114 Worcester Ave.	Pasadena
Edna L. Griffin, M.D.	5652 Fair Oaks.	Pasadena
John W. Porter	177 Grandview	Pasadena
Brandon Bowlin, M.D.	140 W. Walnut	Pasadena
Homer C. Griffin	5652 Fair Oaks	Pasadena
Rev. J. L. Boyd	105 N. Vernon	Pasadena
S. H. Matthews	283 N. Lake Ave.	Pasadena
Frances Matthews	283 N. Lake Ave.	Pasadena
Randolph W. Carter	370 N. Vernon Ave.	Pasadena
Louis Payne	716 N. Virgil Pl.	Pasadena
O'Letha T. Miller	140½ N. Walnut	Sierra Madre

Calif. Eagle

Oct 13 '49

Freedom Without Slavery, World Peace Without War Was Robeson Concert Theme

By Rev. Daniel L. Reed, B.D.
(Contributing editor National Baptist Voice, Official Organ of National Baptist Convention Inc. U.S.A.)

Perhaps not in all the years of his great career has Paul Robeson receiver a greater demonstration of the profound admiration from enthusiastic admirers than the one he received by the 17,000 souls who thronged Wrigley Field in a mass concert celebration the seventieth anniversary of the California Eagle. The folks from all ranks, creed and color were there, equal in their demonstration of love and gratitude for the man who is sold to the idea "A Freedom without Slavery," "a democracy without Prejudice" and a world peace without war . . . Paul Robeson. stration of love and gratitude for the man who is sold to the idea "A Freedom without Slavery," "a democracy without Prejudice" and a world peace without war . . . . Paul Robeson.

REV. DANIEL L. REED

The 17,000 souls who poured Wrigley Field snubbing the undemocratic and Fascist advice of the Los Angeles City Council was a stunning, stupefying, and a rebuking blow to those City Hall demagogues, which they so richly deserved. They do not think our thoughts or speak our language. They can not represent us. For them the hand writing is on the wall. The election day is just around the corner. They will be weighed and found wanting.

The great ovation, was an expression of a profound admiration, a deep and sincere friendship, for a great and deserving champion of human rights, world peace and democracy, Paul Robeson. The mentioning of his magic name set off a dynamite of applause.

Seventieth Anniversary of Eagle

The program featuring the achievements and struggles of the Eagle were highly interesting and inspiring. The courageous stand which the Eagle took in chamuioning the cause of the under dog through the years was remarkably depicted and described, The Eagle in the opinion of this writer, is one of the best weekly journals in this country and deserves the moral support of all the minority groups regardless of race(creed or color. The militant and uncompromising stand for equal rights for all and special privileges to none, only reflected the opinions and convictions of an uncompromising editor, Mrs. Charlotta A. Bass.,

Police Protection

Perhaps a thousand policemen were on the job to nip in the bud the slightest resemblance to trouble on the part of hoodlums, the K.K.K.'s, and other Fascist groups. They were there with determination that there should be no repetition of the Peekskill, New York, in Los Angeles, California: It was one of the most orderly and well behaved seventeen thousand that ever assembled in Wrigley Field. You could not have found a behavior more peaceful at a 11 a.m. service in the great Second Baptist Church of which Dr. Raymond Henderson is pastor.

Our city councilmen need not wish to have been in Peekskill to cast stones at a great American. He had the opportunity to do so at Wrigley Field, had he the courage of his convictions.

A Great American

....Paul Robeson is truly a great American. He is even more than thatl he is a great humanitarian. A man is not great because of what he knows or because of what he has, but he becomes great because he uses what he knows and what he has for the good and advancement of others. That makes him truly a great soul. His greatness is observed in his self-abnegation. He could not go on in luxury while we go on in poverty and economic slavery. Robeson could not enjoy his wealth and special privileges, while the suffering cries of his brothers ached his heart, and burdened his soul. He thinks the common man's thoughts, he speaks the working man's language. He is a commoner.

Right down on the ground with the common people. Down where he can lift.

Down where he can get under the load, not on top to be an added burden. He is plain and simple: He is affable and approachable. His greatness means but one thing to him—use it to help others.

His great passion for the complete freedom of his race; and the peace of the world, rings out in the songs he sings, thunders from the speeches he makes and breathes through the prayers he utters. It was for others that Jesus lived and died and suffered an ignominious death on the Cross. True greatness is found in self-abnegation.

The Rev. Dr. J. Raymon Henderson made a fine introductory speech of this great American, and played a big role in making the occasion great.

Los Angles, Calif
News
Oct 1, 1949

★ Music review

Paul Robeson knocks throng for loop in concert at Wrigley

By LEE GOODMAN

Paul Robeson appeared in concert at Wrigley field last night, and the big Negro baritone knocked his audience for a loop. The numerous bobby soxers present hollered as wildly as if they were hearing Frank Sinatra, and Robeson obliged by singing a couple of songs Frankie boy has worked over in recent months.

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The rest of the program included the familiar "Water Boy," which he sang with all his old skill; "Frieheit," the theme song of the German anti-Nazis; a marching song of the Israel's Haganah (in Hebrew), and finally "Old Man River," in which he interpolated lyrics which probably would have thoroughly astonished Oscar Hammerstein.

All in all, it was Robeson singing at his best, and the crowd which turned out to hear him and incidentally celebrate the 70th anniversary of the California Eagle seemed highly pleased.

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most diverse elements in the south.

When it was pointed out to him that the professional racists in the south might have liked it because it shows whites worrying about and caring for Negroes, he exclaimed:

"Well, of course, that's exactly what they do down there!"

Juano Hernandez

He is especially pleased with the acting in this one of Juano Hernandez, of whom many people have said he would be the most renowned actor of our time—if he were white.

Brown also likes his lynch-mob scenes because of what he calls their simplicity, and, in addition, he has an interesting viewpoint on them.

He says a lynch-mob, and he dislikes the term on the basis of inaccuracy, is composed 99 per cent of curiosity seekers and one per cent of inciters. In his picture he had the curious milling around—in effect, the curious in search of their inciters.

This he bases on a picture he carries in his mind from the time he was 17 years old and saw a mob gather and carry its violence through to the lynching of 15 Negroes.

Next to Brown's spacious, airy, light office at MGM is the rehearsal hall. During the period in which the above information was gathered, the clear, penetrating voice of Miss Betty Hutton was eard rehearsing numbers for nnie Get Your Gun."

BEST AVAILABLE COPY

The California Eagle, Thursday, September 29, 1949 AD. 9770

Calif Eagle

Rally to Robeson and the Eagle, Urges Rev. Henderson, Minister Of Second Baptist Church

Friday night will be one of the most important nights for minority groups in Los Angeles, and for the entire city, for at Wrigley Field will be demonstrated whether true believers in freedom will be frightened by the deceptive voices of reactionaries who find it far easier to pay lip service to democracy than to live up to democratic pretensions. Paul Robeson is coming to town. We should give him the largest, most enthusiastic and at the same time most orderly reception ever accorded so distinguished a gentleman.

Whether Robeson is a communist or not is beside the pont. Bear in mind that even our government has failed until now to outlaw the party. Whether you believe or disbelieve in communism is beside the point. But whether you believe in freedom of speech is right on the point.

As for myself, I have repeatedly said that I can not by any stretch of the imagination be a communist. I am a Christian. Communism is at heart a godless philosophy. I have repeatedly told my congregation to have nothing to do with it. I know that America has many faults, but I sincerely believe that they can and will be corrected as this nation assembles the moral courage to make democracy work. Having said this, I strongly urge Negroes and all minorities, as well as any and all members of the majority who sincerely believe in freedom, and who would like to see the rights of the few extended to many, to make their way to Wrigley Field Friday night.

Go, because the cause is worthy. Don't forget the cause. Robeson is not coming to town upon a routine visit. He is the honored guest of *The California Eagle*, celebrating its 70th Anniversity as the greatest and most renowned newspaper of the Negro group fighting the battles of the Negro in the far west, and sensitizing the callous soul of All American. Its Editor, Mrs. Charlotta Bass, would easily take her place among the top ten ranking women of America. It is this newspaper which is celebrating its 70th birthday that occasions the coming of Robeson. This paper richly deserves and needs the support of all freedom loving citizens. We should go to Wrigley Field prepared to both subscribe to this militant paper and to contribute beyond that for its strengthening.

(Continued on Page 3)

Rally to Robeson

(Continued from page 1)

Go to Wrigley Field in order to demonstrate to the city council that we do our own thinking and refuse to let them make up our minds. The council was spineless for passing the resolution urging people to stay away. The member who praised the mobsters at Peekskill, N. Y., is unworthy of any office where he is sworn to help uphold the law.

Go to Wrigley Field in order to tell the Los Angeles Times that we refuse to listen to its deceptive voice which says, "Stay Away." Negroes and other minorities should always do just the opposite of what the Times suggests, for whether it is the FEPC or a Negro City Councilman, member Board of Education, or what not, depend on the Times being against it. Pay no attention to the Times. Go.

Go to hear a great singer and a great world statesman. He is the "Voice Crying in the Wilderness." Folk like him will never be too welcome. Those who call you communist know they are lying. We must not be frightened by them.

Rev. Dr. J. Raymond Henderson, pastor of the Second Baptist Church, one of the largest churches in Los Angeles, in the following appeal urges not only the members of his own congregation but also all who "believe in freedom" to attend the Paul Robeson concert on Friday in honor of the 70th anniversary of The California Eagle.

The appeal follows:

CALIFORNIA EAGLE
[29 SEP. 1949]

Press Statement on Robeson Concert Issued by Mrs. Bass

On the eve of the Paul Robeson concert at Wrigley field Friday night, Charlotta A. Bass, editor of the California Eagle, held a press conference in her private offices Monday morning. Representatives of the metropolitan and community press were present and received copies of the following statement:

I am very happy about the celebration of the 70th Anniversary of the California Eagle. The spirited response of my people, and a wide variety of progressive organizations and individuals in our community, convinces me that the 70th Anniversary Celebration on Friday, September 30th, at Wrigley Stadium will be an overwhelming success. Preparations are complete for accommodating over 20,000 people.

Oldest Weekly

The California Eagle is the oldest Negro newspaper west of the Rocky Mountains. As its editor and publisher for nearly 40 years, I know that it has consistently fought for the rights of the Negro people and all minorities.

Paul Robeson will sing at the Wrigley Stadium Celebration. The California Eagle is especially proud to announce Mr. Robeson's appearance, because we ad

(Continued on Page 2)

DAILY WORLD
[10/2/49]

Robeson's L.A. triumph

10/2/49

Negro-white unity call acclaimed by 12,000

By HELEN TAYLOR
Daily People's World Staff Writer

LOS ANGELES, Oct. 2—Paul Robeson's magnificent voice rang out over Wrigley Field Friday night as the Negro people, together with thousands of others, gathered in peaceful, friendly tribute to the great Negro leader for freedom.

An audience of nearly 12,000 persons poured into the ball park, which was guarded by 200 plainclothesmen. There were no incidents and no heckling.

The big crowd, which included Mexican-Americans, a large number of Jewish people and a great out-pouring from the Negro community, stamped and cheered as Robeson spoke mighty, passionate words for peace.

"I have said the people want peace," he shouted. "War gains us nothing. War is only in the interests of a few. It is not in the interests of the great masses of the American people."

DESCRIBES PEEKSKILL

Another great response came when Robeson spoke of the kind of unity between Negro and white "that built this great America."

Robeson spoke of Peekskill—how, when he had left the concert stage and gone out "to face the rocks," he had seen large numbers of Jewish people ready to defend him and other Negro concert-goers.

"I see that same kind of unity here tonight," he said.

"I hope the day will come when we will have such unity that we can go to Washington, D.C., and we can say, 'we want our rights now,' and we will represent millions and millions of people."

Again and again he repeated his determination that no power could stand between him and his people.

"You know they've been trying to drive a wedge between me and the folks," he said. "No, no, they can't do that."

OPENING CEREMONIES

Robeson made his entrance from the players' dugout on the ball field. A few minutes prior to his entrance, an honor guard of 200 men formed a lane leading from the dugout to the stage.

The honor guard had participated in opening ceremonies. First the veterans of the Spanish civil war had come marching across the field, followed by World War II vets, many of them in uniform. Then came the trade unionists, including longshoremen in their white caps and shirts.

The honor guard included representatives of the American Veterans Committee, American Legion, Veterans of Foreign Wars, CIO Marine Cooks & Stewards and many other trade unions.

Robeson strode to the platform, his big form towering over members of the special guard that walked with him. As he looked about and saw the huge crowd, a delighted smile spread over his face.

He dedicated his first song, "Go Down Moses," to Mrs. Charlotta Bass, publisher of The California Eagle, the Negro newspaper whose 70th anniversary the Wrigley Field mass meeting was held to commemorate.

The vast crowd listened in thrilled silence as Robeson's great voice poured out his love for his people in this and other Negro folk music.

He sang gay, tender airs that set the audience to chuckling with him, and the mighty songs of liberty of all nations. He sang the songs of the new nation, Israel, and other Jewish melodies because, he said, the Jewish people had "stood together and suffered and fought with the Negro people." He sang in four languages, English, Spanish, Jewish and German.

Many of the speakers at the gathering paid high tribute to Mrs. Bass and The California Eagle. These included the Rev. J. Raymond Henderson, chairman of the meeting, who also said, in answer to city councilmen and others who had advised Los Angeles citizens to stay away:

"By our very presence here, we say who our masters are and whose voices we obey. A move ought to begin now to defeat every member of the city council

(Continued on Page 3)

More about Robeson

(Continued from Page 1)

who told us not to come here."

Rev. Clayton Russell of the People's Independent Church told how he had heard white Christian Nationalists at the recent FEP hearing "stand up and say 'this is a white man's country and if the Jews and Negroes don't like California let them get out.'"

"I tell you we are not going to get out—we are going to stay and we are going to continue to work and fight and struggle until we have things the way we want them in Los Angeles and California.

"Just as long as we have these Christian Fronters, these Negro-baiters, these anti-Semites, we need such championing papers as The California Eagle."

Hugh Bryson, president of the CIO Marine, Cooks & Stewards, pledged the solidarity of the progressive labor movement in the fight for Negro rights.

APPEAL BY MRS. BASS

Mrs. Bass was introduced following a "Living Newspaper" presentation of the history of The California Eagle. The program told how Mrs. Bass had militantly fought against discrimination and segregation since 1910, when she was first hired on The Eagle.

"We still have many jobs to do," she told the audience. "I can't stop—and I am not tired."

Speaking of Robeson, Mrs. Bass called him "the bronze knight of the century—the man who today plays the same role as Frederick Douglass did in time of slavery."

Then she appealed to the audience to "help make The California Eagle bigger and better—not for Charlotta Bass, but for the people of this state and nation."

LEADERS ON PLATFORM

On the platform with Mrs. Bass were many outstanding leaders in Los Angeles and the state. They included Rev. H.T.S. Johnson, secretary of the Inter-Denominational Ministerial Alliance in Metropolitan Oakland, who gave the invocation; Rev. Stephen Fritchman of the First Unitarian church of Los Angeles, who gave the benediction; Vincent Monroe Townsend, West Coast director of the Civil Liberties League of the Negro Elks, who spoke briefly in praise of The California Eagle; Mabel Gray, prominent Negro club woman; Hursel Alexander, executive director of the East Bay chapter of the Civil Rights Congress; Dr. Mahlon C. Cooley, executive board member of the National Association for the Advancement of Colored People; Mrs. Jean Sieroty, prominent Jewish leader, and many others.

Donations to The Eagle also came from widely-varying sections of the community.

S.F. People's World

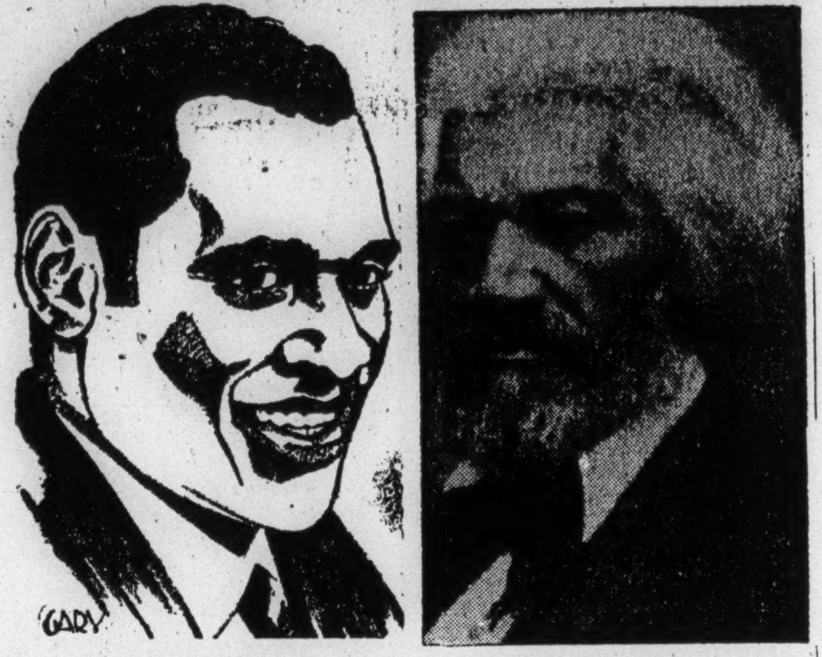
9/28/49

Robeson acclaimed in Chicago

Special to The Daily People's World

CHICAGO, Sept. 27—Paul Robeson's Los Angeles appearance this Friday will follow two triumphal receptions here.

The great Negro artist and anti-fascist leader was greeted by two capacity audiences, with thousands standing in the streets to hear his voice over amplifiers.



PAUL ROBESON FREDERICK DOUGLASS

. . . the bishop noted the similarity.

Unable to appear at a large central gathering because all major meeting halls were denied the Civil Rights Congress, Robeson spoke and sang on the near North Side, one of the city's smaller Negro communities, and the South Side, where the bulk of Chicago's Negro people resides.

Doors to the AFL Bakers hall on the North Side were closed by police after more than 800 persons packed it to standing capacity whlie a crowd estimated at 1500 to 2000 stood outside listening over loudspeakers.

5000 TURN OUT

The scene was repeated the next night on a larger scale at the Tabernacle Baptist Church on the South Side. More than 3000 persons crowded the church, with the standing-room audience packed shoulder to shoulder, and upwards of 2000 more overflowed the sidewalk and street fronting the church.

A big portion of the audiences were young Negroes, mostly war veterans. The halls literally rocked when Robeson addressed himself to these Negro youths and said: "I say to the Negro youth of this land, don't bow your heads. Stand up and fight for the rights due our people.

"Let us walk with our shoulders back in full equality and full human dignity."

Signs were ample that Robeson is emerging as the great rallying figure of the Negro people not only in the unprecedented turnout of Negroes, but in the speeches and welcoming statements of some of the outstanding leaders in the Negro community here.

Church leaders, trade unionists and leaders of various political persuasions all hailed him as the modern Frederick Douglass, as the rising star symbolizing the struggle of the Negro people for freedom.

BACKED BY BISHOP

The most moving support came from one of the top Negro church figures in the country, Bishop W. J. Walls of the African - Methodist - Episcopalian - Zion church.

In a welcoming statement sent from the east, where he was detained on church business, Bishop Walls told Robeson, "You belong to the nation's majesties and your fame reaches to the ends of the earth."

He compared Robeson to "the noble Frederick Douglass, who refused to bask in the sunlight of his great advantages without always bringing to the front the cause of his enslaved people.

"In your own right you would have been great had you not espoused the human rights crusade of the generation," Bishop Walls added. "But you have gone the second mile.

"You have seen your people and the minorities of the world in their suffering needs; you have heard their cry to God and to the ages; and you are one of God's answers to their cry for help to throw off their burden.

"Your name will be an inspiration to oncoming generations.

"You will live forever in the hearts of your fellow men of all creeds, races and classes, and your rare courage will be understood and praised by those who suffer from cruel prejudice and organized injustice."

Los Angles Calif — Daily News 10/1/49

★ Music review

Paul Robeson knocks throng for loop in concert at Wrigley

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In general it can be said that Robeson was in excellent voice, not only as a vocalist but as an orator, an observation which is moot in that his performance was about equally divided between singing and speaking.

He opened the concert with the familiar spiritual "Go Down Moses." It is difficult to imagine how any singer could give a better rendition than the one last night, a rendition characterized by the passionate vigor Robeson characteristically brings to the songs of his people.

The second number was a Negro folk song Robeson said his father sang as a slave. "Many Thousands Gone" it was called, a simple, heated ditty protesting the proposition that a man is nothing but chattel if his skin is black.

In an excellent move of programming he offered "Scandalize My Name" next, a humorous, syncopated ballad nicely complementing the impassioned anti-slavery song. The bobby soxers had conniption fits as Robeson rolled his eyes and opened up his beautiful big grin.

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Robeson seemed to rasp a trifle on "Four Insurgent Generals," a song of the Spanish war, and it seemed no wonder in view of the workout he gave himself during the between-songs speeches, but this was the one moment during the evening in which he let down.

The rest of the program included the familiar "Water Boy," which he sang with all his old skill; "Frieheit," the theme song of the German anti-Nazis; a marching song of the Israel's Haganah (in Hebrew), and finally "Old Man River," in which he interpolated lyrics which probably would have thoroughly astonished Oscar Hammerstein.

All in all, it was Robeson singing at his best, and the crowd which turned out to hear him and incidentally celebrate the 70th anniversary of the California Eagle seemed highly pleased.

About the only individuals who may have been disappointed were those who were looking for a double bill—Robeson and a riot. Hordes of police were present, and they kept everything nice and orderly.

BATTALION SURVIVORS "WILL MARCH AGAIN AT THE CALL OF FREEDOM"

By GILBERT LAWTON

IMAGINE 9,000 people sitting tense and expectant in a huge hall, their eyes fixed on the entrance to the arena in front of them.

They are restless, though a band is playing steadily and receiving their applause after each number.

Suddenly there is a trumpet call. And then dead silence.

People stare fixedly at the entrance. The trumpets sound again.

Then you see the head of a column of men, with flags. The men begin to march. They come out, the first of them, into the arena's blaze of light.

This is the moment you had been waiting for. This is what everybody is cheering so wildly about. This is what you came to see.

Minutes later you find you have been standing and cheering with the rest The whole vast crowd is on its feet. The arena is filled with ranks of men and masses of flags and banners.

The men are the two British Battalions of the International Brigade—what is left of the Battalions after two years of war in Spain. The flags are those of all peoples—and the banners of the Battalions.

The Empress Hall at Earl's Court, London, is packed for this meeting of memorial to the comrades of these remnants of two Battalions. Nine thousand people come to honour Britons who died in Spain.

Eyes are glistening as people sit down again. Tenseness is gone: things are happening now.

In the arena ranks of men with flags are still standing to attention.

Thrills And Highlights

Here was the setting for one of the most impressive ceremonies ever carried out by the democratic movement in Britain.

From this moment until the end of the evening, thrills and emotional highlights followed fast upon each other.

The commentator's voice came through the amplifiers, explaining that the Company Commanders were taking the roll of their men.

"Now the Company Commanders are reporting to the Battalion Commanders," the voice went on, "and now they in turn are reporting to the Brigade Command."

Then Fred Copeman, former Commander of the Battalion and chairman of the meeting, announces:—

"From Britain went 2,762 men," he said. "Of these, 1,747 were wounded, some of them several times. Five hundred and forty-three gave their lives in battle; and here tonight are 412 men."

Nearly one-fifth of the men who went to Spain lie dead there. These parading survivors, many as they were, were outnumbered by over a hundred by their dead comrades

The ceremony moved on swiftly.

People stood again as the band played Republican Spain's anthem. The Brigade Staff stood at the salute.

Tribute To The Dead

Then the band switched to the Funeral March, and flags were lowered as the deeply significant moment of the ceremony arrived.

Representatives of Britain's progressive movement were paying their tribute to the dead

There followed the sounding of the Last Post, a silence, and the reciting of a poem.

In the trenches near Jarama, scene of the British Battalions' bitterest fighting, Alec McDade, of Glasgow, wrote the words of a song.

Members of the Battalions took it as their own, and they sang it now, accompanied by Clapham Accordion Band.

As the notes of the Reveille died away the voice came from the amplifiers again.

"At the call of freedom these men will march again," it said.

The men were still standing in their ranks serious, and a little abashed by the weight of the acclamation they had received.

To Action In The Country

They went from the arena to an honoured place near the platform, and later from the hall to posts of action all over the country, there to lead in the struggle for a better country and a better world. With them marched in well-known costume nurses of the Medical Aid Committee, who got a special cheer to themselves for their maginficent work.

On the platform were representatives of every section of the Labour, trade union and progressive movements

Father O'Flanagan, the first speaker, roused the meeting's applause by a vigorous speech exposing the falsity of the attacks made on him by Catholic newspapers, and declaring that Republican Spain—from which he had just returned—was completely free for all forms of religion.

Harry Pollitt Speaks

Harry Pollitt, greeted by prolonged cheering, said the Communist Party Congress had in September given the pledge that:—

"We shall not cease to fight for the principle for which these men have laid down their lives. We shall stand by the struggle of the Spanish people until their victory is won and until the cause of peace and democracy has triumphed"

"If reality is to be given to that pledge, if we are to prove worthy of all that the Battalion has done, we must make this demonstration a starting point for a new nation-wide effort on behalf of the Spanish Republic.

It is idle to deny the seriousness of the present position in Spain, for the Spanish people are at the most serious moment in their great struggle against Fascism.

"The present Italian offensive is only possible because of Chamberlain's agreement on the question of volunteers; it is being waged by Mussolini with the direct support and permission of Chamberlain.

Confidence In Victory

"We yield to no one in our confidence of the ultimate victory of the Spanish Republic, but we have no right to expect them to fight for ever unaided and alone against frightful odds."

They had now at all costs to make extraordinary efforts to bring the maximum help to Negrin and the maximum opposition to Chamberlain

"'No Pasaran' is still the slogan in Spain," he said, "but it is time we made it the slogan in Britain to prevent Chamberlain from passing across the Channel to see Mussolini.

"While we increase activity to send food, medical supplies and clothing, we must, in a variety of ways, increase the political pressure to prevent the granting of belligerent rights, to give the Spanish Government the right to buy arms, and above all to prevent Chamberlain from bringing into being another Munich betrayal over the bodies of the Spanish people.

Unity And Leadership

"But this demands unity of all those opposed to the policy of the National Government. Above all it demands unity and leadership from the Labour movement.

"The next three months are going to decide the fate of the world for years to come. Time is the essence, and nothing must be allowed to stand in the way of unity being achieved.

"The British Battalion was the embodiment of that unity in Spain which if it is realised in Britain can transform the entire situation and remove the hot breath of war from the cheeks of anxious millions.

Urging every possible form of help for the returned men of the Battalion, he said: "'Homes for Heroes" to be followed by the means test and starvation must never be our slogan.

"Tonight, too, we must vow that the men who are imprisoned by Franco shall be set free. There must be no Tom Mooney period for our comrades. They must be sent home now.

Magnificent Collection

After Pollitt's speech came a magnificent response to the collection taken by Ernest and Isobel Brown for the £50,000 Memorial Fund. No less than £2,200 was contributed.

Donations came not only from every corner of Britain, but from people representing nearly every part of the world—from New Zealand; from France, from America, from South Africa, and a dozen other countries.

Carmel Haden Guest, whose son, David Guest, was killed in Spain, gave £100. The Scottish District of the Communist Party gave £150; the Midlands District £100; the London District £73; the Lancashire District and other working-class organisations £125; the Printers of Odhams and the Marlborough Press £50.

There was £50 on behalf of Jimmy Shand, who every night broadcasts from Madrid; £5 from the Duchess of Atholl; £2 from Sam Wild, commander of the Battalion; 10s. from the daughter of Walter Tapsell. . .

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GRATITUDE

On behalf of the members of the British Battalions and their dependants I wish to give sincere thanks to all those who contributed to the great success of the Memorial Meeting.

The Dependants' Aid Committee is grateful to the musicians, the artists, the stewards and all helpers, and particularly to Mr. John Goss and Mr. Andre Van Gyseghem for their important work.

FRED COPEMAN,
Chairman.

◆◆

Then came Ellen Wilkinson, M.P., who in a voice full of emotion put a question that was in the minds of everyone.

"Cannot a great message go from this historic meeting," she said, "that in view of the dangers facing us we will lay aside prejudices dividing us? Let us think of the things that unite us in this fight that is the only fight—the fight against Fascism.

"What I want to see in this country is that comradeship in fighting for a common cause that these men of the British Battalion knew in Spain

"If we can take the spirit of this meeting and through it create a great united movement for peace—then Chamberlain will not know what he is up against."

Mr. Attlee's Message

A message was read from Mr. C. R. Attlee, leader of the Parliamentary Labour Party, wishing the meeting every success.

"We are all indebted to those who fought and died for democracy and freedom," he said. "They fought for the cause of civilisation and justice."

Messages also came from Pasionaria, the Spanish women's leader, the Duchess of Atholl, Sir Norman Angell, the Dean of Chichester, the Dean of Canterbury, W. J. R. Squance, Vernon Bartlett, Ebby Edwards, the United Socialist Party of Catalonia, and others.

Mr. Wilfrid Roberts, Liberal M.P., said: "I am proud, calling myself a democrat, to associate myself with all who pay tribute to men who have fought so magnificently in Spain.

"I sometimes fear that we in Britain have not done our work so well. I wish we had done our work as well as they have done. We need their help and their leadership.

The whole audience rose to cheer when Paul Robeson was announced; each of his songs was greeted with renewed cheering, and he had to give several encores. Earlier in the evening John Goss had also received a great reception when he conducted the mass singing.

At the close of the meeting a convoy, which included 20 speakers, left the hall to tour Britain in an effort to raise food for Spain.

Film Shows All This Week

TUES., WED., THURS.
8 o'clock sharp
"IF WAR SHOULD COME"
AND
'BRITAIN EXPECTS'

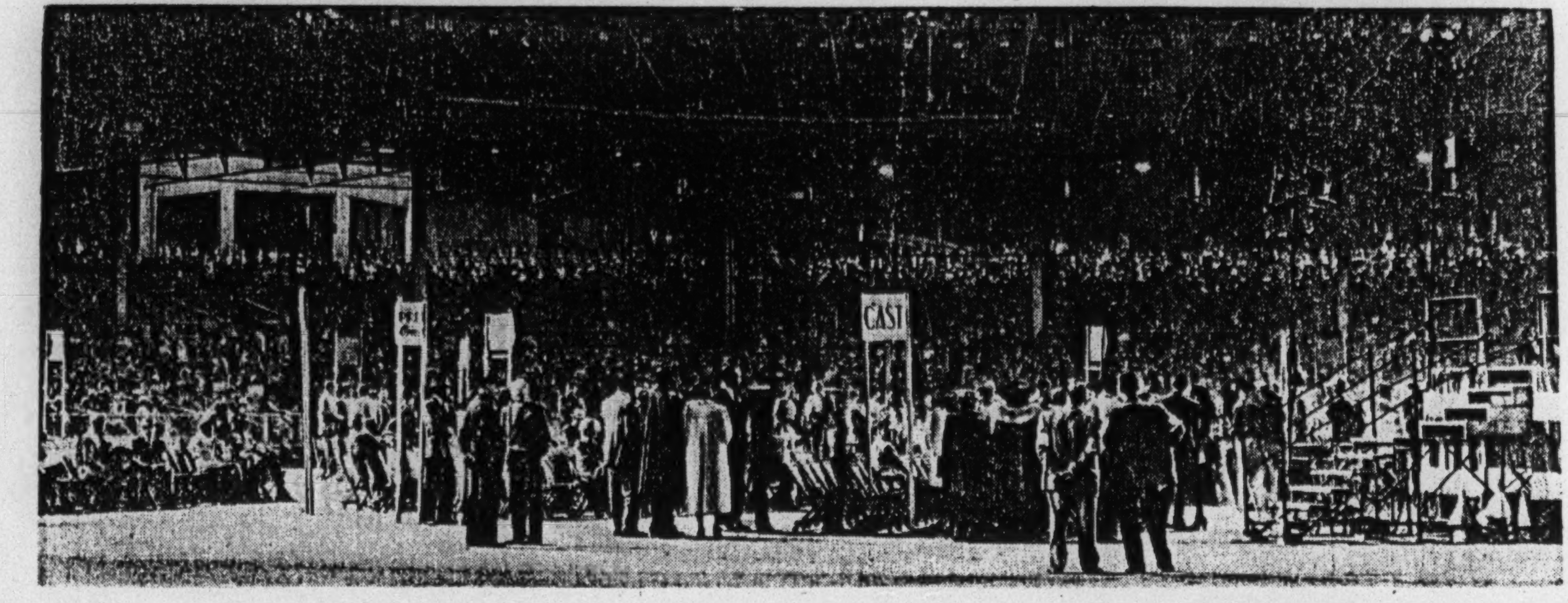
ADMISSION SIXPENCE

Million Penny Fund for East London Foodship

EXHIBITION of
"GUERNICA"
By PICASSO *Opened by* MAJOR ATTLEE
WHITECHAPEL ART GALLERY, E.1
Dec. 31—Jan. 15
Open from 12 till 9 SUNDAYS 2 till 9

EXHIBITION
OF
PHOTOGRAPHS
FILM SHOW
(by arrangement with KINO)

IT WAS CONCERT IN L.A., NOT RIOT FOR ROBESON



11,747 JUST LISTEN

Robeson Concert Just--a Concert

A concert by singer Paul Robeson turned into a concert at Wrigley field last night.

The police riot detail and a crowd of 11,747 just listened.

PAUL ROBESON
He sang.

The meeting officially commemorated the 70th anniversary of the California Eagle, weekly Negro newspaper, and was a paid affair.

Marked Contrast

It was in marked contrast to the bloody riots which greeted Robeson's appearance at Peekskill, N.Y., last August.

The crowd listened quietly while the Negro baritone sang 11 numbers, including "Go Down Moses" and "Ol' Man River." Between selections he spoke briefly on universal peace and race relations.

Russia was not mentioned.

45 Minutes Late

The program started 45 minures late with the singing of "The Star Spangled Banner." Robeson was greeted with a lusty ovation as he entered the field through an aisle of uniformed members of the American Veterans committee.

Almost half the audience was white.

Highly praised for her work was Mrs. Charlotta A. Bass, editor and publisher of the Eagle, the nation's second oldest Negro newspaper. Mrs. Bass is also a leader of the state Independent Progressive party.

A minister asked for contributions to the newspaper during the program. Estimates of the total ran as high as $10,000 with the communist party donating a check for $100.

Swarms of Cops

Hundreds of policemen were in the ball park. They lined the foul lines and filled both dugouts. One officer said almost half the city's force of 4400 was in whistling distance.

The rich-voiced singer interspersed his numbers with such remarks as:

> **"I have a right to speak up militantly for the rights of my people."**

"Today we need progressive newspapers."

"People walk up to me and say: 'Paul, what's happened to you?' I tell them: 'Nothing's happened to me. I'm just looking for freedom.'"

Brigham Young Prexy to Head L.A. College

Dr. Howard S. McDonald, 55, president of Brigham Young university, Provo, Utah, today was appointed president of the new Los Angeles State college of applied arts and sciences.

The appointment for the $15,000-a-year post was announced by Roy E. Simpson, state director of education, and approved by the state board of education meeting here today.

The Los Angeles board of education also has appointed Dr. McDonald to serve as director of the Los Angeles City college, a two-year college on the same campus as the new upper division state college.

Dr. McDonald is expected to arrive here Nov. 1. He has been president of Brigham Young university since 1945. Previously he had served as superintendent of Salt Lake City schools and deputy superintendent of San Francisco schools.

Calif. Eagle oct. 5, '49

HOLLYWOOD AT DAWN

by ROBERT ELLIS

PAUL ROBESON

The first book to be written about the Negro in Movies has been published in England, written by the London film critic and film author, Peter Noble. Called "The Negro in Films," the book is a histroy of the Negro actors, their part in films since Hollywood opened its studio doors in 1923, and the influence these films have had in giving the world an opinion of the Negro people.

BOB ELLIS

From across the ocean, the conservative editor of the British Theater Yearbook, Peter Noble discusses the careers of Paul Robeson, Rex Ingram, Lena Horne, Clarence Muse, Eddie "Rochester" Anderson, Ethel Waters, Butterfly McQueen, Kenneth Spencer, Louise Beavers, Hattie McDaniel, Robert Adams, Orlando Martins, Noble Johnson, George Reed, Stepin Fetchit, Mantan Moreland, Willie Best, Theresa Harris, Canada Lee, Leigh Whipper, Todd Duncan, Ben Carter, Louise Franklin, Nina Mae McKinney, Clinton Rosemond, and Eddie Anderson.

I mention all these names because of Noble's opening words which I here quote: "In the annals of the Negro in art during the past twenty years one name stands out above all the others—Paul Robeson, actor, singer, personality, lecturer and Socialist."

Noble continues with the story of Paul Robeson and because this is the first document of Robeson's career in art—I am going to quote in detail.

"The son of the Reverend William D. Robeson, and the grandson of Negro slaves, Paul was born in Princeton, on April 9, 1898. Paul's mother died when he was six years old and soon afterwards the Reverend Robeson moved to Westfield. Later on the Robesons moved to Somerville, where for ten years father and son lived together and learned to respect and love each other. Young Paul became superintendent of the Sunday School and often helped his father with the services, leading the singing in church with his impressive deep voice.

In high school at Somerville, Paul was not only a brilliant scholar but conspicuous in all-around athletics. It was a mixed school and soon he became popular, not only the most popular Negro boy in school, but the most popular boy in the whole school. He went freely and easily back and forth from both white and Negro homes. To everyone this large, handsome Negro boy was "Paul."

In 1915 the boy won a state scholarship to Rutgers University, and thus became the third Negro to enter the college. In 1918, his father died. In 1919 he graduated school with high honors, known as "Robeson of Rutgers," all - American football player, chosen by the University, with three other seniors, as the most representative men in scholarship, athletics, and personality.

"Following graduation, Paul went to New York to Columbia University's Law School, and there he settled down in Harlem. He possessed the power to mingle freely and without embarassment and it is doubtful whether any other Negro has had access to so many white homes and been the honored guest at so many exclusively white gatherings.

"In 1923 Paul obtained his degree in law and soon afterwards a successful New York lawyer invited him to join his firm. Other members made their objections to the constant presence of a Negro in their law office, however, and Robeson left the firm.

"Reluctantly Paul left law, having begun to formulate his own definite ideas about the position of the Negro in American society. "He realized that he could fit in only with great difficulty as a professional man, and that for colored lawyers, there were remarkably few opportunities, since there were no big Negro estates, Negro institutions, banks or railroads.

"The Provincetown Players, one of the most sincere and intelligent theatre groups in America, invited Paul to play leading Negro roles in "All God's Chillun" and "The Emperor Jones" both by a new playwright, Eugene O'Neill. O'Neill and Robeson became close friends and the Provincetown Playhouse is doubly significant in history for giving both of these men to stage life.

"Critic George Jean Nathan wrote in 1924, 'Robeson, with relatively little experience and with no training to speak of, is one of the most thoroughly eloquent, impressive, and convincing actors that I have looked at and listened to in almost twenty years of professional theatre-going. He affects you as a soul bombarded by thunder and torn by lightning."

"Eugene O'Neill wrote at that time, "In Paul Robeson's interpretation of Brutus Jones (The Emperor Jones) I have found the most complete satisfaction an author can get—that of seeing his creation born into the flesh and blood; in his creation of Jim Harris in my "All God's Chillun" I found not only complete fidelity to my intent but beyond that, true understanding and racial integrity."

MORE ON GAL. TWO —MORE

"Paul's great successes in these two plays caused his interest in the theatre to grow. He realized that he could be happy doing this kind of work; it was serious, worthwhile, important work, and he loved it. An idealist, he was a wonderful speaker

(Continued on Page 19)

HOLLYWOOD AT DAWN

(Continued from Page 15)

who talked eagerly of his hopes, declaring passionately, "If I can build up the great tragic figure of Brutus Jones so that he becomes the basis of tragic importance for the audience — make him a human figure—then tear him down in subsequent scenes; if the audience, moved by the degeneration, his struggles, his fate, his emotions—a Negro's emotions—admire and then pity this Negro—they must know then that he is human, that they are human, that we are all human beings together."

On another occasion, Paul said, "If I can make people realize fully the pitiful struggle of Jim Harris in "All God's Chillun" and reduce them to tears for him at the end—weeping because a Negro has suffered—I will have done something to make them realize, even if only subconsciously, and for a few minutes, that Negroes are the same kind of people they themselves are, suffer as they suffer, weep as they weep, that all this arbitrary separation of color is unimportant. If some day I can play Othello as Shakespeare wrote it, bring to the stage the nobility, sympathy and understanding Shakespeare put into the play, I will make the audience know that he was not just a dark, foreign brute of three hundred years ago in far off Venice who murdered a beautiful, innocent white girl, but that he was a fine, noble tragic human figure ruined by the very human weakness of jealousy."

"Almost twenty years later in London and again in New York, Paul was able to realize his ambitions to play "Othello." Indeed his performance as the Moor in Margaret Webster's recent Broadway production was enough to establish him for all time as one of the outstanding personalities of the American stage, a man with many "great and wonderful gifts. It is doubtful if anywhere in the world, there are civilized people who have not heard Paul Robeson, in person, on the radio or on records and in films. He has created many world-famous songs, and his beautiful bass voice has been heard on countless gramophone records made in America and in Europe."

"In 1924, Robeson said, "If, with my music, I can re-create for an audience the great sadness of the Negro slave in, for instance, "Sometimes I feel like a Motherless Child." or if I make them know the strong, gallant convict of the chain gang, make them feel his thirst, understand his naive boasting about his strength, feel the grave gaiety and sadness in "Water Boy" or if I can explain to them the simple divine faith of the Negro in "Weepin' Mary" — then I shall increase their knowledge and understanding of my people. They will sense that we are moved by the same emotions, have the same beliefs, that in fact, we are all human together. That will be something to work for, something worth doing."

(To Be Continued)

BEST AVAILABLE COPY

American Labor Party
NEW YORK'S PROGRESSIVE PARTY

KINGS COUNTY
264

~~26 Court Street,~~ Brooklyn 2, N. Y. TRiangle 5-0070
129 Montague St.

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Max Torchin
Antonio Tully
Alfred Wolk

December 21, 1949

Mrs. Louise Patterson
Council on African Affairs
23 West 26th Street
New York, N. Y.

Dear Mrs. Patterson:

This will confirm the engagement of Mr. Paul Robeson to sing at a concert at the Brooklyn Academy of Music on Wednesday evening, January 25, 1950, 8:30 P.M., under the auspices of the Brooklyn Theatre Arts Committee.

A fee of $500.00 will be paid to the Council on African Affairs for this engagement. This fee will include payment for Mr. Robeson's accompanyist, as well, for the evening.

Sincerely yours,

Marcy Protter
per ER

Marcy Protter
Theatre Arts Committee

Recite
Narrating

WESTCHESTER PEEKSKILL COMMITTEE

FOR A FAIR INQUIRY INTO THE PEEKSKILL VIOLENCE • BOX 431, WHITE PLAINS, N. Y.

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Rose Okin, *NEW ROCHELLE*
John Pasca, *MT. VERNON*
Dr. William Pike, *MAMARONECK*
Mollie Stern, *MAMARONECK*
Dorothy Wright, *RYE*

Jan. 23, 1950

Dear Paul,

Pat has asked me to confirm in a letter to you the fact that he promised that you will be our honored guest at our concert on Tuesday, March 28th, at Manhattan Center.

This concert, sponsored by the Summer Communities Division of the Westchester Peekskill Committee, has as its purposes the reaffirmation that we will stand up and fight for our human and constitutional rights, and the raising of funds for the legal actions and for the carrying on of the fight for civil rights.

Like the Westchester Peekskill Committee, which has won the support and cooperation of politically conservative people, we are working to bring together all those in New York City, who were shaken out of their complacency by "Peekskill."

We feel that our concert is a good vehicle for carrying out this purpose.

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WESTCHESTER PEEKSKILL COMMITTEE

FOR A FAIR INQUIRY INTO THE PEEKSKILL VIOLENCE ● BOX 431, WHITE PLAINS, N. Y.

CO-CHAIRMEN

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Dr. William Pike, *MAMARONECK*
Mollie Stern, *MAMARONECK*
Dorothy Wright, *RYE*

The program is being arranged by Peoples Artists. Howard Fast, Lee Hambro, Hadassah and her dance group have been secured thus far. I cannot tell you yet who our Negro artists will be. I'll let you know as soon as Bob Wolfe has it settled.

A script is being written to dramatize and tie up the whole production, and a highlight will be the featuring of the young people, all of them, who stood shoulder to shoulder on the night of August 27th at Lakeland Acres and faced the hoodlum attack.

The theme of the concert is: "Shoulder To Shoulder."

Morris Dorck + Will Hayett of CRC are doing the publicity on the concert.

We welcome any suggestion or recommendation you might wish to offer us.

I hope this letter hasn't

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WESTCHESTER PEEKSKILL COMMITTEE

FOR A FAIR INQUIRY INTO THE PEEKSKILL VIOLENCE • BOX 431, WHITE PLAINS, N. Y.

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John Pasca, *MT. VERNON*
Dr. William Pike, *MAMARONECK*
Mollie Stern, *MAMARONECK*
Dorothy Wright, *RYE*

been too stuffy. I want you to get a picture of the whole project. And you must know also, that the fact that you are coming has had an electric effect on all of us. Thank you.

With warmest greetings
Lee Lipp

Acting Chairman for
the Summer Communities Division
of the Westchester Peekskill Comm.

Concert Committee address:
Room 1613
205 East 42 St. N.Y. 17, N.Y.

P.S. I am enclosing a copy of the last minutes of the West. Peeks. Comm. Exec. Comm. should you be interested in knowing what they are doing.

L. L.

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February 1, 1950

Miss Lee Lipp
Westchester Peekskill Committee
Room 1613
205 East 42nd St.
New York 17, New York

My dear Miss Lipp:

Mr. Robeson has asked me to answer your letter of January 23 concerning the concert to be held on Tuesday, March 28 at Manhattan Center.

He would like to suggest that his participation in this affair be in the field of narration or reading and not singing. He has asked me to take this up with the committee and I attempted to contact Bob Wolfe, but find that he is not in his office this week. Would you, therefore, take up this request of Mr. Robeson's with the person responsible for the concert and ask them to get in touch with me?

Sincerely yours,

Louise T. Patterson

BRONX CIVIL RIGHTS CONGRESS
645 EAST TREMONT AVE. ROOM 307

Cy 9-0620

February 2nd, 1950

Mrs. Louise Patterson
Council on African Affairs
23 West 26th Street
New York, NY

Dear Louise,

Once again, let me tell you how happy we are that Paul Robeson will appear in the Bronx on Thursday evening, March 9th. This is of the greatest importance to the work we are carrying on; and our members have asked me to relay their appreciation to you.

The concert will be held at the Bronx Winter Garden, Tremont and Washington Avenue. Seating capacity is 1800. The ticket scale will range from .80 to $2.40

As I mentioned to you, we do not yet have the rest of the program completely worked out. We are anxious to have the dancers, Dudley, Maslow and Bales appear, and we are arranging to make contact with them.

As soon as I have more information, I shall be in touch with you.

Again, with thanks,

Sincerely,

Elaine Ross
Elaine Ross
Bronx Executive Secretary

uopwa/16

February 14, 1950

Mr. A. Lechowitzky
c/o *Freiheit*
35 East 12th St.
New York, New York

Dear Mr. Lechowitzky:

I want here to confirm the date of April 20 for Mr. Paul Robeson's appearance in your Jubilee affair, at Carnegie Hall. According to our agreemene, the fee will be $1000. We will appreciate your letter of confirmation.

Sincerely yours,

Louise T. Patterson

PRESS RELEASE FROM: Summer Communities Division
Westchester Peekskill Committee
Room 1613
205 East 42nd Street
New York 17, N. Y.
MUrray Hill 4-6640

FOR IMMEDIATE RELEASE
February 13, 1950

A concert featuring Paul Robeson, titled "Shoulder-to-Shoulder", will be held on the evening of Tuesday, March 28th, at Manhattan Center, New York, to help finance the two-million dollar damage suit by the Peekskill violence victims, as well as to continue the work of the Westchester Committee for a Fair Inquiry, it was annonnced yesterday by the committee's Summer Communities Division.

Hadassah and her Dancers, and Pete Seeger, will also appear on the program. Howard Fast, the noted novelist, will introduce the program.

"By sponsoring this concert", the announcement declared, "we feel that we are contributing to the fight to restore basic democratic liberties to our community." The Summer Communities Division is made up of summer residents in the Peekskill area.

"A few weeks ago", the Division continued, "Hamilton Fish, the anti-Roosevelt Congressman whose pro-Nazi views cost him his congressional seat during the war, was helping to keep the 'Peekskill Spirit' alive in our community. We must do our utmost to cooperate with the victims of the violence as well as other decent Americans to bury the 'Peekskill Spirit' ".

Tickets range from 75 cents to $2.40. They can be obtained by writing or visiting Room 1613, 205 East 42nd Street, New York 17, N.Y., or calling MUrray Hill 4-6640.

uopwa 16/47

MORNING
Freiheit
JEWISH DAILY
„מארגן־פרייהייט“
35 E. 12th ST., NEW YORK 3, N. Y.
Telephone ALgonquin 4-9480

February 15th, 1950

Louise T. Patterson
Council on African Affairs, Inc.
23 W. 26 St.
New York 10, N. Y.

Dear Mrs. Patterson:

Confirming our telephone conversation of to-day - the Morning Freiheit Jubilee will take place Saturday, April 15th, 1950, and not April 20th as mentioned in your letter of April 14th.

Therefore the understanding is that Mr. Paul Robeson is to appear at Carnegie Hall, on Saturday, April 15th. The fee is to be the sum of $1000.00.

We will appreciate a letter of confirmation as to the exact date.

Sincerely yours,
MORNING FREIHEIT

a. Lechowitzky

A. Lechowitzky
General Manager

AL:sh

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February 17, 1950

Mr. A. Lechowitzky
Morning Freiheit
35 E. 12th St.
New York 3, N. Y.

Dear Mr. Lechowitzky:

I am sorry for making the error in the date of your Jubilee. However, I have informed Mr. Robeson and corrected the date from April 20 to April 15.

Therefore, you can accept this as final confirmation of the date of April 15 for Mr. Robeson to appear under your auspices at Carnegie Hall. The fee is set for $1000, and we shall appreciate receiving the deposit.

We would also like to know from you what other artist, or artists, are participating with Mr. Robeson in the program.

Sincerely yours,

Louise T. Patterson

BEST AVAILABLE COPY

February 17, 1950

Mrs. Elaine Ross
Bronx Civil Rights Congress
645 East Tremont Ave., Room 309
Bronx, New York

Dear Mrs. Ross:

I want here to confirm the March 9 date for Paul Robeson to appear at the concert arranged at the Bronx Winter Gardens.

It is our understanding that one-third of the proceeds of the concert will be given to the Council on African Affairs, with a minimum of $500.

Also, I should like to know what other artists are to appear on the concert as soon as you have made final arrangements with them.

May we have your confirmation of the above.

Sincerely yours,

Louise T. Patterson

NEW YORK CITY COUNCIL

INTERNATIONAL WORKERS ORDER

SECURITY EQUALITY IWO FRATERNALISM

80 Fifth Avenue, New York 11, N. Y.

ORegon 5-1161

Executive Secretary
SOL VAIL

Medical Plan Secretary
ESTER POSNER

February 21, 1950

Mrs. Louise Patterson
Council of African Affairs
23 West 26 Street
New York, N Y

Dear Louise,

This is to confirm the dates for Paul Robeson's appearances at the J.P.F.O. anniversary celebrations.

The dates are:

April 22	evening	Cleveland	
April 23	afternoon	Chicago	
May 6	time ?	Los Angeles	
~~May 14~~	~~time ?~~	~~Detroit~~	out at this time april 9 or 16
May 20	evening	~~Chicago~~ New York.	
June 4 3	time?	Philadelphia Boston	

I will forward the exact times and places to you by next week. It is understood that we will try to fill in a Boston date between May 20th and June 4th. If there are any changes, I will contact you immediately.

Fraternally yours,

Sol Vail

Sol Vail, Executive Secretary

uopwa/16

3M—3-40 209

March 7, 1950

A. Lechowitzky
Morning Freiheit Assn.
35 E. 12th St.
New York, N. Y.

Dear Mr. Lechowitzky:

Enclosed please find receipt for $250, the initial payment on the April 15 affair.

We will appreciate receiving the program for the entire affair when you have it prepared.

Thank you for your cooperation.

Sincerely yours,

Louise T. Patterson

MORNING
Freiheit
JEWISH DAILY
"מארגן-פרייהייט"
35 E. 12th ST., NEW YORK 3, N. Y.
Telephone ALgonquin 4-9480

March 7th, 1950

Louise Paterson
c/o Council of African Affairs
23 W. 26 St.
New York, N. Y.

Dear Mrs. Paterson:

Received your letter of verification as to the correct date of the Morning Freiheit Jubilee Celebration in connection with Mr. Paul Robeson's appearance. Thank you very much.

Enclosed please find a check in the amount of $250.00 as initial payment for Mr. Paul Robeson's appearance. The balance of $750.00 is to be paid after the Affair.

We did not complete the preparations for the full program as yet. However, as soon as everything will be arranged, we shall inform you immediately.

Sincerely yours,
MORNING FREIHEIT
A. Lechowitzky
A. Lechowitzky
General Manager

AL:sh

March 28, 1950

Mr. Zalmon H. Garfield, State Director
Progressive Party of Pennsylvania
1215 Walnut St.
Philadelphia 7, Penna.

Dear Zal:

Paul asked me to answer your letter of March 15 stating that it won't be possible for him to do anything in Pittsburgh in the near future, and secondly, that he has a series of concerts and then plans to travel which will not enable him to give the number of hours in sitting necessary for a sculpture portrait at this time.

Sincerely,

Louise T. Patterson

"Established 1879" "The West's Oldest Weekly"

A Progressive Newspaper—for Progressive People

California EAGLE *Newspaper*

Charlotta A. Bass, Editor

Publishers **Printers** **Linotypers**

1055 East 41st Street, *corner S. Central Ave.*, Los Angeles 11, California Telephone CEntury 2-0033

March 31, 1950

Paul Robeson
Council On African Affairs
23 West 26th Street
New York, New York

Dear Friend:

I understand that you will be in Los Angeles on May 6th. I wonder if it will be possible to do another affair for THE CALIFORNIA EAGLE while you are here.

not on May 6

other arrange?

If we could have an early reply the proper arrangements with a good working committee could commence immediately.

Mrs. Robeson and I had a grand reunion and I lived through the experience of her exciting trip as she addressed the hugh gathering.

May I hear from you very soon?

Your friend,

Charlotta A. Bass

Charlotta A. Bass

Copy

April 3, 1950

Harlem Trade Union Council
Mr. Ferdinand Smith, Executive Secretary
2 East 125th Street
New York, N.Y.

Dear Brother Smith:

It has become necessary to extend the Drive to aid the Caribbean Labor Congress, since we have not yet succeeded in raising the $10,000 fund. As you know this fund is urgently needed to assist this movement which is so vital especially in the present crisis to the development of an effective labor force for the improvement of the condition of the workers in the Caribbean and to the struggle to achieve federation and self-governement for the Caribbean People.

The session of the Caribbean Labor Congress which had been planned for April will have to be postponed. We have learned through one channel that the date of this Congress has been advanced to June. We have written the Secretary, Richard Hart, to secure definite word as to the exact date on which the Congress will now be held and as soon as we receive a reply we shall inform you accordingly.

Meanwhile, it is necessary to do everthing possible to stimulate the raising of the fund and we are requesting the active and close cooperation of your Council in this necessary work. Although we have not yet succeeded in securing an effective response from the labor movement here, we are still confident that the sum of $2,000 which we hope to raise from trade unions in accordance with our plan can be secured if this campaign is brought forcefully to the attention of the workers and is emphasized adequately by the leaders of these organizations. Certainly this can be accomplished by the progressive trade unions if the importance of this solidarity action is fully realized and action is taken in accordance therewith.

We are therefore appealing to your Council to consider the ways and means of best accomplishing this vital task and accordingly to advise and cooperate with us.

Do you think it best to call immediately a conference of trade union leaders to present this campaign to them?

Should a trade union committee to aid this campaign be formed?

Shall we again address letters to the unions and would you also send a letter supporting this campaign?

Would it not be possible to mobilize the unions to participate in a meeting or program which might be held around May 20, to mark the birthday of Toussaint Louverture whose leadershiop of the liberation struggle of the slaves of Haiti contributed so much to the abolition of chattel slavery and the advancement of democracy in the Americas and in the world?

Would it be possible to securea contributions and page greetings for the Souvenir Journal from the unions?

Would it be possible also to get an effective circulation of Greeting Lists in the shops and among the workers generally?

The mobilization which was carried through for the "Labor Salut To The Negro People" indicates that a similiar mobilization could be successfully carried through in connection with this campaign. Such a mobilization would also give concrete and practical expression to the pledges of solidarity and support which were made at the Salute held Thursday a week ago.

It was quite unfortunate that the dates for your Salute and our Good Neighbor Anniversary Program were so close together. We did not know that your Salute would be held on that date when we planned our Anniversary Program or we would certainly have taken a different date since it would have been obvious that the effectiveness of Paul Robeson's appearance and the possiblity of securing full support from yo Council would be practically nullified in that case.

We regret that we did not have your presence or that of any officers of your Council or of the trade unions affiliated with your Council at our Anniversary Program. We regret this particularly because we wished to demonstrate theactive solidarity of the labor movement of the United States with Caribbean labor and the struggle for national liberation. This we hope yet to achieve with your cooperation in the future development of this campaign. We are enclosing a Greeting List and a contract blank for the Good Neighbor Anniversary Souvenir Journal which can be used to further this campaign. We shall be glad to supply any number of these which you might be able to use effectively or to collaborate with you in preparing any other material which you may consider effective and necessary.

Only yesterday we received letters of resignation from two members of the business and professional group which had furnished the main financial support in 1947. Since that group has almost wholly failed to respond now we are compelled to rely upon the fraternal organizations and the progressive labor organizations and the plain people generally for support. Hence, your cooperation is even more vitally needed now.

We look forward to the cooperation of your Council and shall thank you for an early response.

Sincerely yours,

Richard B. Moore, Secretary
UNITED CARIBBEAN AMERICAN COUNCIL

RBM:ca
encl. Greeting List
Contract Blank

AMERICAN RUSSIAN INSTITUTE
For Cultural Relations with the Soviet Union

HOLLAND ROBERTS, President
ROSE ISAAK, General Secretary

101 POST STREET
San Francisco 8
Sutter 1-2395

April 4, 1950

Mrs. Louise T. Patterson
Council on African Affairs, Inc.
23 West 26th Street
New York 10, New York

Dear Louise Patterson:

Last year I wrote you asking whether Paul could speak at a Pushkin Anniversary Celebration for the American Russian Institute. In your reply of July 14, 1949, you said that he would consider it when he came to the Coast again. Now the plans for his appearance in San Francisco are in the making, we want to renew our request that he participate in a Pushkin celebration.

We can make such an affair community wise. Three leading members of the Negro community are now members of our Board of Directors and I know they will help us in getting the active participation of Negro organizations. The cultural and educational effect of a Pushkin meeting at this time can contribute in a key way to the cultural unity of our community.

Will you talk to Paul seriously about this possibility? The meeting can be arranged at any time he would find convenient.

Be sure to give Paul my warm personal greeting. Every cordial good wish.

Sincerely,

Holland Roberts,
Holland Roberts, President

uopwa-34

BOARD OF DIRECTORS: Victor M. Arnautoff • Dr. William Berke • Rabbi Elliott M. Burstein • Justice Jesse W. Carter
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April 5, 1950

Mr. Paul Robeson
Council On African Affairs
23 West 26th Street
New York 18, N. Y.

Dear Paul:

I desire to express the appreciation of our organization and my own personally for your appearance at and splendid contribution to our Good Neighbor Anniversary Program. I had planned to send this letter of thanks immediately but I am only now able to do so because of limited help and because I am now beginning to recover from the exhaustion and frustration incident to this campaign.

I regret very much that you were kept waiting on that occasion, but we followed what we were told was the custom namely to hold you for entrance and appearance at the ending of the program. We would have preferred to have had you with us on the platform at whatever time you could have come since this would have been closer and warmer for a gathering of that size. Unfortunately, most of the other artists came late and as a result our program lagged and was jammed at the end. Pressures to bring you on influenced our Chairman to the extent that no appeal was made for a collection and so the main purpose to raise the fund for the Caribbean Labor Congress was lost.

It was regrettable also that the dates of our program and the "Salute To The Negro People" were so close together. When you so kindly agreed to appear on our program, I did not know of any plan for the Salute. I learned of this several weeks later when upon visiting the office of your Council I saw a leaflet announcing the Salute. Louise then informed me that publicity for our program should be held until after the Labor Salute. My response to this was that such a procedure would be unreasonable in view of the fact that our program had already been announced and no adequate publicity could be conducted in a couple of days.

Subsequently, I sought to confer with Ferdinand Smith but when I finally made contact with him there was no possibility of making any change since both events had been long announced.

It has become necessary for us to extend this Drive and the session of the Caribbean Labor Congress has had to be postponed. Accordingly, I am doing everything possible to secure the active cooperation of the trade unions and I have sent a letter to this end to the Harlem Trade Union Council. A copy of this letter is enclosed for your consideration.

UNITED CARIBBEAN AMERICAN COUNCIL

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Mr. Paul Robeson
Council On African Affairs

Page 2

Your appropriate lead in specifically dealing with and urging support to the struggle of the Caribbean People for liberation has established a pattern of solidarity which I hope will soon be followed by all the progressive forces here. Much more depends upon this than appears upon the surface. Such solidarity and concrete support is needed not only on general principles but also because at this juncture it can be decisive in strengthening the militant and progressive forces in the Caribbean in their struggle against tendencies toward opportunist surrender.

Similar opportunist tendencies are responsible for the witholding of support to our Council by certain business and professional persons. More resignations of such persons from our organization have been made following our Anniversary Program. A new organization is being formed by them on the basis of excluding "all persons with left tendencies". We have stated to them that our organization holds firmly to its policy of uniting all forces willing to aid the Caribbean Labor Movement and the struggle of the Caribbean People for federation and self-government regardless of political labels or religious beliefs or any other beliefs.

A couple of days after our Anniversary Program, I was informed by Louise that there was a customary honorarium of $50.00 for your accompanist. I regret this was not made known before, since I had reported to our Council that all artists would be contributing their talent as a benefit performance in aiding our Drive. To reopen this matter now in view of all the pressures now developing against our Council would add to our difficulty in uniting and consolidating our forces. We recognize that such an honorarium is quite reasonable in the case of a widely supported program. If it is your feeling that it is advisable for us to send this honorarium, we shall comply although we shall have to wait until we have adjusted our financial situation with the election of a new treasurer, since no more checks can be drawn now on our bank as a result of the resignation of the treasurer following our Anniversary Program.

While we regret the attendant circumstances which made it difficult for us to realize the full benefit of your generous appearance and support, we are and shall always be grateful to you for your assistance. We shall look forward to your continued cooperation and to your response.

Sincerely yours,

Richard

RBM:ca

Richard B. Moore, Secretary
UNITED CARIBBEAN AMERICAN COUNCIL

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

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PAUL ROBESON.CARE COUNCIL OF AFRICAN AFFAIRS=
23 WEST 26 ST NYK=

MR ROBESON MY DEAR FRIEND MY CHURCH IS INTERESTED IN SPONSORING YOU HERE IN A GRAND CONCERT PLEASE MAIL DETAILS EARNESTLY YOURS=

REV B C WALKER 953 SHELDON ST NORFOLK=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Progressive Party of Pennsylvania

1215 Walnut Street, Philadelphia 7, Penna., KIngsley 5-3713

JOSIAH W. GITT, State Chairman
ZALMON H. GARFIELD, State Director

April 7, 1950

Mrs. Louise T. Patterson
Council on African Affairs
23 W. 26th Street
New York 10, NY

Dear Louise,

I was terribly disappointed to get your letter regarding the impossibility of Paul doing anything in Pittsburgh in the near future. I do hope there will be some serious consideration given to the fact that Pittsburgh is the front line in the country today in opposition to Mundt Ferguson and all that it implies.

There is a real resistance movement developing which would receive tremendous impetus from Paul. It is my belief also that the question of security might be satisfactorily worked out.

I do hope this matter will not be dropped at this point.

Sincerely,

Zalmon H. Garfield

uopwa 2-177

TELEPHONE 45-682

N. Z. Peace and Anti-Conscription Federation

NATIONAL OFFICE

President: A. C. MONTEITH
National Secretary: R. ARMSTRONG
Address all communications to the Secretary

46 SHORTLAND STREET,
AUCKLAND, C.1
New Zealand.

April,11th,5o.

Mr Paul Robeson,
Council on ~~[illegible]t~~ African Affairs,
23 West 26th Street,
New York,1o,
New York, U.S.A.

Dear Mr Robeson,

Thank you for your Air Letter of the 28th of March,in reply to my cable. We very much regret your inability to accept our invitation to visit New Zealand, but realise the very valuable work you are doing for the Council of ~~[illegible]t~~ African Affairs.

Perhaps later in the year when you feel your own work has sufficiently advanced to carry on for a while without your personal attention -you might consider visiting us down here. We are planning a Peace Congress in New Zealand to synchronise with the day set aside to celebrate International Peace, October 21st.

If you could consider such a visit round about that time we are confident that a great welcome awaits you from our own Federation members and also the Musical Societies in New Zealand.

Please accept our very best wishes for your continued success and good health.

Yours Sincerely-

R. Armstrong

April 12, 1950

Mr. Holland Roberts, President
American Russian Institute
101 Post Street
San Francisco 8, California

Dear Mr. Roberts:

I took up your letter of April 4 with Paul. As you can imagine, with news of his coming to California our office has been besieged with requests for him. He told me that he feels that it would be best that he confine his activities to the concert he will do in Los Angeles and San Francisco and that the only exception will probably be something for the California Eagle and Mrs. Bass.

Further, it seems to me that if the San Francisco concert is arranged for May 13 it will probably require all forces concentrating upon it to make it successful. I am sure you will agree with us that the success of this concert will be of major significance.

Sincerely yours,

Louise T. Patterson

LTP:mpm
uopwa-16

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L.LLJ264 NL PD=LOSANGELES CALIF 12=

1950 APR 12 PM 6 03

LOUISE PATTERSON=
COUNCIL ON AFRICAN AFFAIRS NYK=
23 W 26 St

=WAITING REPLY ON DATE POSSIBLE FOR ROBESON'S APPEARANCE AT PROGRESSIVE PARTY DONORS DINNER URGENT HE DO SO WIRE IMMEDIATELY=

HELEN M FISHER INDEPENDENT PROGRESSIVE PARTY
2960 WEST 8 ST LOS ANGELES=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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OA042

1950 APR 13 AM 4 09

O.SFN067 NL PD=SAN FRANCISCO CALIF 12=

LOUISE PATTERSON=
23 WEST 26 ST NYK=

NO AUDITORIUM AVAILABLE FOR MAY 13TH HAVE SCHEDULED CONCERT FOR PAUL FOR SUNDAY EVENING MAY 14TH AT COLISEUM BOWL FURTHER DETAILS WILL FOLLOW CONFIRM DATE=

DAVE JENKINS=..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Dear Brother,

The Sphinx Club is having its Spring Dance on May 5, 1950, at the Lincoln Square Center, 66th St. near Central Park West. Enclosed you will find 2 tickets. If you care to attend please forward the amount for the tickets on or before the 1st of May to Ted Bell, Dean of Pledgees, Eta Chapter, 198 W. 134th St. New York City.

If you are not going to attend please return tickets immediately to the above address.

Tables will be $2.50 each. There are only 100 tables available. If you care to make reservations, call LU 9-3243 or AD 4-3451. Tables will be held for brothers until the 15th of April, at which time they will go on sale to the General Public.

Thanking you in advance for your cooperation.

Fraternally,

Ted Bell
Dean of Pledgees

BEST AVAILABLE COPY

Nº 1066

SPHINX CLUB
Of ETA CHAPTER
ALPHA PHI ALPHA FRATERNITY
PRESENTS ITS

SPRING FROLIC
at the
LINCOLN SQUARE CENTER
53 West 66th Street, New York City
Friday, May 5th, 1950
11 P M. to 3 A. M.

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FRED ZESERSON
(Partial List)

May 17, 1950

Mrs. Louise Patterson
Council on African Affairs
23 W. 26 St.
New York, NY

Dear Mrs. Patterson:

This is to confirm our telephone conversation. We are extremely interested in having Mr. Paul Robeson at the testimonial dinner for Frederick V. Field on Wednesday night June 21, 1950.

We sincerely hope he will be in New York at that time.

Expect to be in the country & certainly will come

Fraternally,

Leonard Leader

Leonard Leader
Assistant Director

uopwa 16-172

412

May 23, 1950

Mr. Leonard Leader
Assistant Director
Committee for a Democratic Far Eastern Policy
80 East 11th Street
New York 3, New York

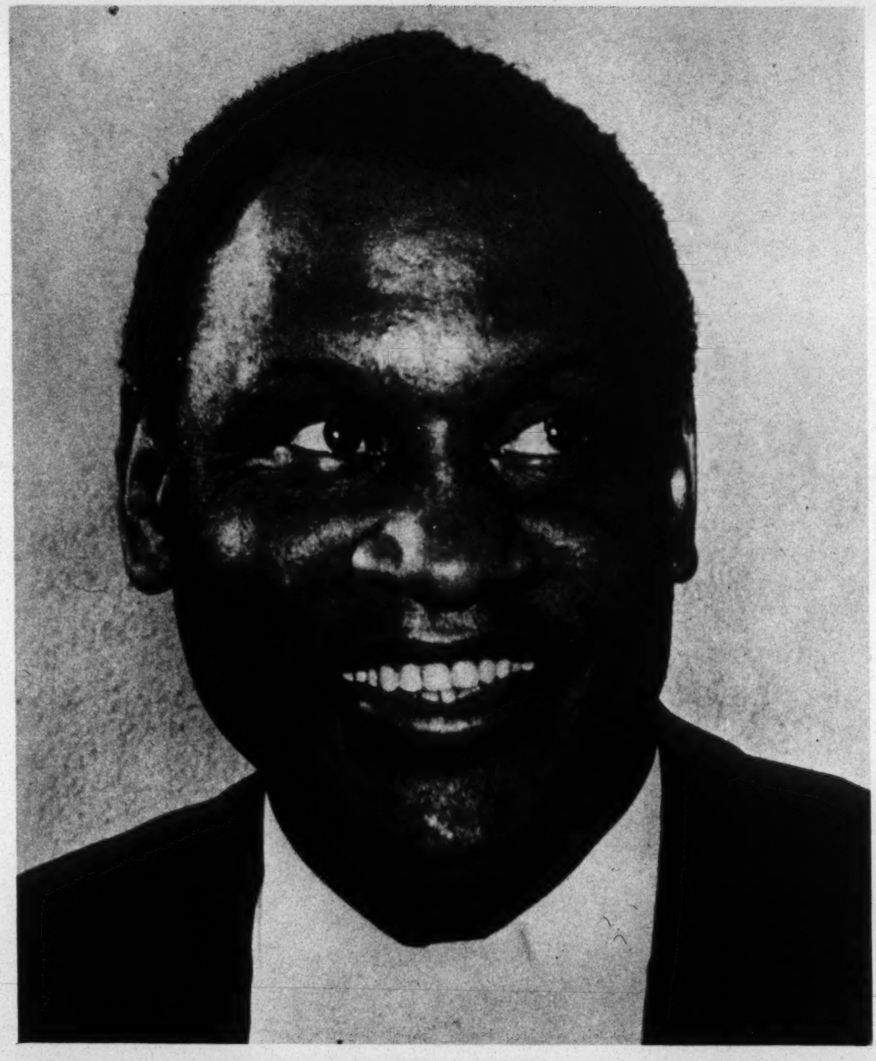
Dear Mr. Leader:

This is to confirm the fact that Mr. Robeson will be glad to attend the testimonial dinner to Mr. Field on June 21, as he expects to be in the country.

Sincerely,

(Mrs.) Louise T. Patterson

LTP:mpm



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SUNDAY, JANUARY 27

AT 3:30 P.M.

PROGRAM

Overture to "Prometheus" ...... Beethoven

Concerto for Piano and Orchestra,

No. 5 ("Emperor") .... Beethoven

Symphony No. 2 .... Brahms

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NOTICE

By popular demand Mr. Robeson will appear again in Recital on April 30 at Orchestra Hall. Mail orders now. Tickets at Box Office, April 9. Prices: $3.60, $3.00, $2.40, $1.80, $1.20 (Tax Inc.)

PROGRAM

I

Over the Mountains (Old English Air)	arr. by Roger Quilter
When Dull Care (Od English)	arr. by H. Lane Wilson
Dans le Printemps de mes Annees (Old French)	Garat
Three Poor Mariners (Old English)	arr. by Roger Quilter

MR. ROBESON

II

Organ Fugue in G minor (The Little Fugue)	Bach
Intermezzo in E flat minor	Brahms
Polonaise in A flat major	Chopin

MR. SCHATZKAMER

III

Silent Room	Moussorgsky
Excerpt from Boris Godounoff	Moussorgsky
Two Shakespeare Songs	Roger Quilter
Take, O Take those Lips Away	
It was a Lover and His Lass	

MR. ROBESON

INTERMISSION

IV

Four Russian Folk Songs	Liadoff-Siloti
Legend of the Birds	
I Danced with a Mosquito	
Cradle Song	
Dance	
Reflets Dans l'Eau	Debussy
Ritual Fire Dance	de Falla

MR. SCHATZKAMER

V

Negro Folk Songs:

John Henry	arr. by Hall Johnson
Hammer Song	arr. by Lawrence Brown
Deep River	arr. by H. T. Burleigh
Great Gittin' Up Mornin'	arr. by Lawrence Brown

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Baker's Hall
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People's Auditorium
2457 W. CHICAGO

- The recent attacks upon Mr. Robeson by hoodlum elements in Peekskill and the announcement of some groups in Chicago that they shall not allow the Robeson meetings to be held, are almost unbelievable challenges to our concept of freedom of speech and assembly. We must, however, recognize that the forces attacking the right of Mr. Robeson to sing and speak are the same that are anti-Negro, anti-labor, and against our best American traditions.
- The Civil Rights Congress believes that most American citizens are democratic-minded and will defend the rights of freedom of assembly and speech by guaranteeing appearances of Mr. Robeson in Chicago. Here in Chicago, we of this community can best guarantee this by attending en masse the scheduled South Side rally.
- Enter your protest on Peekskill now. Write or wire President Truman and Governor Dewey requesting that full investigation of this scandalous attack be made and guilty parties be prosecuted.

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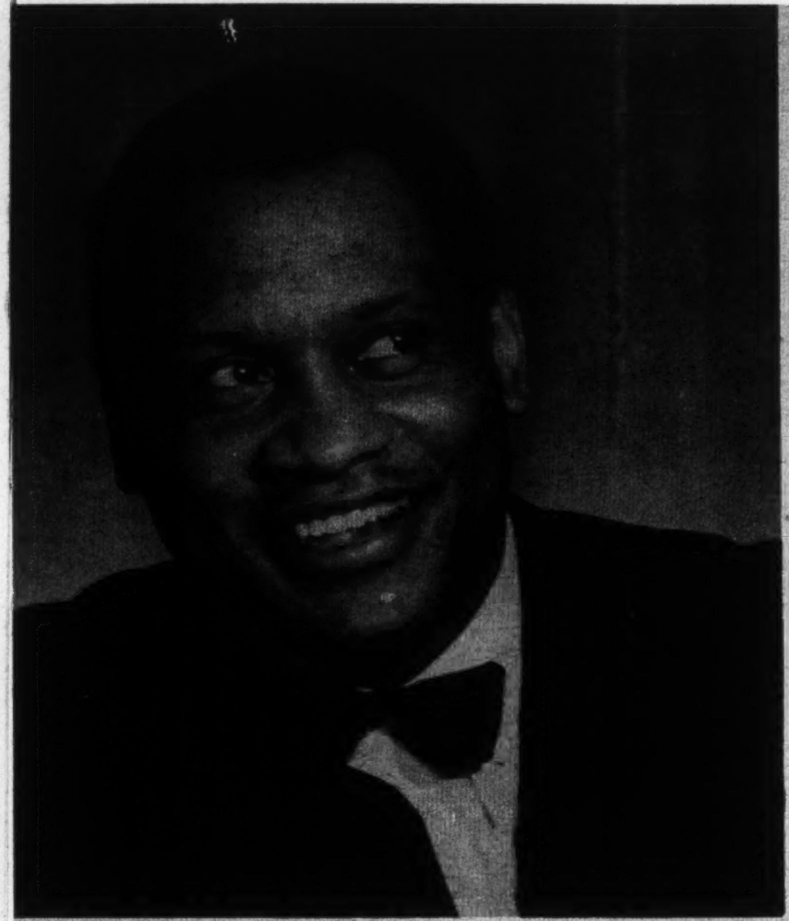

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Sunday, May 14, 1950, 8 p.m.

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APPRECIATION MEETING

in honor of Paul Robeson

He carries on the fight for freedom in OUR day.

Because

FREDERICK DOUGLASS

said

"Those with whom I have been laboring, namely the old anti-slavery organization of America, have been again and again stigmatized as infidels, and for what reason? Why, solely in consequence of the faithfulness of their attacks upon the slaveholding region of the southern states and the northern religion that sympathizes with it. I have found it difficult to speak on this matter without persons coming forward and saying, 'Douglass, are you not afraid of injuring the cause of Christ? . . . Are you not undermining religion?' I cannot be induced to leave off these exposures. I love the religion of our blessed Savior . . . I love the religion that is based upon the glorious principles, of love to God and love to man: which makes its followers do unto others as they themselves would be done by. If you demand liberty to yourself, it says, grant it to your neighbors. If you claim a right to think for yourself, it says, allow your neighbors the same right . . . I hate the slaveholding, the woman whipping, the mind darkening, the soul destroying religion that exists in the southern states of America . . . Loving the one I must hate the other; holding to the one I must reject the other."

They called him disloyal

Because

PAUL ROBESON

says

"If we unite, we'll get our law against lynching, our right to vote and to labor . . . Let us push aside the sycophants who tell us to be quiet . . . We must have the courage to shout at the top of our voices about our injustices and we must lay the blame where it has belonged for over 300 years of slavery and misery: right here on our own doorstep—not in any far away place. This is the very time when we can win our struggles. And we cannot win it by being lured into any kind of war with our closest friends and allies throughout the world . . . We do not want to die in vain any more on foreign battlefields for Wall Street and the greedy supporters of domestic fascism. If we must die, let it be in Mississippi or Georgia! Let it be wherever we are lynched and deprived of our rights as human beings . . . We will help to insure peace in our time—the freedom and liberation of the Negro and other struggling peoples, and the building of a world where we can all walk in full equality and full human dignity."

They try to prevent him from being heard

The people have always rallied to the fight for freedom—
Whatever the times or whatever the conditions.

WELCOME PAUL ROBESON TO CLEVELAND PARADISE AUDITORIUM, 2226 EAST 55th ST.
FRIDAY, OCTOBER 7th, 8:00 P. M. ADMISSION 30c

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Welcome

TO CLEVELAND

PAUL ROBESON

FRIDAY

OCT. 7TH

8 PM

ADM.

30¢

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2226 E. 55TH ST.

WE APPLAUD YOUR COURAGEOUS FIGHT AGAINST THE 1949 WOULD BE STORM-TROOPERS. KEEP ON SINGING AND SPEAKING FOR PEACE AND FREEDOM.

ISSUED BY YOUTH DIVISION OF CLEVE. COMMITTEE TO WELCOME PAUL ROBESON - IN CO OPERATION WITH THE COUNCIL ON AFRICAN AFFAIRS. DR. V.O. BECK, RAYMOND DENNIS - CO CHAIRMEN. FOR TICKETS - INFORMATION SEE MR. FOSTER McCURDY, SEC'Y, MAJESTIC HOTEL - EN 1200.

American Slav Congress

National Executive Office

~~205 East 42nd Street, New York 17, N. Y. MUrray Hill 5-0477~~

130 East 16th Street, New York 3, N.Y. * ORegon 3-8769

Sorry — cannot go
admire all phases
Paul

Paul Robeson, President
Council of African Affairs
23 West 26th Street,
New York, N.Y.

Dear Paul:

I am sending you here a clipping from the January II editon of The Daily Worker about a peace rally in Milwaukee, Wis., with some quotes of the talk of our mutual friend, Leo Krzycki. As you will see Leo doesn't forget you. Your couragous fight in the leadership of the peace movement inspires not only the relatively younger people like me but also old timers like Leo.

Our people, progressive Slavic Americans of New York and those from other centers of the country who attended the Slavic American Peace Conference in October in hotel Capitol, still talk about you speech at the Conference, and they want to hear you again. At the last meeting of the Resident Board I was asked to write you and to invite you to come to speak and sing at the Slavic American Concert-Rally on February II, Sunday, which is to be held in the Yugoslav American Home on 405 West 4I Street, here in New York. The Ukrainian Slav Chorus will take part in the program, larger part of which will be devoted to protest the rearming of the Nazis in Western Germany, and the fight for the defeat of the McCarran Act. We sincerely hope that you will be able to accept the invitation.

You might have notice that after our conference in October I spent another month at Ellis Island with Claudia, Ferdinand and other deportees. We came out fighting.

Leo had even worst luck. His daughter died at the time I was at Ellis Island. Besides, his wife is sick and he has to stay home on doctors orders. Yet, his spirit is good and he doesn't miss opporunity to raise his voice in defense of peace.

Inclosed are a few pictures from the Conference. The one with four of us I saw used in the Soviet magazine Slavyane. Evidently, it got aound the world.

Hoping to hear from you on the invitation to speak to our people on Feb. II, I am

Fraternally Yours,

George Pirinsky

George Pirinsky, Executive Sec'y

264

BEST AVAILABLE COPY

NY SLAVS TO PROTEST REARMING OF THE NAZIS

Concert-Rally in Yugoslav American Home on February II.

New York, Jan. I7 - Slavic Americans of New York and vacinity will voice their protest against the rearming of the Nazis in Western Germany at a Concert-Rally on Feb. II, to be held in the Yugoslav American Home, 405 West 4I Street.

The Concert-Rally is part of the nationwide camapign which the American Slav Congress is conducting among Slavic Americans throughout the country in an effort to help stop the arming of the Nazi merderers of the peoples of Europe and our American boys during the recent war, and to prevent the turning of Western Germany into a new and more horrible Korea in the heart of Europe.

In a telegram to President Truman at the time of the Brussels conference of the Atlantic Pact countries which took this step, the National Committee of the Slav Congress declared that the decision to train a Western German army constitutes a new and graver threat to the peace and welfare of the American people and the peoples of the Slavic and other freedomloving countries.

Last week the American Slav Congress issued a call to all Slavic Americans, regardless of differences on other questions, to rise in protest and help stop the revival of the hated Wehrmacht.

The New York Concert-Rally on Feb. II will be addressed by prominent speakers, well acquainted with the latest developments in this new threat to world peace and security. In the musical program the verious Slavic groups will present Slavic songs and dances.

The Slav Congress of Greater New York urges all friends to bring this Concert-Rally to the attention of their organizations and to individuals who stand opposed to the rearming of the hitlerite mercenaries, so that the voice of New York Slavs for peace on Feb. II with ring out with a new force and determination.

Admission $I.00. Tickets can be purchased at the American Slav Congress Office, I30 East I6th Street. Call ORegon 3-8769.

February 28, 1951

Mr. George Pirinsky, Executive Secretary
American Slav Congress
130 East 16th Street
New York 3, New York

Dear Mr. Pirinsky:

I do not know whether you ever received a formal response from Paul Robeson regarding your invitation for him to appear at the Slavic-American concert-Rally on February 11. I trust that either George Murphy or Alphaeus Hunton succeeded in reaching you with the information that Paul has been out of the city almost constantly during the month of February, and therefore could not be present. I am sure you know how deeply he would have appreciated participating in the affair if his schedule had permitted.

Paul is now in Chicago and will return in a few days. His travels on behalf of our publication FREEDOM have been fruitful. I hope that sometime in the near future he, you, I and possibly a few others of us may get together informally to talk about some of the mutual problems which arise in our respective fields of work.

Sincerely,

Louis E. Burnham,
Editor

MORNING
Freiheit
JEWISH DAILY
„מארגן־פרייהייט“
35 E. 12th ST., NEW YORK 3, N. Y.
Telephone ALgonquin 4-9480

April 25th, 1951

Mr. Murphy,
% Freedom,
53 W. 125th Street,
New York, N.Y.

Dear Mr. Murphy:

Enclosed you will please find a check in the amount of $100.00; please accept same as donation to "Freedom."

I would like to take this opportunity to thank you for your cooperation in securing Mr. Robeson and Mr. Brown to help celebrate the birthday of the Morning Freiheit. Both their appearances and their contribution of their fine talents helped to make our affair a success and needless to say the audience treasure both Mr. Robeson and Mr. Brown.

Once again "thank you" and our best wishes for success.

Sincerely yours,

Isadore Wofsy

Isadore Wofsy,
Manager

br
ang:cio
enc.

File

answered
with personal
conference
GBMJr

Pastor's Study
Fifty-six West One Hundred Thirty-third Street
New York 30, N. Y.

Telephone Audubon 6-2440

May 9, 1951

Mr. George Murphy
Freedom Associates
53 West 125th Street
New York, New York

My dear Mr. Murphy:

As I promised, I attended your meeting in Philadelphia.

I listened carefully and observed everything that went on. I was favorably impressed until you made your speech.

I have been thinking about the overall impression that one would receive from such a concert. The set up is obviously an appeal to young people to espouse and subscribe to a program that has definite communistic implications. If said concert is typical of the one you propose to give at our church, I beg to cancel our tenative agreement.

Yours in the Yoke of the Master,

R. C. Lawson

Bishop R.C. Lawson

RCL:DD

WI EN BRODY

Yes

Remember pleasant time at Brattle Hall

THE HARVARD DRAMATIC CLUB
~~13 HOLYOKE STREET~~ WINTHROP F-33
CAMBRIDGE 38, MASSACHUSETTS

5/9/51

Dear Mr. Robeson,

Would you consider playing "Othello" in our Fall Production? The dates: November 4 through November 17. If you could possibly come we would be very proud indeed.

We are now making our plans and would like a somewhat general "yes" or "no" from you. Should you agree, we could discuss the matter further.

Forgive my being so brief and to the point. We are eagerly awaiting your reply. Could you let us know how this strikes you as soon as possible, since the present term is nearly over.

Thank you for your kind attention.

Warren Brody,

Pres. HDC

The Light House
COOPERATION - PROGRESS
A PROGRESSIVE NEGRO PAPER
N. M. YOUNG - PUBLISHER - PHONE F-4454

Vol. XI—No. 19 SAN DIEGO, CALIF., SATURDAY, MAY 12, 1951 Phone

Willie McGee Dies In the Electric Chair

Willie McGee

Ironically, Mississippi has spent far more money preparing for his death than it ever spent on trying to see that he lived a good life.

Willie McGee had three trials an that cost money. The Nationa Guard was on hand every time—and that cost money. The Mississippi Supreme Court reversed his conviction twice, and lawyers and briefs co[illegible] money. His lawyers have be[illegible] trying to get the United States Supreme Court to intervene to save him for the past three years, and that costs money, too.

It is a safe bet that his trials have cost the state many times more than his meager education ever did. For Willie McGee is a Negro. Mississippi doesn't spend much money on schooling for Negro kids.

The truth of the matter is that Mississippi ranks pretty low in the amount spent per child for education. It is a poor state that tries to support separate educational systems for white and colored children when it can barely afford to maintain one system. And it spends approximately twelve times as much per child for white children as it does per child for Negro kids in its school system. The same disparity of treatment runs all through its political and economic life.

Willie McGee didn't have a chance when he was accused of rape of a white woman, regardless of his guilt or innocence. Most Negroes get death when they are convicted of that crime in Mississippi; no white man has ever got such a sentence.

All of that has been, and is, grist in the Communist mill. The Reds have been making the most of Willie McGee's plight for six long years. They point to his case as a horrible example. They use it to whisper up their campaign to ensnare Negroes. They point to it in an effort to discredit democracy here and abroad.

The Communists don't care anything about Willie McGee. He's just a piece of propaganda as far as they're concerned.

Willie McGee is caught squarely in the middle. On the one hand he's the victim of the Jim Crow system and on the other he's a show piece for anti-democratic propagandists.

Pity Willie McGee. And pity the rest of us, too, if we don't bestir ourselves to see that the Jim Crow system doesn't supply more cases of his kind to furnish propaganda for those who would destroy democracy.

History Will Support Truman, Not MacArthur But History's Verdicct Is Too Long Coming

WHAT WOULD have happened to an officer under MacArthur who kept pronouncing views at variance with his? Everybody knows that that officer would have been courtmartialed. He would have never gotten away with it as lightly as MacArthur did.

I wish MacArthur had requested the President to relieve him of his command if he thought that Washington was wrong and he was right. I believe this would have been a wiser course for MacArthur.

I believe the verdict of history would have been more in his favor than I believe it will be now. But it often takes history a long time to write its verdict.

War Vets Protest Planned Electrocution

WASHINGTON—About 50 men who claimed to be war veterans chained themselves to three pillars of the Lincoln Memorial in a demonstration protesting the pending execution of a Mississippi Negro, Willie McGee.

Willie McGee Loses Six Year Fight For Life—

Dies In Electric Chair

R#1, Box 602
Chula Vista, Calif.
May 17-51

Dear Paul:-

I am enclosing a page from the "San Diego Lighthouse" a local paper we would like to support. However such articles as the one marked makes it rather discouraging.

As Mr. Young has his good points—One is that he almost worships you—I believe it would be worth the effort for you to write him, giving your views on the marked article. Maybe it would be best not to tell him how you got the ~~letter~~ article.

I know you are busy, but I believe it would be time well spent as there is a large number of Negro people here in San Diego, but for instance, Only one Negro preacher out of about 25 said a word protesting the Lynching of Willie McGee.

As Near as I can analyze Mr. Young's attitude it is a fight between the Negro and the white people rather than a fight between the common people and our would be Masters.

Yours for a better world,
Chas. M. Jaques.

53 West 125th Street
New York 27, N. Y.
May 24, 1951

Mr. Warren Brody
The Harvard Dramatic Club
Winthrop F-33
Cambridge 38, Massachussetts

Dear Mr. Brody:

Mr. Robeson has been away from the City and I have only recently been able to bring your letter to his attention. He would be interested in doing "Othello" in the Fall production of the Harvard Dramatic Club and will await your further communication regarding the matter. He remembers fondly his contacts with members of the Club during his performance of "Othello" at Brattle Hall, and wishes to be remembered kindly to them.

Sincerely yours,

Louis E. Burnham

BEST AVAILABLE COPY

June 7, 1951

Mr. Adolph Katz
Silk Screen Shop
9 Bond Street
New York 12, New York

Dear Mr. Katz,

May I offer you my apologies for not letting you know sooner about the signs? Paul wanted me to express to you his own personal thanks for the beautiful job that you did.

The people in San Francisco, Los Angeles and Oakland, all expressed their pleasure when they saw the posters. I made a point of telling all our friends out there about the kind of friends FREEDOM has, as shown in your own generous contribution of your creative work. That pleased all the cultural people on the coast, especially the manager of the Hugh Gordon Bookshop.

We have also distributed the posters in Boston where the results were equally as happy. It is only after the Boston trip, and also a chance to run home to Washington to be with my family for a few days that I now find a moment to tell you and to express on behalf of Louis Burnham, our editor and the rest of our staff, our sincere appreciation for your excellent contribution.

I shall be in touch with you before long to discuss the other projects you mentioned. Meantime, to your continued good health.

Yours for peace now,

BEST AVAILABLE COPY

George B. Murphy, Jr.
General Manager, FREEDOM

AMERICAN WOMEN FOR PEACE
1186 BROADWAY, N.Y.C.
MU 3-1524 -1525

June 18, 1951

Freedom Associates
53 West 125th Street
New York, New York

Dear Friends:

Enclosed you will find our check to the amount of Two-Hundred and fifty dollars ($250.00) to pay for the services rendered by Mr. Paul Robeson at our Peace Festival Friday, June 15th, 1951 at Manhattan Center.

Everyone is expressing their congratulations to the American Women for Peace for their boldness in sponsoring this kind of peace cultural event.

We, however, want to state very categorically that the success of the program was due in no small part to the very splendid performance rendered by Paul Robeson.

With every success to the continued role of Freedom as an all important ideological weapon in the struggle for peace and the freedom of the Negro people.

Yours for peace,

Halois Moorhead

Halois Moorhead
Executive Secretary

New York, N. Y.
July 30, 1951

Mr. Adam Holender, General Manager
International Theatrical & Variety Agency
13 Zamenhoff Street
Tel-Aviv, Israel

Dear Mr. Holender:

The only difficulty which at this point is decisive, is my inability to get a passport from my government. Thank you for your continued support. I doubt any change in the near future.

All the best to you.

Sincerely,

Paul Robeson

New York, New York

August 7, 1951

Miss Tess Davidson
1619 West Washington Blvd.
Chicago 12, Illinois

Dear Miss Davidson:

I regret the delay in answering your letters which have only now come to my attention. Unfortunately it will not be possible for me to accept your kind invitation to appear in Chicago on September 8, for the reason that I expect to be in Mexico at that time attending a Conference of the World Peace Council.

My plans for the fall are only now being formulated so that it is not possible to decide at the moment exactly when a Chicago appearance would be possible. I shall be glad to arrange a concert, however, to fit in with a schedule of fall appearances which is now in preparation. You may be sure that as soon as this schedule is completed I will be in touch with you regarding an appearance at the Friendship Baptist Church. Please extend my kind regards to Reverend Davis.

Sincerely yours,

Paul Robeson

BEST AVAILABLE COPY

1619 West Washington Blvd.
Chicago 12, Illinois
July 5, 1951

Mr. Paul Robeson
Freedom Associates
53 West 125th. St.
New York 27, N.Y.

Dear Mr. Robeson:

In behalf of the Haymarket Chapter of the Civil Rights Congress of Chicago, Illinois I am writing to you about the date you can appear in a concert at the Friendship Baptist Church here on the West side of Chicago. A committee of four women spoke to you at the Packinghouse Center last Saturday afternoon after you spoke to a meeting of the National Negro Trade Union Council.

Reverend J.R. Davis has asked the Haymarket Chapter to make arrangements for the concert. He was responsible for getting the North-West Side Baptist Ministerial Alliance to sponsor a meeting for Mrs,McGee. He has given every assistance and support to the Civil Rights Congress, he is a booster of FREEDOM, and does an outstanding job in the struggles of the people so we feel that it is very important that we respond to his request - not only in respect to him and his contribution to the fight for a better life for all, but it will greatly aid the progressive movement on the West side of Chicago.

The proposed time and date are the evening of Saturday, September 8. Let me know what expenses will be connected with your fulfilling this engagement.

Fraternally yours,

C.McKinney, Chairman

Tess Davidson, Secretary

1619 West Washington Blvd.
Chicago 12, Illinois
August 1, 1951

Mr. Paul Robeson
FREEDOM Associates
53 West 125th. St.
New York 27, N. Y.

Dear Mr. Robeson:

On July 5th I wrote to you to see if you could give a concert at the Friendship Baptist Church (1958 W. Washington Blvd.) Perhaps you recall a delegation of four women who spoke to you during the Peace Crusade here in June.

Reverend J. R. Davis is very eager to have you sing at his church and we would like to be able to fulfill his request because he has made great contributions to the fight for civil rights.

Please let me know immediately if Saturday night Sept. 8 is convenient for you.

Fraternally yours,

Tess Davidson

Cannot do this as Sept. 8th as I expect to be in Mexico. Am rather uncertain about my Fall plans. Will gladly arrange a concert as soon as I can. I would like to fit this concert in with other concerts in the West. Will reply soon as to definite date. P.R.

send cpy
to Saul
for action

BOSTON UNIVERSITY
LEARNING VIRTUE PIETY

ASSEMBLY ON PUBLIC AFFAIRS
725 COMMONWEALTH AVENUE
BOSTON 15, MASSACHUSETTS

August 25, 1951

Mr. Paul Robeson
Enfield, Connecticut

Dear Mr. Robeson,

As you will undoubtably recall, I spoke to you after your concert here in Boston, and asked if you would be able to address the student body of Boston University under the sponsorship of the Assembly on Public Affairs, Boston University's non-partisan forum. This letter is in accordance with the suggestion you made at that time that I contact you by letter, suggesting a possible time for your talk.

We have tentatively set either Wednesday or Thursday, October 10 or 11 for your talk. These dates are by no means final, and if you find them in conflict with your schedule, please feel free to adjust them. I would suggest that a Wednesday or Thursday be selected in as much as we have found that these days are most compatible with class hours, and seem to draw the largest audience.

Since the Assembly is a student supported organization, the resultant limited income causes us, regretfully, to be able to offer only a small honorarium.

It is the policy of the Assembly to give speakers complete freedom in the selection of their subject matter.

I will send this letter on to you in care of Mrs. Robeson, because, for some reason, I seem to have mislaid the address of the Friends of Freedom, and do not want to delay the sending of this letter.

Sincerely,

Burton White

Burton White, Chairman

Kindly reply to me at:

426 Eastern Avenue
Malden 48, Mass.

Have just located correct address, so will send letter on to New York.

September 4, 1951

Mr. Alvah Dean
Mr. Gus Gontes
Voice of the Membership
Yugoslav Hall
405 West 41st Street
New York, N. Y.

Dear Friends:

Paul Robeson has asked me to write and say how sorry he is that he will not be able to take part in the informal party being sponsored by the Rank and File Committee of Local 6. He is unable to accept any commitments for the month of September, but wants you to know that you have his best wishes in your struggle for militant trade unionism which will protect the interest of all workers and solve the special problems of Negro, Puerto Rican and other minority workers.

Best wishes for a successful affair.

Sincerely,

Louis E. Burnham,
Editor, FREEDOM

EMMA LAZARUS COUNCIL

of Jewish Women's Clubs
Los Angeles

President
MRS. ANNE ROSEN
127 South Burlington Avenue
Los Angeles 4, California
Phone: DUnkirk 2-7872

Vice-Presidents
MIRIAM FOX
REGINA CUTLER

September 10, 1951

Mr. George B. Murphy, Jr.
General Manager,
Freedom Associates
53 West 125th Street,
New York 27, N.Y.

Dear Mr. Murphy:

Our mutual friend, Mrs. Frances Williams suggested that I write you and bfing our problem directly to you. She feels that you will be able to help us quickly so that we can go on with our plans.

Perhpas you remember on your last trip to Los Angeles, Mrs. Pearl Fagelson, a former president of the Emma Lazarus here, spoke to you about a possible concert by Mr. Robeson for one of our very important celebrations. Every year, on November 19th we hold a Memorial meeting for Emma Lazarus; usually this meeting takes the formof a concert. This year we would like, if it were at all possible, to have Mr. Robeson sing and speak to us. We feel that this would be a very important event in Los Angeles both politically and culturally. Miss Beulah Richardson who may already have spoken to you about this event, is going to write a dramatic poem about Emma Lazarus, her role in her day and the role that our women must play in the overall fight for peace and freedom. Were it possible for Mr. Robeson to come to Los Angeles for November 19th, this would be a landmark in our work here.

Answer

We would be very grateful to you if you answered us as soon as possible what chance there is of Mr. Robeson coming to Los Angeles and what the conditions of his trip would be. The time is growing shorter and we are getting rather apprehensive since we have made no definite plans for the evning until now. Thank you for any information you will send us.

Sincerely yours,
Anne Rosen
Anne Rosen, President.

"A MIGHTY WOMAN WITH A TORCH, WHOSE FLAME IS THE IMPRISONED LIGHTENING, AND HER NAME MOTHER OF EXILES"

Voice of the Membersip
Yugoslav Hall
405 W 41 St., N.Y.C.

Dear Brother Robeson:

On Sept. 13, 1951 at 8 P.M., the Rank and File of our Union, Hotel and Club Workers Union Local 6, is giving a banquet-party, to honor our rank and file.

Our members, like many thousands in other local Unions are going thru the sell-out of those "pie-cards", who have hitched their chariots to the Truman-Dewey-Dulles war aims, and attack on the Negro and Puerto Rican workers, and other minorities.

In a small way we are carrying out the fight against these traitors, to expose them every minute of the day.

We feel that no affair is complete unless you are there with us. You represent the very core of that fight to us, and the essence of the Negro-white unity, not as yet understood by the majority of our white brothers and sisters.

We therefor extend our invitation to you, and are looking forward to having you with us that nite.

Fraternally yours,
Alvah Dean
Alvah Dean
Gus Contes
Gus Contes

(For the Committee)

September 20, 1951

Mrs. Anne Rosen, President
Emma Lazarus Council of
Jewish Women's Clubs
127 South Burlington Ave.
Los Angeles 4, California

Dear Mrs. Rosen:

I have your kind letter of September 10, relating to the proposal of the Emma Lazarus Council for a Paul Robeson concert in Los Angeles on November 19.

I have discussed the proposal with Mr. Robeson who asks me to tell you that he regrets very much that he will be unable to enertain this proposal because of pressing cultural commitments which will keep him occupied fully through January. He asked me to say that he hopes that he can see his way clear to fulfill such an engagement sometime in the future.

Please convey my best wishes to my good friend, Frances Williams.

Cordially yours,

George B. Murphy, Jr.
General Manager, FREEDOM

729 Greenwich St.
New York, 14, N.Y.
Oct 4, 1951

~~Dear Louis:~~

As ~~I told you,~~ M my wife and I spent the summer in Europe. A good deal of the time we spent hitchiking around and staying at Youth Hostels--in France in particular, where the hosteling movement is far better developed than here. There we met dozens of working class and middle class young people--French, British, Belgian, Swiss etc. Almost invariably a crowd would gather after dinner for singing--in almost as many languages as there were nationalities.

The first time I was asked for "les chansons de Robesohn" I didn't get it. Finally, we realized they were asking for "the songs of Robeson". Naturally, we were ~~obliged~~ honored to oblige as best we could with "No More", "Joshua" and (after much prodding) "Old Man River".

It was really a revelation to us to see the admiration and respect these young people--who were neither musicians nor "intellectuals"--had for "Robesohn"...especially the kids from Algeria and Tunis, but plenty of others too.

Many of us white Americans--and of course many more Negro Americans--have come to think of Paul as a world figure. But it isn't until you get into another country that you really understand just how much of a world figure he is.

Regards to you and "Freedom", which we read with interest every month. The only addition to your staff I can suggest is Jesse B. Semple...

Bob

Bob Claiborne

"to create, promote and distribute the music of the people"

Peoples Artists, inc.

106 EAST 14th STREET,
NEW YORK 3, N. Y. • ORegon 7-4818

Chairman
BETTY SANDERS
Executive Secretary
IRWIN SILBER
Treasurer
ANNE WAYNE
SING OUT! Editor
ERNIE LIEBERMAN
Circulation Manager
LAURA DUNCAN

Oct. 11, 1951

George Murphy
Freedom Associates
53 West 125th St.
New York, N Y

Dear George:

As you suggested, I wrote to Paul shortly after you came up to our office a couple of weeks ago about the record idea. He hasn't reached me since, so I guess he may have just lost my note in the shuffle of his busy schedule.

We're still hot on the idea and if you would remind Paul about it next time you see him, maybe we can still go ahead and do something about it.

Sincerely,

Irwin Silber,
Executive Secretary

PROGRAM SERVICE • SING OUT! (magazine) • MUSIC LIBRARY
HOOTENANNIES • HOOTENANNY RECORDS

New York Council of the

ARTS, SCIENCES *and* PROFESSIONS *inc.*

49 West 44th Street, New York 18, N. Y., MU 7-2161

November 7, 1951

Mr. Paul Robeson
Freedom
53 W. 125th St.
New York, N.Y.

Dear Mr. Robeson:

We are extremely happy for your consenting to speak at the Plenary Session of our conference on equal rights for Negroes in the arts, sciences and professions on Saturday, November 10, 1951.

Please show this letter to one of our staff upon arriving at the Pythian, 135 W. 70th St., and you will be escorted to the Main Ballroom, where the session will convene.

Your time premitting, we would be pleased to have you attend any of the Panels, which are scheduled to begin at 1:30 P.M.

We look forward to seeing you.

Sincerely yours,

Edwin Berry Burgum

Edwin Berry Burgum
Chairman

EBB:sh

November 13, 1951.

Mr. Paul Robeson
c/o McGee
22 W. 89th Street
New York, N. Y.

Dear Paul;

I apologize for being so tardy in putting before you formal program arrangement for Thursday evening. As you know, I have been compelled to spend time with my lawyer and with Government attorneys the past few days since I have been called as a Government witness in the DuBois' case, albeit an unfriendly one.

The enclosed program outline places you late in the program. I trust you will be willing to await this hour. We want to make your participation a high point in the program.

Wehave allowed thirty minutes for your speaking and singing, in whichever order you choose, or mixed, as you please. The quantity of each is also of your own decision. Moreover, I guess it better be said there is no compunction to extend your participation over thirty minutes, but certainly all the audience will be happy if there is that much.

At this point in the program, the Ambassador will have come to the platform so that you may be assured of his presence as you speak as well as that of Prof. Fairchild, the chairman, if not some of the other preceding speakers.

We have assumed that you have made arrangements for your friend and accompanyist, Larry Brown, if you wish us to get in touch with him to furnish the time schedule and a special ticket of admission, we will gladly do so. We shall certainly see that Mr. Brown receives adequate recompense. If there are further questions unanswered, please call me.

The prospects are for a large, perhaps a capacity audience of 1,800.

Sincerely yours,

Dick

Richard Morford
Executive Director

RM;ss
dpowa/65

PROGRAM

ANNIVERSARY RALLY		Thursday - November 15, 1951.
1.	Announcements	7:30 P.M.
2.	Anthems of the U.S.A. and the U.S.S.R.	7:45 P.M.
3.	Chairman of the Evening Professor Henry Pratt Fairchild	7:55 - 8:05 P.M.
4.	Miss Jessica Smith	8:05 - 8:25 P.M.
5.	Mr. Leon Straus	8:25 - 8:45 P.M.
6.	Dr. Corliss Lamont	8:45 - 9:05 P.M.
7.	Jewish Peoples Chorus	9:05 - 9:35 P.M.
8.	Collection and messages Mr. Richard Morford	9:40 - 10:10 P.M.
9.	Mr. Paul Robeson (singing and speaking)	10:10 - 10:40 P.M.
10.	The Embassador of the Soviet Union	10:40 - 11:00 P.M.

BLANCHE & PAUL SCHEMAN

191 Stokes Ave., Freeport, L. I., N. Y.

Nov. 19, 1951

Freedom Assoc.
53 W. 125 St
NY, NY.

Dear Mr. Murphy

I am writing to you as per phone conversation we had today to confirm the appointment with Mr. Paul Robeson for Friday, November 23rd in Woodmere – where Mr. Robeson will be guest of honor at a dinner party. My husband will call you Friday morning to discuss details regarding transportation. If any questions should arise in the interim, you can reach us at Freeport 9-3177.

Thank you very much for your cooperation!

Sincerely

Blanche Sherman

337 Bleecker Street
New York City 14

November 20, 1951

Mr. Paul Robeson
FREEDOM
53 W. 125 St.

Dear Mr. Robeson:

Our group, the Harlem Dance and Theatre Workshop, would like cordially to re-extend to you an official invitation to be our guest at the "African Eve" Dance Recital this Saturday, Nov. 24.

We realize that a man as active in the struggle as yourself--travelling over this land daily, to fight with us for our own Negro people's freedom, and for the freedom of all peoples--does not exactly have time on his hands. But we are confident that, as all of us at one time and another draw courage and renewed inspiration from you, so you, on this occasion, will be glad to see our efforts.

We feel, too, that it is important as this is the first real effort in this critical period to establish a Harlem school of the Dance dedicated "to the creation of meaningful dance expression of, by, and for the Harlem community."

Mr. Dafora, our wonderful teacher and friend, especially wants you to be there as this, his first real opportunity to work in the community, has produced, he feels, a new quality in his work on which he would very much welcome your comments. (The actual performance will begin at 11.)

Warm regards,

Elma L. Nemiroff

Elma L. Nemiroff,
Chairman.

November 23, 1951

Miss Elma L. Nemiroff
Chairman, Harlem Dance and Theatre Workshop
337 Bleecker Street
New York 14, N.Y.

Dear Miss Nemiroff:

Mr. Robeson has asked me to express his sincere regret to Mr. Dafora at not being able to witness the dance recital at Harriet Tubman Society Hall Saturday evening November 24, because he will be in Washington, D.C. at that time. He hopes that he will be able to witness another performance of the group in the near future.

Sincerely yours,

George B. Murphy Jr.
General Manager

Unity Chorus,
106 East 14 Street,
New York, N. Y.,
November 28, 1951.

Mr. Paul Robeson,
FREEDOM,
29 West 125 Street,
New York, N. Y.

Dear Mr. Robeson:

We are writing this letter to reintroduce ourselves to you. We previously had the great honor of singing with you on such affairs as the Welcome Home for the Delegates to the Warsaw Peace Conference, the Hootenanny, which sent Hope Foye to Berlin, the Labor Youth League Convention last year, the William L. Patterson Birthday Rally and others.

Our general repertoire includes the works of the great composers who derived their inspiration from the beauty of their people's cultures; the spirituals and working songs of the Negro and Jewish peoples, as well as other folk and people's songs representing the best in the cultural tradition of our country; the songs born in the struggles of other peoples and nations; and finally, contemporary music of political and social significance.

We have dedicated ourselves to bring this music to the wide masses of the working and progressive people to whom culture is ordinarily denied by commercial interests. In this spirit we have sung at mass meetings sponsored by such organizations as the Committee for the Negro in the Arts, the Civil Rights Congress, the German-American weekly and the Teachers Union.

Some of our most gratifying experiences, however, were free engagements, such as the one when we sang at a Negro church in Far Rockaway, for patients of Bellevue Hospital. Others included many socials and meetings given by community groups.

On January 25, 1952 we are giving a concert which will be a climax of the many years of our activity whereby we hope to establish ourselves as a militant, independent and progressive cultural organization, apart from the sponsorship of others (we shall not, however, abandon our previous policy for singing for other groups and organizations.)

At this concert we will give the East Coast Premiere of the new Shostakovitch oratorio, the Seventh Movement of the Song of the Forest, with our own music committee's translation. We shall also feature, among other things, some new works by Negro and white progressive composers, including Walter Baker and Herbert Hauffrecht (our conductor), Danny Michaels and Serge Hovey.

At our recent meeting we unanimously voted to ask you to appear as the guest artist at our concert. We know how very busy that you are, but we also know and feel that you, better than anyone else, will be able to give expression to everything that we stand for and try to achieve culturally and politically.

It would be a wonderful inspiration to us, Mr. Robeson, if in spite of your very heavy schedule of activities, you could sing with us.

We should therefore like to ask you to appear at our concert, and, if possible to have an early appointment with you prior to this, at any time most convenient to you, so that we may start our publicity and promotion campaign as soon as possible.

Sincerely yours,

(for PEACE and FREEDOM)
Mary Nower
for Executive Committee,
Unity Chorus.

MLN:bab

December 5,1951

Miss Mary Nomer
Unity Chorus
106 E. 14th Street
New York,N.Y.

Dear Miss Nomer:

Mr. Robeson asks me to tell you that he is sorry that he will be unable to appear with the Unity Chorus in their special concert.

His extremely heavy schedule of commitments prevents his appearing with the chorus even though he would certainly like to participate. He would like you to keep him informed.

Sincerely yours,

George B.Murphy Jr.
General Manager.

BEST AVAILABLE COPY

December 19,1951

Mr. Robert Rockmore
10 E.40th Street
New York,N.Y.

Dear Mr. Rockmore:

The following are the dates, places and amounts received by Mr. Paul Robeson:

Date	Place	Amount
April 25,1951	Philadephia Church concert	154.00-Fee
May 18,1951	S.F.,California,Marine Cooks and Stewards Convention Concert	890.00--Exp.
June 2,1951	Boston and Cambridge,Mass. concerts	261.00--Fee
June 12,1951	Newark,N.J. Concert	200.00--Fee
June 12.1951	Newark,N.J. Concert	100.00--Fee
June 16,1951	Women's Peace Committee concert, New York City	250.00--Fee
June 18,1951	Harlem Trade Union Council concert	500.00--Fee
June 27,1951	Chicago Negro Labor Council concert	330.00--Fee
June 27,1951	Chicago check from Henry Noyrs	25.00--Gift.
November 22,1951	Dubois Dinner,Freeport,L.I.,N.Y.	100.00--Gift
November 7,1951	Bronx,N.Y. concert for ALP	300.00 --Fee

Expenses for Above Affairs:

April 25,1951	Philadelphia to N.Y.RR.fares for Mr. Robeson and Mr. Murphy	22.44
May 18,1951	Air fares for Mr. Robeson and Mr. Cayton	690.00
	Food and lodging for Mr. Robeson, Mr. Cayton,Mr. Murphy	154.00-10days
	Cab fares, tips etc. for Mr.Robeson Mr. Cayton,Mr. Murphy	46.00-10days
June 2,1951	Air fares for Mr. Robeson and Mr. Murphy-N.Y.to Boston	48.76
June 12,1951	Cab etc. -N.Y.to N.J.	12.00
June 27,1951	Air fares forMr. Robeson and Mr. Murphy	192.74

Very truly yours,

George B.Murphy Jr.
General Manager,FREEDOM.

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Expenses Account

1/28,	8.00	Cab + tips
"	6.00	Dinner
1/29	5.00	Breakfast
"	11.30	Cigars, cigarettes, drink
"	5.00	Lunch
1/30	2.50	Breakfast
"	2.00	Sand. + drinks
"	12.00	Dinner (with Hallinans)
1/31	7.00	Porter
"	2.50	Cigarettes + matchs
"	4.12	Food at home
2/1	3.00	Cab, papers, telephone Calls
"	1.00	newspapers
"	91.77	Pullman Reserv,
"	25.00	Lodging in Seattle
2/2	4.50	Drinks
"	3.00	Breakfast
"	5.85	Dinner

(over)

Expenses
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154.00
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Expenses.
re Canada trip

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2/3	$4^{\underline{30}}$	Luncheon
"	5^{50}	Dinner
"	1^{50}	Calls + papers
2/4	6^{00}	porter
"	1^{50}	tips + papers
"	3^{00}	books (Genecide)
"	3^{00}	Liquor
2/5	4^{00}	Cab
"	6^{80}	Cigarettes + liquor
"	$20^{.99}$	Pull Reserv.
"	6^{00}	Dinner
"	$1^{.00}$	Red Cap
"	15^{25}	Pull. Rev.
2/6	3^{00}	porter
"	4^{15}	Breakfast
"	3^{00}	Pull. Reserv.
"	9^{86}	Misc.
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Mr. Paul Robeson,
23 W. 26 Street,
New York, N. Y.

Dear Sir:

Fifty years ago a group of Hungarian immigrants established a newspaper in New York City, dedicated to the defence and advancement of the interests of American workers of Hungarian descent and to disseminate among them the finest democratic traditions of the new as well as of the old world.

The spirit of this dedication has been adhered to throughout these fifty historic years. The newspaper so established has proved to be not only a staunch friend of Hungarian Americans, but a loyal ally of the great family American labor. There has not been a single great struggle of American democracy in which our paper had not nobly acquitted itself, be it the fight for shorter work day, for organizing the unorganized, for social insurance, against discrimination of all kinds, and today for peace and freedom.

On this memorable anniversary we ask you, as an outstanding representative of American progressive thought and democratic action to honor us and our readers by a message to be published in our Golden Anniversary Album, now in preparation.

We are looking forward to your message at your earliest convenience.

Sincerely yours

Zoltan Deák

/Zoltan Deak/
Editor-in-Chief
MAGYAR JOVO Hungarian Daily
Journal

Please send late photograph of you, or cut.

209

CONCERT

Featuring:
WORLD RENOWNED
PEOPLE'S ARTIST

PAUL ROBESON

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ALAN BOOTH, concert pianist **HOPE FOYE, soprano**
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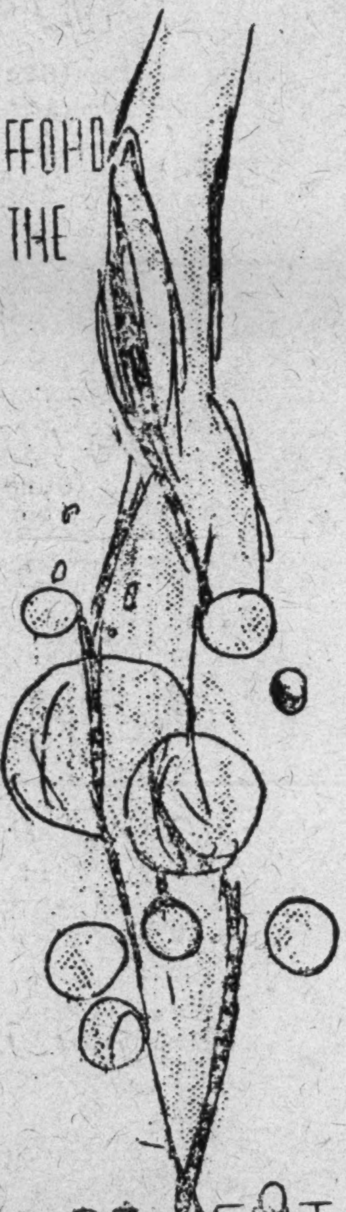

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Featuring the World-Renowned People's Artist

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HOPE FOYE, *Soprano*

HARLEM YOUTH CHORUS

◆

GOLDEN GATE BALLROOM, 142nd St. & Lenox Ave.

FRIDAY, JUNE 1, 1951 — 8 P. M.

THE HARLEM TRADE UNION COUNCIL

All over our land, including in the South, the Negro people are fighting to liberate themselves from all the viciousness of Jim Crow in America. Because they are fighting hard, and because they are forcing new concessions, the retaliation from the employers, government agencies, and the politicians has become sharper than ever.

More discrimination, more frame-ups, more violence and terror, and more persecution of the Negro men and women who have stepped out in front to give leadership to this movement are the answer of those who profit from the Jim Crow ghetto system.

For the demands of the Negro people when realized will end the plush jobs and easy living of those few in our country who grow fat on the economic pay-offs from Jim Crow.

As the war economy is manipulated by the Big Business men who run the government, it fattens the idle rich while becoming a heavier burden on the overwhelming majority of the American people. But it weighs down upon the Negro people in a way that few white workers can appreciate.

The Negro people are rejecting the "save the free world", "equality of sacrifice" and other lying and demogogic slogans advanced by the greedy profiteers and their mouth pieces the more to rob all workers.

The Harlem Trade Union Council responding to the needs of the masses of Negro workers and to their determination to struggle, accepts battle with those who would grind us into worse poverty, stifle all freedom and lead us into a world slaughter from which no one — not even the profiteer — could escape unscathed.

The Negro peoples like the colored peoples throughout the world are on the march. Unity of all workers in joint struggle will defeat low wages, oppression and Jim Crow.

From its founding conference two years ago, through the June 1950 National Trade Union Conference for Negro Rights held in Chicago, the Harlem Trade Union Council has fought for

- Jobs for all in all industries without discrimination based on color, sex or national origin.
  - For the Model Clause in all union contracts and in all government contracts.
  - For FEPC in nation, state and community.
- For decent homes in all parts of town, for adequate schools, hospitals, child care centers, parks and playgrounds without discrimination. End Ghetto living.
- For Unity of all working people—of all peoples throughout the world based on dignity and respect for all. For a genuine peace and the fruits of peace for all without discrimination.

OFFICERS

FERDINAND C. SMITH	*Executive Secretary*
EWART G. GUINIER	*Chairman*
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PEARL LAWS	*Treasurer*
THOMAS R. SULLIVAN	*Recording Secretary*
ERNEST THOMPSON	*Director, Upgrading & Apprenticeship Training*

Enclosed is $1.00 for one year's membership in the HARLEM TRADE UNION COUNCIL.

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Tear off and return to HARLEM TRADE UNION COUNCIL, 53 W. 125th Street, N. Y. C.

The Program

HARLEM YOUTH CHORUS, Directed by Alan Booth

We Shall Overcome .... Negro Church Song
Good News .... Negro Spiritual

HOPE FOYE, Soprano

All the Pretty Little Horses .... Negro Folk Song
Raise a Ruckus .... Negro Folk Song
Ritorna Vincitor .... Aida

ALAN BOOTH, Pianist

Choral Prelude .... Bach
Warum? (Why?) }
Noveletta in D } .... Schumann

PAUL ROBESON

Associate at the piano — LAWRENCE BROWN

Over the Mountains (Old English) .... Arranged by Roger Quilter
Star Vicino (Old Italian) .... Salvator Rosa
The Orphan }
After the Battle } .... Moussorgsky
Air From Boris }

INTERMISSION

HARLEM YOUTH CHORUS, Directed by Alan Booth

Sometimes I Feel Like a Motherless Child .... Negro Spiritual
Oh Yes It's Our Freedom Singing .... Abrams - Bernstein

HOPE FOYE, Soprano

The Negro Speaks of Rivers .... Langston Hughes
Music by Howard Swanson
The Merry-go-round .... Langston Hughes and Martin Dahl
Strange Lullaby .... Herbert Haufrecht

ALAN BOOTH, Pianist

"Juba" Dance .... Dett
Nocturne in B flat Minor
Scherzo in B flat Minor
.... Chopin

PAUL ROBESON

Associate at the piano, LAWRENCE BROWN

Folk Songs
- I Got a Home in a Dat Rock .... Arranged by Lawrence Brown
- Night .... Arranged by Alexandroff
- Vi Azoi Lebt Der Keiser .... Yiddish Folk Song
- Balm in Gilead .... Arranged by H. T. Burleigh
- Every Time I Feel De Spirit .... Arranged by Lawrence Brown

A New Voice—FREEDOM

"Our People feel themselves sorely aggrieved under the existing state of things." So wrote John Russworm and Samuel Cornish, editors of "Freedom's Journal", the first Negro newspaper in the United States, published in 1827.

Believing that "the calumnies of our enemies should be refuted by forcible arguments", these pioneers set out to provide a "channel of communication between us and the public", and announced that "anything that relates to Africa shall find ready admission to our columns."

That was 125 years ago.

TODAY, the Negro people remain "sorely aggrieved." A pall of repression hangs over the country and pollutes our national life. In this atmosphere all efforts at real liberation are met with the most ruthless attacks of our enemies, and either the distortion or silence of the commercial press.

A hell worse than slavery faces us unless the present drive toward atomic war and fascist dictatorship is halted in its tracks. The need of the hour is for courageous hearts, clear heads and united action.

FREEDOM is born to help that need.

We will neither cater to the whims of the well-to-do, nor cringe before the attacks of our enemies.

FREEDOM will be a voice for the poor and the disinherited among us.

Its pages are dedicated to the needs of the share-cropper, the wage earner, the housewife; the student and youth searching the future for direction, the mother yearning for peace, the professional prescribed by prejudice, the small businessman crushed by monopoly.

WE PLEDGE to make FREEDOM more than a word.

We pledge to make it an instrument for our people's unity and for the cooperation with our true friends in labor and progressive social action.

WE PLEDGE to make FREEDOM yours, and in earnest humility we ask your support for our efforts.

Here is my subscription to FREEDOM
Enclosed is $1.00 for one year.

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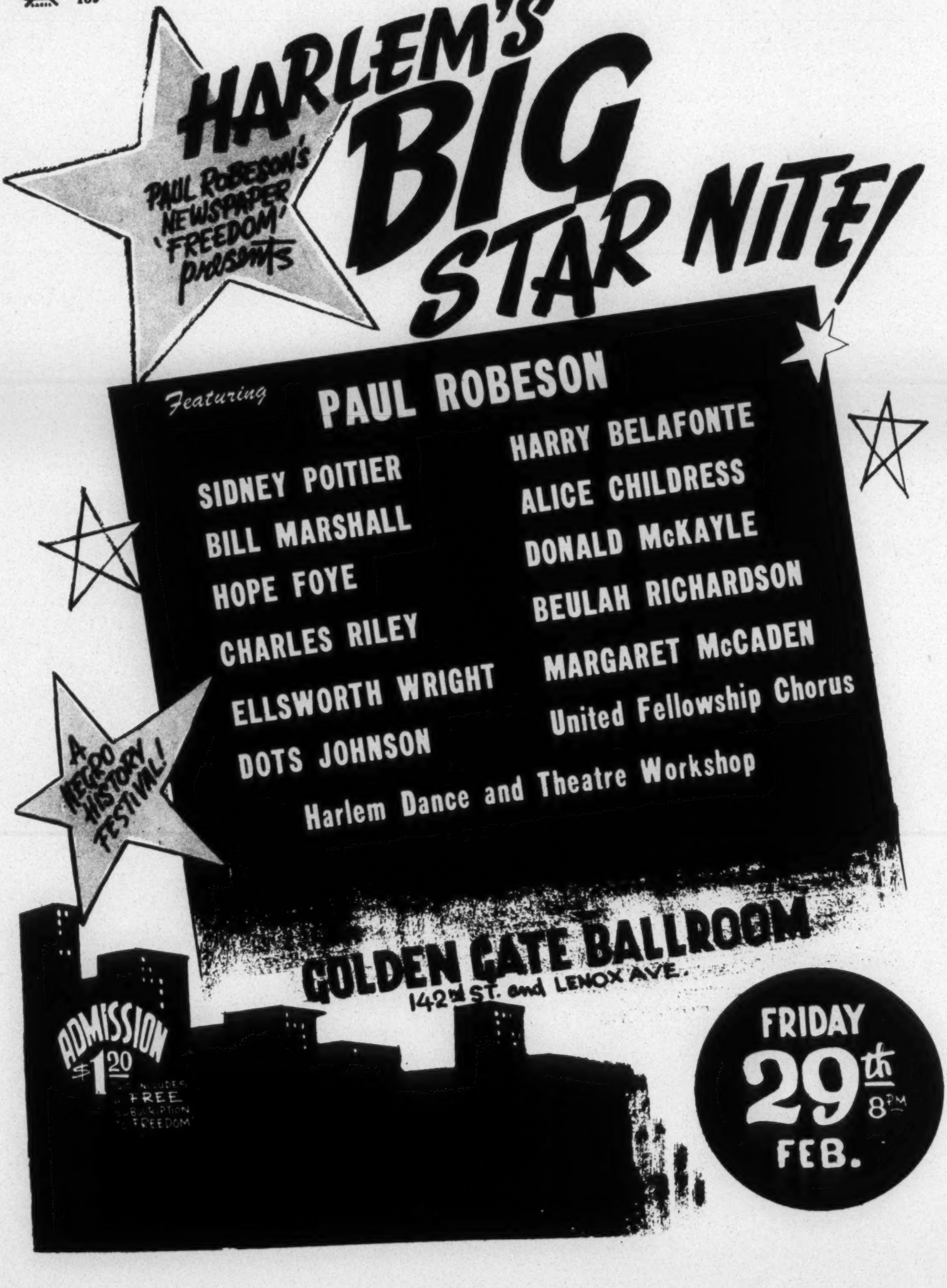
Cut out and mail to:

Freedom Associates, 53 West 125th Street, New York 27, N. Y.



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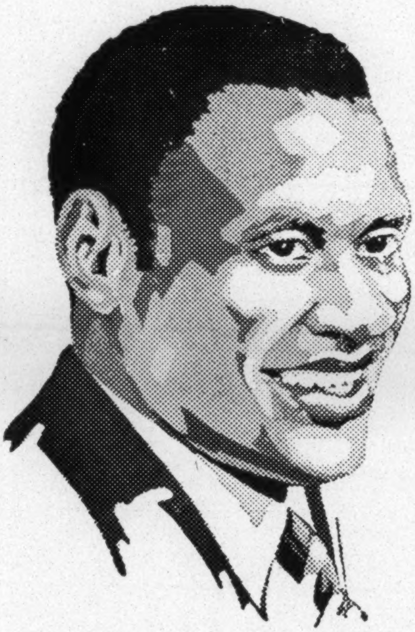

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And his paper FREEDOM

Massachusetts State Labor Youth League

Greetings from . . .

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"RALLY, OLD MEN, we want the counsel of your years and experience; rally young men, we want your loyal presence, and need the ardor of youth to stimulate the timid; and may the spirit of our God come with the people to hallow all our sittings and wisely direct all our actions."

Eighty-six years ago, three North Carolina Negroes, A. H. Galloway, John Randolph, Jr., and George W. Price, issued this appeal in an effort to unite their fellows on behalf of all the Negroes of their state. Following this meeting, local meetings of a similar nature were held all over the state and other groups dedicated to advancing the cause of the freed slaves who yet experienced a condition "somewhat less than sublime" flourished throughout the country.

Key in the activities of these groups was the dissemination of information regarding the Negro people. The circulation of newspapers and journals relating to the problems of liberation was in great measure responsible for some of the gains which were achieved in this period, even as in earlier days of slavery. So today, similar groups are needed to assist in the dissemination of FREEDOM, the monthly journal which is published under the motto: "Where one is enslaved, all are in chains."

We ask your support for our endeavors. We have a place in our committee, "Friends of Freedom", for all. Young and old, men and women, Negro and white, Christian and Jew — all who would seek true freedom for all.

- -

☐ Please send me more information about Friends of Freedom.

☐ I should like to work with the Committee, Friends of Freedom.

☐ Please send sample copies of FREEDOM to the following listed people:

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Address ....

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PAUL ROBESON

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MRS. LILLIAN SHUBOW

A NEW VOICE – FREEDOM

"OUR PEOPLE feel themselves sorely aggrieved under the existant state of things." So wrote John Russworm and Samuel Cornish, editors of "Freedom's Journal," the first Negro Newspaper in the United States, published in 1827.

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We pledge to make it an instrument for our people's unity and for the cooperation with our true friends in labor and progressive social action.

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Here is my subscription to Freedom
Enclosed is $1.00 for one year.

Name..........

Address..........

City.......... Zone.......... State..........

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Freedom Associates, 53 W. 125th Street, New York 27, N. Y.

LOCAL 471

Celebrates Its 13th Anniversary

3:30 P. M.

Sunday, November 25th 1951

at

MT. CARMEL BAPTIST CHURCH

3rd and Eye Streets, N. W.

Rev. William H. Jernagin, Pastor

PAUL ROBESON

Main Speaker

"On This Day"
Let's All Worship God
and
Honor the One Who Saved Our Union

WE MUST NEVER FORGET PAUL

"HE"
Came To Our Rescue
When
The Chips Were Down

BE PRESENT

DON'T MISS THIS OPPORTUNITY

TO THANK GOD

and

SHOW OUR SINCERE APPRECIATION TO PAUL

Anniversary Contribution $1.00

58

January 6,1952

Miss Lenore S acks
Secretary,Y.P.A.,City College
and
Mr. Harry Liberman, Laugh S ociety,City College
City College,N.Y.

Dear Friends:

I shall be happy to sing in a special program in the Great Hall of C ity College, under your auspices, together with Judge Hubert Delaney, who, I understand, will deliver and address on Academic Freedom. I understand the date to be January 10th.

Very truly yours,

Paul Robeson

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

(45)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

.NA100 DL PD=BALTIMORE MD 17 1223P=

GEORGE MURPHY JR, CARE UNITED FREEDOM FUND=
:53 WEST 125 ST=

1952 MAR 17 PM 1 49

MR MURPHY DUE TO THE EXISTING CONDITIONS IN BALTIMORE AND THE LACK OF ORGANIZATION OF THE BALTIMORE COUNCIL WE REGRET THAT WE WILL BE UNABLE TO SPONSOR THE CONCERT OF PAUL ROBESON ON APRIL 17TH AS PLANNED WOULD BE VERY PLEASE IF YOU COULD CONSIDER A LATER DATE IN JUNE=

OTTO YERREL CHAIRMAN MARCUS MCBRIDE JR SECERETARY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE

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WESTERN UNION

1220

(40).

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

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1952 JUN 1

CT192 LONG PD=MINNEAPOLIS MINN 1 1247P=

:PAUL ROBESON CONCERT=
CARE JOHN GREY EVANS HOTEL RM 214 62 AND EVANS ST =

IT IS DIFFICULT TO EXPRESS THE SHAME WE FEEL FOR OUR ONCE GREAT STATE OF MINNESOTA WHERE YOU HAVE BEEN DENIED THE RIGHT TO SING THE WHOLE NATION MUST BE ALERTED TO THE DANGER TO THE VERY INSTITUTION OF DEMOCRACY WHEN FEAR AND HYSTERIA CAN SO CORRODE AND CORRUPT THE CONSICENCE OF ONE OF AMERICAS MOST LIBERAL COMMUNITIES WATCHMAN WHAT OF THE NIGHT? WHAT WILL BE LEFT TO DEFEND OF AMERICAN DEMOCRACY IF THIS CURTAIN OF DARKNESS FALLS EVERYWHERE? KNOWING OUR COMMUNITY AND ITS INSPIRING HISTORY WE CANNOT BELIEVE THIS KIND OF ANTI AMERICAN SPIRIT WILL PREVAIL FOR LONG AND WHEN YOU RETURN IN THE FALL WE PLEDGE THAT YOU SHALL SING IN MINNESOTA AND THAT YOUR SONGS SHALL BE HEARD BY ALL WHO LOVE YOUR MUSIC AND WHO LOVE EVEN MORE THAN MUSIC THE BILL OF RIGHTS ON WHICH AMERICA WAS FOUNDED AND FROM WHICH IT DRAWS ITS VERY LIFE=

:NEGRO LABOR COUNCIL PROGRESSIVE PARTY OF MINNESOTA
AND CIVIL RIGHTS CONGRESS=(

1280

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

(45)

=NA108 NTL =ZL MOSCOW VIA WU CABLES 19 7 2357=

1952 JUL 8 PM 2 51

=LT PAUL ROBESON FREEDOM=
=53 WEST 125ST NYK=

=WAYLAND RUDD DIED FUNERAL JULY EIGHTH AT COMMITTEE OF ARTS=

ROBINSON=

5.75

UNITED FREEDOM FUND
53 West 125th Street
New York 27, N. Y.

July 8, 1952

Miss Thelma Dale
Assistant Campaign Manager
Progressive Party
150 West 46th Street
New York, N. Y.

Dear Thelma:

Since we are trying to finalize as much of Paul's schedule as possible, could you give me in writing the following information:

1. The date he is expected to arrive on the west coast and how long he is to stay.

2. What is definitely expected of him while he is there.

3. What arrangements have been made for someone to accompany him from New York.

4. How are his expenses to be taken care of while he is there.

5. What are the arrangements for housing for him and the person who is to accompany him.

You may not have all of this information at the present time but they can get started on it on the west coast.

Best regards,

Edith Roberts

BEST AVAILABLE COPY

CLASS OF SERVICE

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WESTERN UNION

1201

W. P. MARSHALL, PRESIDENT

SYMBOLS

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(50)=.

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NA101 PD= FR STLOUIS MO 23 1113A=

1952 JUL 23 PM 12 55

=FREEDOM ASSOCIATES, PAUL ROBESON=
53 OR 153 WEST 125 ST=

IF PRACTICAL SEND APPROXIMATE DATE OF CONCERT, PUBLIC MEETING SCHEDULED JULY 30. ALSO SEND FREEDOM LIST=

PAUL ROBESON CONCERT SPONSORING COMMITTEE JEANINE HALEY SECTY.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Class of Service

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

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(42)..

JUL 31 PM 5 44

NA162 PD=CHICAGO ILL 31 416P=

MISS EDITH ROBERTS, DIRECTOR, OF FREEDOM FUNDS=
53 WEST 125 ST=

REQUEST REPORT ON CONCERT TOUR FREEDOM FUND AND PLANS IN REGARDS TO SAME RESIDENTS COMMITTEE ON NNLC MEETING AUGUST THIRD IN CLEVELAND. PLEASE SEND REPORT TO 8711 QUINCY AVENUE CLEVELAND OHIO=

RAYMOND DENNIS=

NNLC=(

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

TELEGRAM

July 28, 1952

Harvey Murphy
Int'l Union Mine, Mill and Smelter Workers
717 Holden Bldg.
Vancouver, B. C.

PLEASE LET US HEAR FROM YOU RE ARTICLE FOR MARCH OF LABOR ON ROBESON PEACE ARCH CONCERT LAST MAY.

Edith Roberts
United Freedom Fund
53 West 125th Street

August 7, 1952

Mr. John Gray
care of Terry Pettus
Mid
Northwest Peoples World Bureau
514 Eitel Building
Seattle, Washington

Paul Scheduled for San Francisco the 24th, Los Angeles the 27.

Will let you know date of arrival.

Edith

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	☐
DAY LETTER	☐
NIGHT LETTER	☐

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1207 10-51

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	☐
LETTER TELEGRAM	☐
SHIP RADIOGRAM	☐

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
			8/8/52	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

To Dr. Washington E. Garner 19

1802 Geary Street

Street and No. San Francisco, Calif.

Care of or Apt. No.

Place for concert

orginally

Dec. 16 & 18 not very good./ Prefer Spring date as you/suggested.

Letter follows.

Edith Roberts

Sender's name and address (For reference)

Sender's telephone number

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	☐
DAY LETTER	☐
NIGHT LETTER	☐

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1207 10-51

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	☐
LETTER TELEGRAM	☐
SHIP RADIOGRAM	☐

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
			8/22/52	

Send the following message, subject to the terms on back hereof, which are hereby agreed to

To John Gray
c/o Wm. Chester, International Longshoremen's and Warehouse 19
Street and No. men's union, 150 Golden Gate Avenue
Care of or Apt. No. San Francisco, California *Place*

LEAVING NEW YORK TONIGHT FLIGHT xxx FLIGHT 601 United Air LINES. BE SURE TO MEET HIM. Wire me. ~~LET ME KNOW~~ YOUR ADDRESS. MAKE ARRANGEMENT FOR DENVER AND other STOPS FROM THAT END. x DISCOURAGED RANCH VISIT, MEANS 200 MILE AUTO TRIP.

Edith

Sender's name and address (For reference)

Sender's telephone number

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	
DAY LETTER	
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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1207 10-51

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	
LETTER TELEGRAM	
SHIP RADIOGRAM	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

To John Gray c/o Toney Morton 19

Street and No. 3435 Marion - Denver, Colorado

Care of or Apt. No. *Place*

Only his appeal dismissed - does not effect the case

Edith

Sender's name and address (For reference) *Sender's telephone number*

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	
DAY LETTER	
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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1207 10-51

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	
LETTER TELEGRAM	
SHIP RADIOGRAM	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

SUGUST 25, 1952 19

To Mrs. James Pinta

Street and No. 2121 Milwaukee Avenue, Chicago, Illinois

Care of or Apt. No. *Place*

MR. ROBESON NOT AVAILABLE NOVEMBER 15, LETTER FOLLOWS

EDITH ROBERTS

Sender's name and address (For reference)

Sender's telephone number

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	
DAY LETTER	
NIGHT LETTER	

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1207 10-51

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	
LETTER TELEGRAM	
SHIP RADIOGRAM	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

To John Gray Sept. 12, 1952 19

Street and No. 3334 W. Grenshaw
Chicago, Illinois

Care of or Apt. No. Place

~~No-word-from-the-gentlemen-.~~

Have received no wor.d. ~~Will look for~~ Expect you Monday morning.

Edith

Sender's name and address (For reference) *Sender's telephone number*

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	
DAY LETTER	
NIGHT LETTER	

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1207 10-51

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	
LETTER TELEGRAM	
SHIP RADIOGRAM	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Sept 15, 1952 19

To Mrs. James Pinta
Street and No. 2121 Milwaukee Ave.
Care of or Apt. No. Chicago, Ill. *Place*

November 30 O. K. for concert

Edith Roberts

Sender's name and address (For reference)

Sender's telephone number

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	☐
DAY LETTER	☐
NIGHT LETTER	☐

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WESTERN UNION

W. P. MARSHALL, PRESIDENT

1207 10-51

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	☐
LETTER TELEGRAM	☐
SHIP RADIOGRAM	☐

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

To Dr. W. E. Garner, 1802 Geary Street 9/19/52 19

Street and No. San Francisco Calif.

Care of or Apt. No. *Place*

PAUL AVAILABLE APRIL 9. His Birthday.

Edith Roberts

Sender's name and address (For reference)

Sender's telephone number

[1952]

Seattle, Wash. Aug. 14, 3:45 P.M.

Hello Edith:

How are you and all the Freedom staff this time? I'm O.K., but not moving as rapidly as I had hoped. I arrived here this A.M. at 2:20. from Salt Lake City. Now I shall try to give you a picture of what happened in the Rocky Mountain area.

I met with Morris Travis, M.M.+S. Union. We discussed several points — Canadian Records, Concert at Bayard, N.M., appearance of Paul in cultural evening on Sept. 10, at M.M.+S. Conv., and possibilities of concert in Salt Lake City.

(1.) Canadian Records. I was told that he checked with N.Y. + the masters will be ready next week. I suggest that they be sent to Travis in Denver and he will handle them from that point.

(2) Bayard Concert. Travis informed me that the people in Bayard are willing to give concert the fourth week in Sept. The person to be contacted directly is

Clinton Jenks, Box 436, Bayard, N.M.
Telephone numbers: Bayard 2070 (Home)
Bayard 9992 (Office)

Will you ~~Contact~~ them ~~Go~~ to get full information and ~~at~~ to give them details. Since this is the only definite possibility at present for that area, And since time is so short I have hesitations as to advisabity of concert now.

When I stop in Denver on our way East, We shall have opportunity to discuss possibilities of appearance at Boulder (University of Colo.) and also the contact from Pueblo will see us.

Mrs. Peters has been talked to with Tony, and both are excited about the visit to Denver. We will then talk to the core of Negro leadership whom we hope to spark the committee to sponsor the next concert in Denver. (No time proposed. Sept. thought too soon for return appearance)

Please advise me as soon as possible complete California schedule so that we can inform Denver exact date we can be expected in Denver.

A request has come from a ranch in New Mexico for Sat. Aug. 30, Tony is definitely in favor. I referred them to you. Did you hear from them yet?

(3) I also referred M.M.+S. to you regards cultural evening during their conv. in N.Y.C. I discussed with Travis our position on N.Y. appearances and told of plans to attend Natl. Bapt Conv.

(4). Yesterday I was in Salt Lake City. I discussed possibilities of concert there with local A.M.E. minister, Board member N.A.A.C.P. and last nite with group called together by union contact at Travis suggestion. The minister & Board member stated ~~that~~ they would support concert but did not see possibilites for success there. Last nite the group ~~was~~ expressed definite interest but needed to do much more digging in to find out if support could be had before anything definitely could be ventured. They were told to contact you if they decided ~~that~~ they wanted to try.

I also had a very interesting discussion with people ~~here~~ in Denver about a fund-raising affair for the U.F.F., but due to vacations, etc, nothing will happen on this next stop there.

You can see from this that only definite concert proposed at this time is Bayard. Situation may be somewhat changed after discussions when we return to Denver in two weeks.

I will see Jerry tomorrow to discuss the No. West. Please be reminded that my ticket carries me to L.A. If I am to meet our friend in San Francisco, transportation must be provided from L.A. to San Francisco back to L.A. and then East.

I am enclosing account of expenses. Please send check immediately. I will be here until Tuesday A.M. Next stop is San Francisco in care of Bill Chester.

Good luck to all.

Sincerely,

John [Gray]

August 18, 1952

Dear John:

Returned to the office today after a four day vacation and found your letter waiting.

1. Enclosed is the check for expenses. Hazel has been sent your salary check. We have about $40 in the bank so stretch as far as you can. I hope salaries will be covered by the money we get from the meeting of the 20th. Keep your fingers crossed.

2. Canadian records* Don't know where they got the information that the master would be ready by next week. I never told anyone it would. The whole thing is being redone including a complete transcription on paper so they can work with it from that point on. That transcription has not been done. Arnold Pearl is working with Paul on it. I doN't know what other changes the will make after seeing the transcription on paper but as I see it there is still a lot of work to be done on it.

3. Bayard N. M. I shall write to Jenks as you suggested and find out what gives there.

4. California Schedule: Paul leaves N. Y. Friday the 22nd on flight 601, United Air Lines for San Francisco. At this point I am not sure who will accompany him. In any event, you should meet him. Beannie Baldwin and John Apt are in California now. Paul is scheduled for the 24th in S. F. and the 27th in L. A. I don't have any bookings beyond that date.

5. The Ranch in N. M. - I have not heard from them yet but know about the place.

Things are moving very slow on this end - money etc. Are now trying to get a place for a November concert here in N. Y. Wish us luck.

Sincerely,

BEST AVAILABLE COPY

SENDER IS AWAITING A SPEEDY

answer

PLEASE GIVE IT TO THE MESSENGER
OR TELEPHONE

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

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(15)

1952 AUG 15 PM 1 16

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NA089 PD=CHICAGO ILL 15 1050A=

EDITH ROBERTS, UNITED FREEDOM FUND=
53 WEST 125 ST=

CHICAGO'S AMERICAN POLES CELEBRATING THIRD ANNIVERSARY CHOPIN CULTURAL CENTER WOULD LIKE TO BOOK PAUL ROBESON FOR CONCERT NOVEMBER 15 1952 REPLY TO=
:MRS JAMES PINTA 2121 MILWAUKEE AVE=

Mr. R. not

Ans. MAR ROBESON NOT AVAILABLE NOVEMBER 15. LETTER FOLLOWS.
Edith Roberts

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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W. P. MARSHALL, PRESIDENT

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(46).

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NA179 14 PD=CPR VANCOUVER BC 7 136P= 1 [illegible] 7 PM 5

JOHN GRAY,
CARE UNITED FREEDOM FUND=
53 WEST 125 ST=

URGENT YOUR AGREEMENT WITH REGARD TO ROBESON RECORD BE COMPLIED WITH STOP WIRE ME=

HARVEY MURPHY=

Record agreement ~~being~~ complying with, airmail letter ~~sent~~ yesterday,

REBESON=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

SENDER IS AWAITING A SPEEDY

answer

PLEASE GIVE IT TO THE MESSENGER
OR TELEPHONE

2477-D (6-48)

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

(23)

SYMBOLS
DL=Day Letter
NL=Night Letter
T=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

nd day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

195 NOV 8 PM 2 31

.NA052 8=CNT VANCOUVER BC 8 1054A=

UNITED FREEDOM FUND=
53 WEST 125 ST=

WHEN WILL THOSE MASTER RECORDS ARRIVE STOP WIRE=

:H MURPHY=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

November 10, 1952

HARVEY MURPHY
INT'L UNION MINE MILL AND SMELTER WORKERS
717 Holden Bldg.
Vancouver, B. C.

MASTERS SENT AIR EXPRESS FRIDAY.

Edith Roberts

GOAL

The Birthday Greeting Campaign has as its goal the distribution of 550,000 greetings and a net income of at least $50,000. The cost of such a project has been estimated at approximately $13,000.

MATERIAL

The greeting itself will be a 6 x 7 printed greeting with ~~space~~ a form explanation for filling in the senders name, address and amount of contribution.
It is to be returned with a contribution to the UFF.
A covering letter of explanation is to be sent out with each greeting.

The form

DISTRIBUTION

1. Trade Unions

The bulk of the greetings will be distributed through the progressive trade unions which have a membership of over 565,000. In addition there are a number of AFL and CIO unions or locals with progressive leadership.

Meetings should be arranged wherever possible with the leadership of the progressive unions and/ Mr. Robeson and other rep. of UFF ~~representatives of the UFF. Mr. Robeson should be at all the meetings~~ to establish the following: That the international unions assume the responsibility of mailing greetings with a covering letter to their entire membership - this includes cost of postage etc. Where such agreement is not reached, the local unions should be approached in an ~~individual~~ individual basis.

Where meetings cannot be arranged a letter is to be sent to the top union official asking for the above arrangement. Covering letters are to be sent to Negro trade union ~~contacts~~ leaders within the union

Progressive Organizations. Freedom, CRC, NNLC-PP the Guardian, IWO, ALP

Wherever possible organizations should be approaced on the same basis as the trade unions (assuming the responsibility of sending out the mailing themselves). Postage, however, will more than likely have to be paid by the UFF. If this cannot be arranged, the mailing list of the organizations should be made available to the UFF.

Community Organizations

Mailing list of Churches, fraternities, sororities, lodges, social clubs, West Indian organizations etc., should be obtained. In addition the churches, fraternities etc. should be approached as organizations.

IMMEDIATE PLAN

A mailing of 20,000 should be mailed immediatly for the office of UFF.
Mailing lists to be used: Freedom, 9500, CAF 3,000, CNA . . .
Nat'l Negro Labor Council 2,000 and miscel. lists for progressive organizations.

~~This immediate mailing will make money start coming in right away so that the project can start financing itself~~

This will enable money to start coming in immediately in order to finance the project until the unions have sent in their orders and money comes in from other sources.

S. KAHN & CO.
(SAM KAHN, B.A., L.L.B.)

ATTORNEYS-AT-LAW
ADMINISTRATORS OF ESTATES
PROKUREURS EN
BOEDELBEREDDERAARS
(ASSISTED BY H. J. SAACKS)

TEL. ADD.: "ARISTOTLE"
P.O. BOX 4462

TELEPHONE
TELEFOON 3-0298

Scotts Buildings/Gebou,
Plein Street/Straat,
Cape Town/Kaapstad

Sam Kahn.

18th July, 1952.

Mr. Paul Robson,
C/o Howard Fast,
43 West 94th Street,
NEW YORK, U.S.A.

Dear Mr. Paul Robson,

I learnt only a day or two ago that you celebrated your 54th birthday on the 8th day of May, last.

My very warmest greetings to you and good wishes for a long continuation of the good life you are living.

Yours sincerely,

SAM KAHN.

People's Press Printing Society Ltd.

(*Registered under the I. and P. Societies Act*, 1893-1928)

~~*Swinton House, 324 Gray's Inn Road, London, W. C*~~*.1*

Secretary : David Ainley

~~Telephone : TERminus 6444~~

EDINBURGH DISTRICT COMMITTEE · *Secretary :* W. M. MILLAR
11 MELBOURNE PLACE
EDINBURGH

8/5/52

D/Cde Robeson

My committee instructs me, & on behalf of our 400 shareholders to convey to you our very sincere regards for you on your 54th birthday, from the Capital of Scotland.

Caledonia stern and wild has a soft spot for courage, such as yours & is with you in your gallant fight for your own & our peoples. Long may you be spared to us.

Yours Fraternally

W. M. Millar.

Paul Robeson Esqr,
U.S.A.

[illegible] May
1952.

Dear Paul Robeson, Your smiling face looks at me from yesterday's D.W.

Today is your birthday and I feel privileged to send you sincere greetings and to wish you "many many happy returns".

I salute your courageous stand and what you are doing for your own people and all workers of the world.

May God bless you in your cause for Peace and Friendship between all peoples of the world, and I hope that soon the elements of hate and darkness that are crushing good people all the world over, will be vanquished, and that you will be free again to come to this country, where so many people love and admire you.

Keep well

3. Paul Robeson, and may
your strength and courage
and wisdom grow with the
many years which I hope
you will live to enjoy.

Maybe one day
we shall be spared
to meet you and hear
your beautiful voice
singing in this country
once again.

You don't know
me my friend, and for
obvious reason's I shall
not sign my name here, I
would not wish harm to
come to those I love because
of this letter which I am proud

4 to send you this day.

I hope Mr. Robeson,
your son, his wife and
yourself are in good health

Fraternally yours,
Annonymuus!

A.B.C. 9 Belsize Squ. London N.W.3

C/o Howard Fast

América

HAMPSTEAD
9 45 AM
8 MAY
1952

POSTAGE REVENUE 4D

Paul Robeson
43, West, 94th Street
New-York

C/o Howard Fast

America

HAMPSTEAD
9 45 AM
8 MAY
1952

Paul Robeson
43, West, 94th Street
New-York

A.B.C. 9 Belsize Squ. London N.W.3

Londres 7 Mai

Veuillez agréer cher Robeson tous mes voeux pour votre anniversaire. Je vous aime pour votre attitude de citoyen libre et je vous admire pour vos chansons.

Soignez vous bien pour que vous puissiez continuer encore longtemps à lutter et à chanter avec nous.

Annette (lectrice du Daily Worker)

Jim Anderson,
70 Simm's Lane,
Netherton,
Dudley,
Worcs

8th May - 52

Dear Comrade Paul,

Greetings on Your Birthday (9th May) from a descendant of a once oppressed Race of People, to the courageous Fighter of another oppressed People.

Long may live to carry on your Gallant Fight for the Freedom of Your Own People, and Peace and Friendship between the Peoples of the whole World

In Your fight you are not alone, for people such as I, who come from the Scotch, & Irish, Races, who were once oppressed by the Overlords of Tory England are by your side although Thousands of Miles divide us

Warmest Greetings and Best Wishes Jim Anderson

15 Salesbury Rd
Rainham
Gillingham
Kent
7th May 1952

To
Paul Robeson

Dear Comrade & Brother Paul.

Hearty congratulations on your 54th Birthday & thanks for the great help you are giving humanity to prevent wholesale slaughter of the People.

In 1901, a negro saved my life in the unjust Boer War & that is something that the American & English "Cannibals" want to take away. How greatful I am to have lived to see miracles happening in the East which I have visited.

800 Million people can't be wrong!

Long live the really free peoples & Paul Robeson & Son.

Yours fraternally
J. E. Keel

c/o 27 Cowal Pl
DUNOON ARGYLL.
SCOTLAND

7-5-52

My Dear Comrade

I often think of you & your great stand for the Good Peace" all that the people of the world should have to make life — a life.

My greetings to you & best wishes & may all the good things for which you work come true in the very near future — I feel sure they will.

Love to you & your dear wife

Yours Lilly Peterson

NAME AND ADDRESS OF SENDER

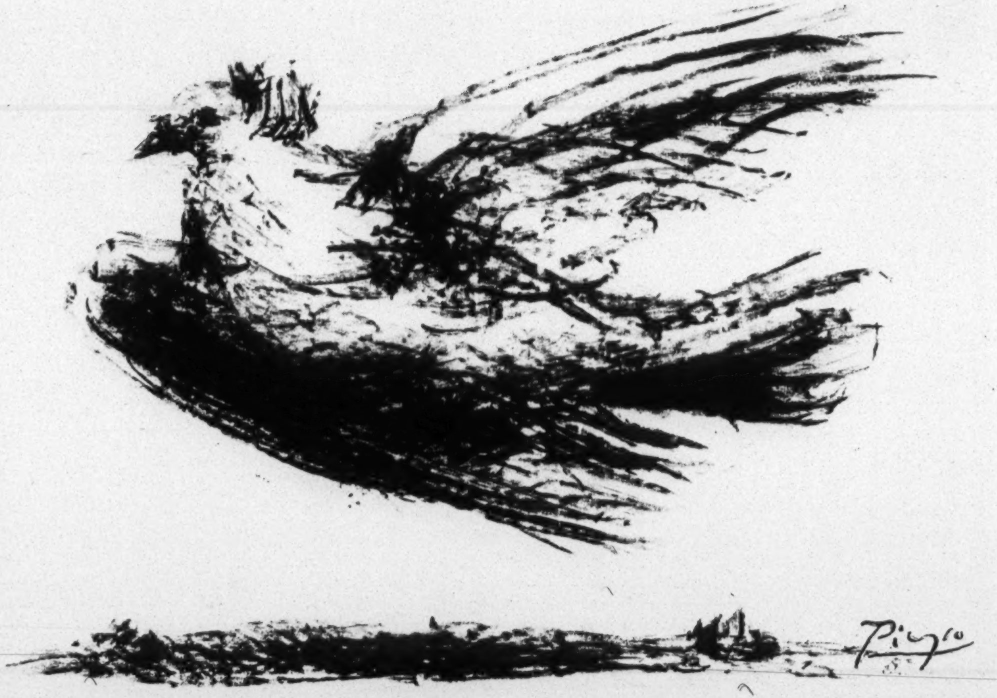
IF USED FOR TRANSMISSION TO ANY PLACE ABROAD TO WHICH THE 2½d. RATE OF LETTER POSTAGE DOES NOT APPLY, THE ADDITIONAL POSTAGE REQUIRED SHOULD BE PREPAID BY MEANS OF ADHESIVE POSTAGE STAMPS

LETTER CARD

DUNOON
10 AM
8 MAY
1952
ARGYLL

2½D POSTAGE 2½D

Mr P. RoBESON
c/o Howard Fast,
43 West 94th Street,
NEW YORK,
U.S.A.


Picasso

POST-CARD

Dear Paul.

Please accept heartiest Congratulations and greetings & many happy returns on your 54th birthday.

Yours Fraternally
Seán Furlong
Dublin
Ireland

Mr Paul Robeson
c/o Howard Fast
43 West 94th Street
New York
U.S.A

BAILE ATH

ÉIRE 2½ 2½

Reproduction of the Lithograph of Picasso created by the artist to illustrate the poster for convocation of **The Second World Congress of the Defenders of Peace.**

POST CA

THE ADDRESS TO BE WRITTEN O

HOMERTON
3 -PM
7 MAY
1952
E.9

Paul Robeson,
c/o Howard Fast,
43 West 94th Street,
New york,
U.S.A.

FROM:- MR. F. IRESON.
37, WICK ROAD,
HOMERTON,
LONDON, E.9
ENGLAND.
MAY 7th 1952.

GREETINGS
AND GOOD WISHES FOR
YOUR BIRTHDAY

3, Norland Gardens,
London W.11.
7. 5. 52

Dear Paul

among your many greetings for your Birthday. please accept those of myself + husband. nothing we can say and we could say much would mean more than what we feel - you are one of the Worlds finest sons and ~~and~~ an ever-present reminder of the people's will to work and live in Peace. - I shook hands with you at our Empress Hall. and also with Tom Mann on his return from Canada — two of my very happiest memories!!

Long live yourself, and your high ideals.
Long live Peace!

Very Sincerely,
Doris Garnham

Old Post Cottage.
Priors Marston.
Nr Rugby.
Warwickshire
England

May 7th.

Dear Paul Robeson,

my "Daily Worker" has just arrived & on opening it I see your beloved face. Your birthday falls on the same day as mine but I am only 50. I can never make up in 4yrs the good you have done in this world but I have made up my mind several years ago to help break down the colour bar. I take this opportunity to wish you a very happy & successful birthaday & may you soon be able to visit England again. My husband is a great follower of Harry Pollitt so he is of you also. Would it be too much to ask you to send me a signed portrate of yourself for a birthday card. (next year will do if you are very busy) Yours truly

Mrs Ruby. L. Sutton

First fold here

BY AIR MAIL

AIR LETTER

IF ANYTHING IS ENCLOSED THIS LETTER WILL BE SENT BY ORDINARY MAIL.

NOTTINGHAM 3.30PM 12 MAY 1952

BRITISH INDUST
MAY
LONDON

6D POSTAGE 6D

~~Howard Fast~~

~~Return (Retour to Writer)~~

Council on African affairs
53W125

Mr. Paul Robeson
c/o ~~Mr. Howard Fast~~
~~43 West 94th~~ Street
New York U.S.A.

53W125
NY 27 NY

МИР. PAIX. PAZ
FRIEDEN
POKOJ
PACE. PEACE. MIR

second fold here

NEW YORK, N.Y. MAY 16 7-AM 1952

NEW YORK N.Y. MAY 28 1952

NOT IN CHURCH ST NEW YORK

CHURCH STREET STATION

STATION

Sender's name and address:-
W. Messom
24 Bramcote St.
Radford, Nottingham.
England.

To open cut here

To open cut here

Ever here we have a name for that other America, the real, genuine America, that America with a great future, the America of the working people, we call it the America of Paul Robeson & Howard Fast.

You are the 'greatest' representatives of the great peace loving people of America.

Here in Britain there is a rising mass movement against the Tory Quislings & American Administration. But we the workers of Britain don't forget that there are two Americas, one of which is our ally in the Struggle for World Peace & Socialism.

Long live the America of Paul Robeson & Howard Fast!

Yours fraternally
Bill Messom.

BY AIR MAIL

AIR LETTER
IF ANYTHING IS ENCLOSED THIS LETTER WILL BE SENT BY ORDINARY MAIL.

NOTTINGHAM 3.30PM MAY 1952

BRITISH INDUSTRIES FAIR MAY

POSTAGE 6D

Council on African affairs
53 W 125

~~REFUSED (RETURN TO STREET)~~

Mr. Paul Robeson 53 W 125
c/o ~~Mr. Howard Fast~~ NY 27 NY
~~43 West 94th~~ Street
New York U.S.A.

МИР. PAIX. PAZ
FRIEDEN
POKOJ
PACE. PEACE. MIR

First fold here

Second fold here

NEW YORK, N.Y. MAY 16 7-AM 1952

NEW YORK, N.Y. MAY 28 1952

NOT IN CHURCH ST NEW YORK

CHURCH STREET STATION

To open cut here

[illegible], that it was [illegible] the [illegible] class clay & [illegible] you will be [illegible] all over the world a[illegible] genuine Paul Robeson for his determination you've shown Standing up to the warriors of the Whitehouse & Wall Street.

Sender's name and address:-
W. Messom
24 Bramcote St.
Radford, Nottingham
England.

To open cut here

Nottingham.
10 May 1952

Dear Paul Robeson,

Just a short letter bringing you the warmest greetings & best wishes on your 54th birthday from a British coal miner.

I'm sorry I'm so late, I didnt know, until I read it in our Daily Worker recently, that it was your birthday. But the greetings are nonetheless deep & Sincere.

Some day you will be known all over the world as the Great Paul Robeson for the guts & determination you've shown in standing up to the wolves of the Whitehouse & Wall Street.

Over here we have a name for that other America, the real, genuine America, that America with a great future, the America of the working people, we call it the America of Paul Robeson & Howard Fast.

You are the foremost representatives of the great peace-loveing people of America.

Here in Britain there is a rising mass movement against the Tory Quislings & American domination. But we the workers of Britain wont forget that there are two Americas, one of which is our ally in the struggle for world Peace & Socialism.

Long live the America of Paule Robeson & Howard Fast!

Yours fraternally
Bill Messom.

1952 MAY 15 PM 1 22

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

(11)

1952 MAY 15 PM

BROADWAY NY

MU-3-5295

MARSHALL, PRESIDENT

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

1952 MAY 15 PM 1 13

NA275 86/85 PD INTL FR=BUCURESTI VIA RCA 15 1430=

TO MR PAUL ROBESON=
23 WEST 26TH ST NEWYORK (NY)=
(CARE OF COUNCIL OF AFRICAN AFFAIRS 53 W 123RD ST NYC)=

THE PERMANENT PEACE COMMITTEE IN THE RPR ON BEHALF OF THE MILLIONS OF PEACE PARTISANS IN OUR COUNTRY SENDS YOU WARMEST WISHES ON YOUR 54-TH BIRTHDAY OUR PEOPLE HIGHLY APPRECIATES YOUR STRUGGLE FOR PEACE KNOWING THAT BY YOUR WONDERFUL ART AND BY YOUR TIRELESS ACTIVITY YOU STRUGGLE FOR THE LUMINOUS FUTURE OF PROGRESSIVE MANKIND WE WISH YOU GOOD HEALTH AND FULL SUCCESS IN YOUR COURAGEOUS STRUGGLE=

THE PERMANENT PEACE COMMITTEE IN THE RPR
VICE-CHAIRMAN ACADEMICIAN P CONSTANTINESCUIASI=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

1952 MAY 15 PM 1 22

WESTERN UNION

1952 MAY 15 PM 1 24

341 BROADWAY N Y
GRAMERCY 7/523
BROADWAY N
MU 3-5295

W. P. MARSHALL, PRESIDENT

(03)

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

1952 MAY 15 PM 1 20

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA26490 PD INTL FR= =N BUCURESTI VIA RCA 15 1430=

TO MR PAUL ROBESON=
23 WEST 26TH ST NEWYORK (NY)
(CARE OF COUNCIL ON AFRICAN AFFAIRS 53 WEST 123RD ST NY)=

ON THE OCCASION OF YOUR 54TH BIRTHDAY I SEND YOU WARMEST GREETINGS YOUR SONGS FOR PEACE AND YOUR COURAGEOUS ACTIVITY IN THE FIELD OF THE STRUGGLE FOR THE FREEDOM OF THE NEGRO PEOPLE IN THE USA FOR PROGRESS AND AGAINST THE PREPARATION OF A NEW WAR CONSTITUTES AN IMPORTANT CONTRIBUTION AND A LUMINOUS INCENTIVE TO THE PEOPLES STRUGGLE FOR PEACE I WISH YOU GOOD HEALTH AND A LONG LIFE OF FRUITFUL ACTIVITY ACADEMICIAN M SADOVEANU MEMBER OF THE WORLD PEACE COUNCIL=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

1220

SYMBOLS

DL=Day Letter

=Night Letter

Int'l Letter Telegram

VLT=Int'l Victory Ltr.

(22)

1952 MAY 15 PM 3 25

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

NA108 86 PD INTL FR=N BUCURESTI VIA RCA 15 1430=

TO MR PAUL ROBESON,
(CARE OF COUNCIL ON AFRICAN AFFAIRS
53W 123RD ST)=23 WEST 26 ST NEWYORK (NY)=

ON YOUR 54-TH ANNIVERSARY I SEND YOU A WHOLEHEARTED BROTHERLY SALUTE WE THE PARTISANS OF PEACE IN THE RUMANIAN PEOPLES REPUBLIC WHO DEVOTE ALL OUR EFFORTS TO THE WORK OF PEACEFUL CONSTRUCTION SALUTE IN YOUR PERSON THE FEARLESS FIGHTER WHO DEVOTED HIS LIFE TO THE STRUGGLE FOR THE PEOPLES SACRED RIGHT TO PEACE AND FREEDOM WE EXPRESS OUR FIRM CONFIDENCE IN THE VICTORY OF THE FORCES OF PEACE=

PROFESSOR FLORICA MEZINCESCU MEMBER OF THE WORLD
PEACE COUNCIL=

Campos do Jordão - S. Paulo - Brasil, 7 de abril de 1952

Saudações Democráticas.

Partidários da Paz norte-americanos!
Em nome dos partidários da Paz desta cidade, fazemos côro convosco na saudação ao vosso grande Paul Robeson, por motivo de seu aniversário natalício.

Caros amigos,
sabemos que cuidais de vosso Robeson com todo o carinho que no mundo existe — nós vos amamos muito por isso.

Nós também temos o nosso Robeson. Êle é valente, decente e grande como o vosso. Nós o defendemos como a menina de nossos olhos, assim como defendeis o vosso.

Tantos anos de vida, Paul Robeson!
Viva o nove de abril!
Tudo por um Pacto de Paz!
Abaixo a guerra e o racismo!
Viva Paul Robeson — A Paz!

subscrevemo-nos:-

Iberê Vanzella — Vitorio Marques — Carlos Motta.
Alaides Ferreira — Moises Lerner
Luis Pimenta — Washington R. P. de Almeida
Nelson Baptista Rosa — Aureliano Vasquez

Orozimbo Pires de Oliveira
Munir L. Nahid — (PRESIDENTE, EM NOME DO GRÊMIO ESTUDANTIL)
Manuel de J. Oliveira

Campos do Jordão - S. Paulo - Brasil, 7 de abril de 1952

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Viva o nove de abril!
Tudo por um Pacto de Paz!
Abaixo a guerra e o racismo!
Viva Paul Robeson — A Paz!

subscrevemo-nos; —

[illegible] — Vitorino Marques — Carlos Mattos.
Alcides Ferreira — Moisés Forner
[illegible] — Washington R. P. de Almeida
Nelson Baptista Rosa — Aureliano Vasquez

Orozimbo Pires de Oliveira
Munir L. Nahid — (PRESIDENTE, EM NOME DO GRÊMIO ESTUDANTIL)
Manuel de J. Oliveira

Commercial Cables
All America Cables and Radio
Mackay Radio
American Cable & Radio System
67 BROAD ST, NY. - BOWLING GREEN 9-3800

DELIVERED FROM 26 W. 31st ST.
AMERICAN CABLE & RADIO SYSTEM
TO SEND A MESSAGE CALL
CH. 4-2994

FB

1952 MAY 15 PM 4:12

ACR79/MWM126

S PHYONGYANG 116 MAY 15 1952 1400 HETAT CORGOVT

MR PAUL ROBESON 23 WEST 26 STR
NEWYORK

ON THE OCCASION OF YOUR 54TH BIRTHDAY THE NATIONAL PEACE COMMITTEE OF THE DEMOCRATIC PEOPLES REPUBLIC OF KOREA CONVEY ITS HEARTILY GREETINGS AND BEST WISHES TO YOU STOP THE KOREAN PEOPLE ARE ENCOURAGED BY THE SUPPORT OF ALL PROGRESSIVE AND PEACE LOVING

All America Cables and Radio · Mackay Radio · Commercial Cables
American Cable & Radio System · 67 Broad St., N.Y. - Bowling Green 9-3800

FB
1952 MAR 16 PM 4:13

ACR79/MWM126 PAGE 2/50

PEOPLES OF THE WORLD IN THEIR FIGHT FOR FREEDOM AND INDEPENDENCE AND FOR WORLD PEACE AGAINST FOREIGN IMPERIALIST AGGRESSORS STOP WE ARE CONVINCED THAT THE WORLD MOVEMENT FOR PEACE WILL FRUSTRATE THE AGGRESSIVE PLANS OF THE ALL AMERICAN WARMONGERS STOP WE WISH YOU EVERY SUCCESS IN YOUR NOBLE STRUGGLE FOR

Mackay Radio Commercial Cables All America Cables and Radio

American Cable & Radio System 67 BROAD ST., N.Y. - BOWLING GREEN 9-3800

FB
1952 MAY 25 PM 4:13

17

ACR79/MWM126 P3/~~16~~

PEACE STOP THE NATIONAL PEACE COMMITTE OF THE DEMOCRATIC PEOPLES REPUBLIC OF KOREA PHYONGYANG MAY 8 1952

A.L.C.
4. LION ROAD
BEXLEYHEATH
KENT
ENG
4-5-52

Dear Paul/

"The" Daily worker" invites their readers to send you greetings & I personally would like you to know how I enjoyed you singing "Ole man River" Etc
I think emotion plays two thirds of our lives & yet the Inner Sence is what really counts in Life/
That pleasure one receives when you touch rock bottom in prayer (100%) Lord, show me (the Light)/
A man can be the finest living example of a good man/ giving every-thing he has for the benefit of all people & saying up to 99% Prayer Can still be Dead to the Inner Sence/
religion/ that blesses war dosent make sence to me/ a little child. 14581.

P.S. nor bricks & mortar/

119 Glanderston Drive
Glasgow W. 3

8th May 1952,

Warmest greetings to our beloved Paul Robeson for his 54th Birthday from Margaret and Hugh Fitzsimmons,

all good wishes to your friend and protector Howard Fast.
May you all be free soon.
is the hope of us all here,

M & H Fitzsimmons

33 Deansbrook Rd
Burnt Oak
Edgware

7-5-52

Dear Paul

My husband & I send our good wishes to you on the occasion of your 54th birthday.

We thank you from the bottom of our heart for the grand fight you have made for the cause of peace and world friendship.

Yours fraternally
F. Dennise.

BEST AVAILABLE COPY

7. 5. 52.

333 Stonebrook Rd
Edgware
Middlesex
England

Dear Paul,

On behalf of myself and family, I send you our sincere good wishes on your fifty fourth birthday.

We express our admiration for the magnificent fight you are making for the underdog irrespective of your personal sacrifice.

The last time I heard you, was in Lincolns Inn Fields, with the Dean of Canterbury, and I can assure you that many of my friends who are now collecting signatures for the Peace Petition, are doing so in consequence of your inspiration on that occasion. We hope you may be spared for many more birthdays, and that we may soon again have the pleasure of hearing you.

In conclusion we send fraternal greetings to you, and all those, who with you, are putting up such a courageous fight against such heavy odds.

Yours fraternally
E W Rathbone

8th May.

4. ARUNDELL COTTAGES,
EAST STREET,
CHICKERELL,
WEYMOUTH,
DORSET,
ENGLAND.

To
Mr Paul Robeson.

Dear Comrade,

I wish you my warmest greetings on your 54th birthday. I and many other people are very grateful to you for your courageous stand for peace and friendship between the peoples of the world. I am a keen member of "The Young Communist League". Although I am only 13 years old I think it is my duty to send you my warmest greetings. Well I wish you every success in the future. Well I must close now.

Yours fraternally,
Colin Hodder.

S. THEO: PUZEY, F.R.I.C.S., M.INST.R.A.
REGISTERED ARCHITECT
AND
CHARTERED SURVEYOR.

46 PHILBEACH GARDENS
S.W. 5.
TELEPHONE: FROBISHER 4062

Dear Paul Robeson 7th May 1952

I have just seen in to-day's "Daily Worker", that your 54th Birthday is to-morrow, and, altho' this may reach you (I hope it does!) rather belatedly, I feel the urge to send you (at my age of 74) my warmest greetings and best wishes for Many Happy Returns of the Day and your triumph in the cause of "Peace". –

I first had the pleasure of hearing you in the Albert Hall, somewhere in the 1920's, I don't know whether it was your first appearance in England, but I and (then) my wife with a young Cousin were enraptured by your wonderfully rendered Spirituals. – Of all the Concerts I have been to at the Albert Hall, (and they go back over 60 years) I had never experienced such spontaneous outbursts of applause, and we brought you back (I think it was 14 times) and then continued. – So unusual for we (cold blooded) English. –

The next time I heard you was again at the Albert Hall 2 or 3 years ago, when there was a certain propaganda against your efforts for Peace, but it couldn't kill again the warm appreciation of your audience. –

The next time was at your Lincolns Inn Fields Peace Meeting when the Square was filled with our people demonstrating for PEACE (without "inverted commas"). I bought the Peace Dove badge there & signed the pledge for Peace there and have worn it ever since -

Excuse all this regmarole but I wanted you to know how much I appreciate your good Efforts for Peace and Goodwill to all Men and how much I hate all the dollar power that is in league against it -

Again my best wishes for your Birthday and Success in your good Work

Yours very sincerely

S. Theo. [illegible]

1 Regal Drive
Windle
St Helens
Lancs
England

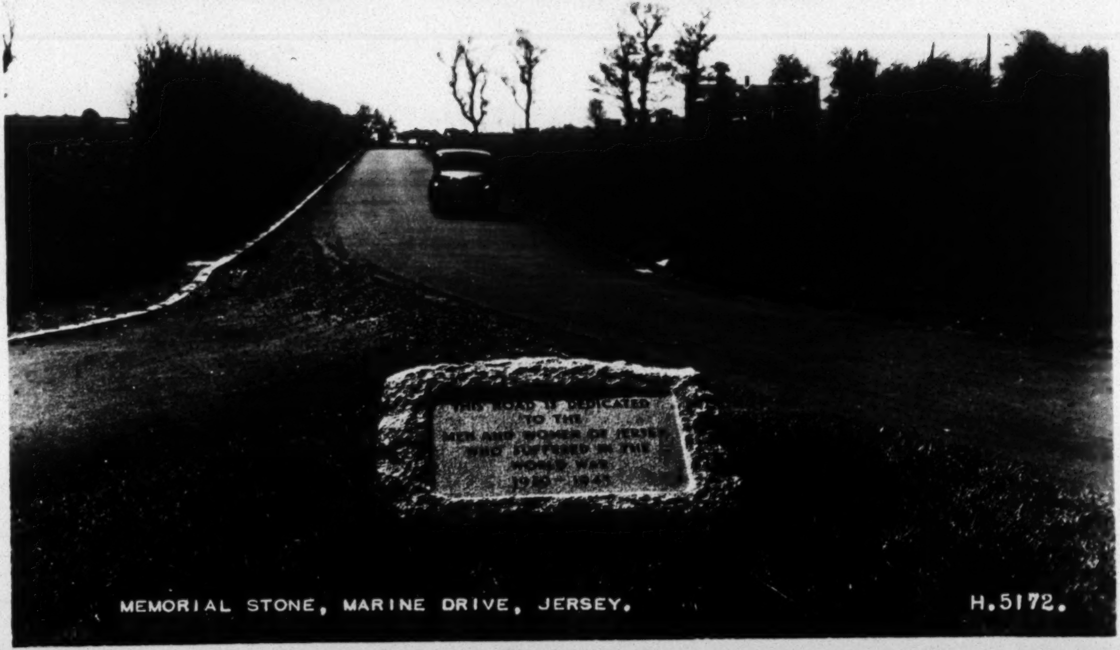
Dear Brother & Comrade.

Just a little message of greeting on your 54th Birthday. May you live long as we can ill afford to loose men like you. These men who give lip service to "Liberty & Freedom" and talk of Human Rights are beginning to get shakey, because the people who matter are on the march.

All the Atom bombs in the world cannot destroy the fight for Peace and the Unity of the workers of all lands. The Warmongers have had their day and the time is not far distant when they will be on trial. Cheerio Brother and some day I hope to meet you. Good luck, Good health and long live the workers.

Yours faithfully

A. Hewitt



THIS ROAD IS DEDICATED
TO THE
MEN AND WOMEN OF JERSEY
WHO SUFFERED IN THE
WORLD WAR
1939 – 1945

MEMORIAL STONE, MARINE DRIVE, JERSEY.

H.5172.

Valentine's

POST CARD

SENDING YOU GREETINGS

FOR ADDRESS ONLY

VALENTINE & SONS. LTD., DUNDEE AND LONDON.

— THIS IS A REAL PHOTOGRAPH —

BRITISH ... 5-16 ... 1952
LONDON & BIRMINGHA

POSTAGE REVENUE 3D

With sincere greetings
& the deepest
admiration to a
very great American
& true fighter for
the cause of peace &
progress of mankind
Boyd Orr

PAUL ROBESON,
c/o HOWARD FAST,
43, WEST 94th STREET,
NEW YORK,
U.S.A.

VALENTINE & SONS. LTD., DUNDEE AND LONDON.

With sincere greetings & the deepest admiration to a very great American & true fighter for the cause of Peace & progress of mankind

— THIS IS A REAL PHOTOGRAPH —

POST CARD

Valentine's

SENDING YOU GREETINGS

FOR ADDRESS ONLY

LONDON & BIRMINGHAM
5-16
52

POSTAGE 3D REVENUE

PAUL ROBESON
c/o HOWARD FAST
43 WEST 94th STREET
NEW YORK
U.S.A.

9 Gordon Ave
Gosforth
Newcastle - on - Tyne 3
England

May 4th - 1952

Dear Mr Robeson,

I have just read in the "Daily Worker", that tommorrow is your Birthday. May I be permitted to wish you many Happy Returns, & to tell you how much I admire your courage, & the part you have taken in the Peace Movement. As the Mother of two Sons, I dread the thought of War & all the horror it entails.

I am sure your name will be remembered with gratitude, when some of the famous or shall I say infamous names, of today are forgotten, & so I join with

Harry Pollitt, in sending you warmest Greetings & good wishes:

Yours Sincerely

L. Brown. (Mrs)

11, London Rd
Rainham
Kent.

8th May, 1952

Dear Paul Robeson,

I have wanted to write to you for years to say what joy your voice has given me. Stephen Williams of the B.B.C. said a little while ago that your voice was the most perfect in the world. I heartily agree with this

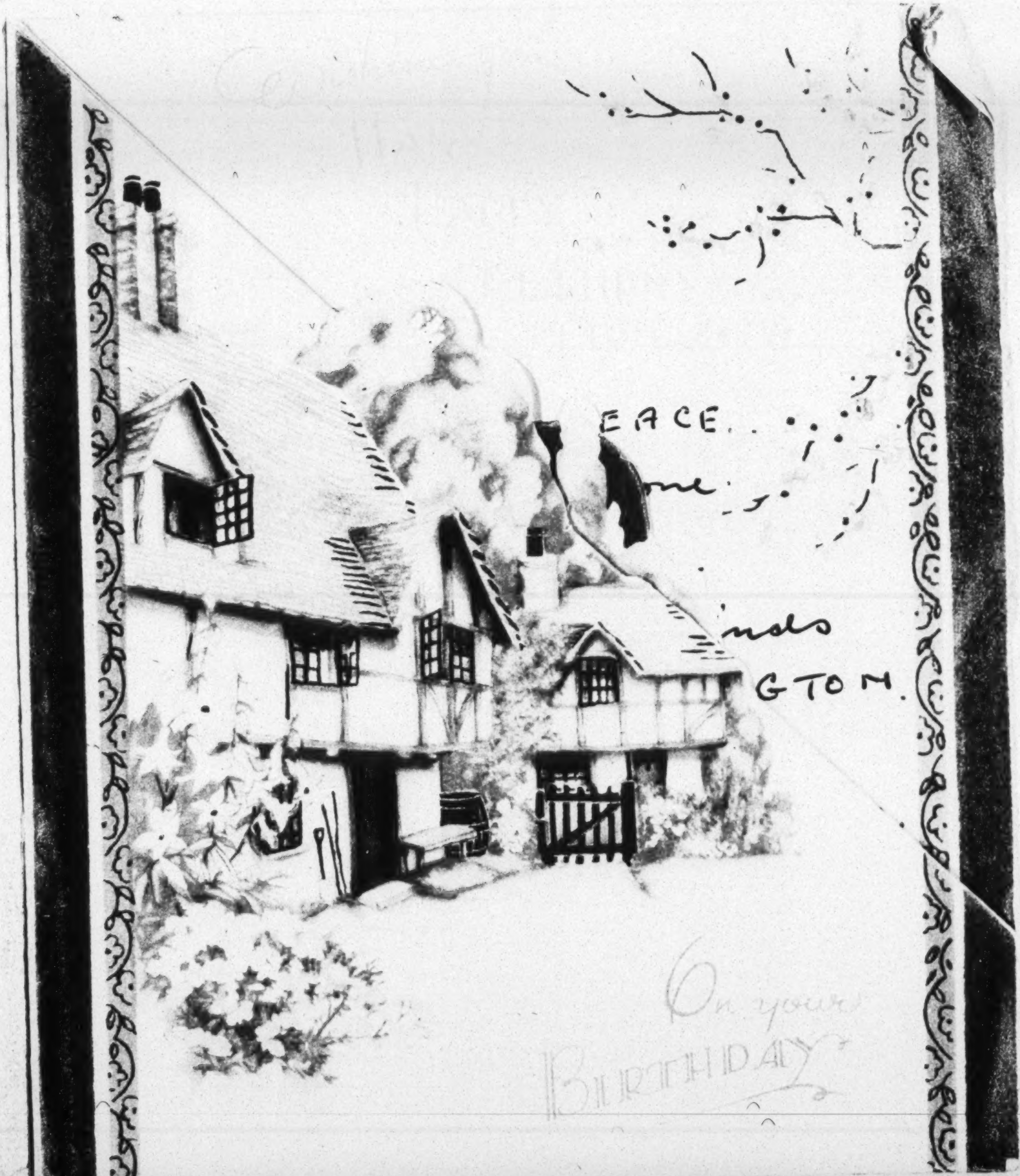
Even greater than your voice is your courage in fighting for humanity. My husband and I would like you to know that we, and how many more appreciate all that you are doing we do what little we can to help the cause of peace and all that goes with it.

We look forward to the day when you will again sing in this Country.

Will you thank Howard Fast for Peekskill which I am trying to persuade people to read.

As I write it is the eve of your birthday, and my husband joins me in wishing you many more years happier than recent ones.

With warmest regards
Yours Sincerely
Lilla M. Sindry


On your
BIRTHDAY

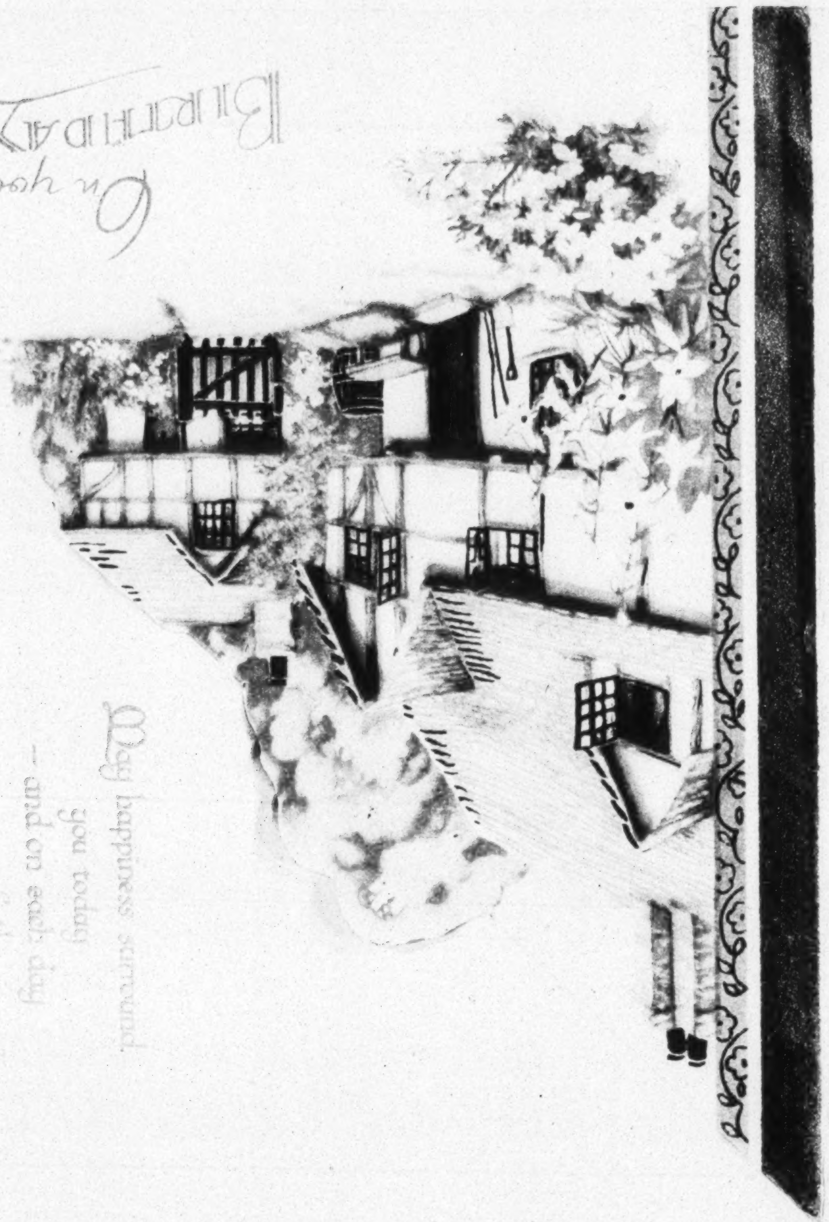
EACE . . .

me

nds

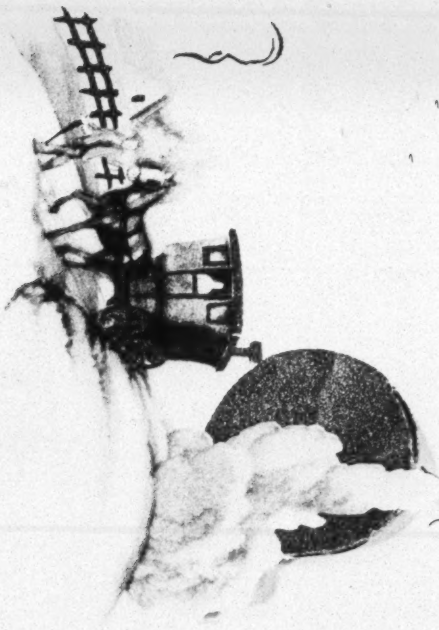
GTON.

On your
Birthday



May happiness surround
you today
– and on each day
of the year –

11B/5
PRINTED IN GT BRITAIN



To walk the Road of Happiness ~
To enjoy Life every day,
To have the time – to have the will,
To laugh a bit and play;
To have your hopes and plans succeed ~
To have your dreams come true ~
May these and many more good
things
Be a Birthday gift to YOU!

With PEACE
for Everyone.
From
Some Friends
In. BEBINGTON.
WIRRAL.
ENGLAND.

BEST AVAILABLE COPY

6. Brackenbury Rd.
Fulwood, Preston
Lancashire England
8/5/52

Mr Paul Robeson

Dear Sir, May I on behalf of my Mother, Father, and myself wish you heartiest congratulations on your birthday. May you have many, many more, and be returned to freedom. Then perhaps we will in the not too distant future be able to see and hear once more your glorious voice.

We in our home are so proud of you

If only our longing of years could come true. That is to have the honour to clasp your hand A Great Man, The Whitest of whites may your troubles cease, and may you and yours enjoy the very best of health, and may you very soon be put upon the pedestal where you belong.

That is our Birthday wish for you Bless you Always.

So on behalf of Mother Father and myself

Admiration For-ever.

Miss Lilian Turner.

Orchard View
Worton
Devizes. Wilts.
England.

May 7th - 52.

Dear Mr Robeson

I wish you very many happy returns of your birthday and trust you will be spared for many years yet to carry on your great fight for the betterment of your countrymen and for universal friendship. Several years ago I had the great pleasure of seeing and hearing you at Queen's Hall. London and am hoping to enjoy that pleasure again some day. in the meantime I have to be content with the playing of your gramophone records, a few of which I am a proud owner. Again sincerely wishing you all good wishes

Yours respectfully
(Mr) W. Leach.

38 Dukes Avenue
Theydon Bois
Essex

7 May 1952

Dear Paul Robeson,

Congratulations on youe 54TH birthday.

I have seen you once, and that was at Lincolns Inn Fields 2 years ago, I thought it was marvellous. My Mother, Father and I are looking forward to seeing you again in England again.

I have six of your ~~reach~~ recordings and I love them.

Our family as many others in England will always support ~~in~~ the cause of peace.

My sincerest wishes for your happy future

Michael Mauger

May 7th

36 New Cross Rd
London SE 14

Dear Mr Robeson.

I am so honoured to be able to send you my heart felt greeting for your 5th birthday tomorrow May god bless your mother for having such a fine son that is trying to make the world a better place to live in for coloured and white with no distinction as we are all surposed

P. S.
excused the writing
I am an ordanary
housewife

to be god's people also I thank you for what you have done for peace also the pleasure that you bring into our lives with your songs. may god take care of you. so that you can have health and strength to carry on the good work for many years to come. good luck

your humble servand

M. Day(Mrs)

36, Runnymede Gardens,
Greenford, Middlesex,
England.

Sun. May.11th.

Dear Paul Robeson,

I see by a report in the Daily Worker that you celbrate you birthday this week.

I would like to send my greetings to a man who has shown great courage in standing by his beliefs for his fellow countrymen and for peace. It is with pleasure I send my greetings to you, to whom the bulk of mankind you symbolise as good, courageous, and ffriendly in humanity.

My best wishes to you, and support in the struggle for world peace and friendship.

Yours very sincerely,

Stocksbridge
Sheffield
England.
May 8/52

Dear Comrade Paul

Having heard your wonderful voice and also your marvellous powers of oratary when you came to Sheffield City Hall, may I offer you my sincere greetings and good wishes on your 54th birthday, may you be given health and strength to continue your splendid and courageous fight for peace and friendships with peoples of all worlds and particularly the helps and devotion shown to your own brethren of the coloured races.

Yours very sincerely

Fred Marsh.

34. Athletic St.,
Burnley,
Lancashire
England.
7. 5. 52

Dear Comrade Robeson,

Happy greetings on your 54th birthday.

It is with the greatest joy that my wife and I send you greetings.

In the struggle for a decent system of society, for peace, for a united working class irrespective of race, colour or creed you have been an outstanding fighter.

When your great capabilities could have meant you leading a comfortable life you chose the path of fighting for the emancipation of the human race. Your whole work has been an inspiration.

Your fight is not in vain. While your great singing has won the admiration of hundreds of thousands your fight for peace and a decent life for all, has made you loved by countless millions.

Here's hoping for many, many happy returns of your birthday and may you yet see that for which you have so valiantly struggled – the victory of the working class.

With fondest wishes
Hetty and Harry Fuller.

May 11/52

Dear Comrades
& Friends

I am indeed sorry I was unable to send a cable to greet you on your 54th Birthday. But except the fondest of greetings from me even if late. We know each other personal. But has I never got education I have never been able to Work myself up in the Left Wing movement. I was a great fighter in the IWW Then the O.B.U. in Western Canada. Then the Y.C.L.

Since. 1918 I have spread the truth where ever I have been. Yes I was threw out of a good job ~~maily~~ mainly through the C.C.F. In Toronto Canada. The so-called friends of the Workers. But I fail to see them any friends of the farmers and Workers.

the C.C.F is only to branch of the Blood sucking drones which we must do away with forever and the time is drawing near. for it to be done say dear friend I would ~~to~~ like a Photo of you and Camrade Howard Fast, also if not asking to much the record you made when the K.K.K. broke up your pease meeting

again all best Wishes and Greetings

B. D - Roberts
2. BK Agur Street
Bury
Lancs
England

8-5-1952

Dear Paul,

I well remember you singing at Lincon Inn Fields, Kingsway London on the occasion of the opening of the Great Peace Campaign. And offer you best wishes on your 54th birthday and long and happy life.

Yours sincerely

A. C. Bryan

20, Scala Street,
London. W.1.

From - 23 Barns Lane
Rushall
Nr Walsall
Staffs
Eng.

To - Paul Robeson
C/o Howard Fast
43 West 94th St
New York U.S.A.

Dear Paul Robeson / I am writing this letter on May 8th which is Your Birthday - & will You accept my best Wishes & I feel that Your work for World Peace - True freedom for Your own people & for that matter all Peoples of the world even tho at present You may be suffering some privation - namely - giving to the World that wonderful Rich Voice of Yours for How I love to hear it (tho only too Rare) from recordings (& I repeat that as an Amateur Bass myself) Your work will yet win a place in the Sun. I speak as a father who fought right through the 14-18 War & had two Sons in the last one - & World Peace today is my Main Object & may I add to that I am not a member of any Political Party. May I pay You this tribute which are not my words but words spoken of You - A friend & I called in a Small Pub near Lichfield - an Elderly couple kept the Place - & both loved to Hear a good Song - so at the piano I sang for them - (a number of Yours) strange to say when I had finished - The landlady said Who do You think called in Here the other day - Paul Robeson - in fact He has been in twice - & if ever there was a Real Gentleman - He is One. May I conclude - I speak as a White - & I wish to see & strive to see freedom for people of Your Colour to see a time to mention difference in Colour will be dead & buried I may not see it - but I believe it will come. How I remember Your last Visit to Wolverhampton - I heard You

My Very Best Wishes on Your Birthday

Kindest Regards

(Mr) Raymond Charles Ciss.

Telephone 71780.

14, Regent Terrace,
Gateshead, 8,
Co. Durham.

May 10th 52.

Dear Mr. Robeson,

I am too late to wish you many happy returns of "the day", on your fifty-fourth birthday, but it is never too late to wish you a great many more birthdays, with more happiness, in the future, a future when you, and numerous others, will be "free".

The photograph enclosed will recall to you the time when you were here, in Gateshead, on the platform of the Bensham Picture House, a short visit of great happiness to your audience who listened to your talk & to your singing. Afterwards, outside of the Picture House, an old man embraced you & kissed you.

We hope some day to see & hear you again. Truth, enlightenment, the forward march of men's minds, will prevail. People die. Ideas, principles, live on.

The best of wishes from sincere friends.

Julia Levene (Miss)

16, Windermere Court
Lonsdale Rd
Barnes, S.W.13.
London.

Dear Mr. Robeson,

Many happy returns for your birthday, and best wishes.

I am a great admirer of you. I have just bought a new record of you singing "Old Man River" and I seem to use about a dozen gramophone needles a week. It has always anoyed me when they took away your passport. I hope that as soon as you can you will go on making records and perhaps came you London, if you

I would not mind paying all my pocket money to go and see you.

You may wonder where I got the address from, well, it was in the "Daily Worker" the paper we have every morning.

Yours Faithfully
Cara Kensit
(age 14)

With Good Luck.

PHOTO BY MEL KIRKWOOD

Birthday Greetings to

Mr. Paul Robeson

NAME ____________________

ADDRESS ____________________

☐ Enclosed is $_______ as a birthday gift to the United Freedom Fund.

☐ Use $1.00 of enclosed for an annual subscription to Freedom.

Birthday Greetings
To
Mr. Paul Robeson

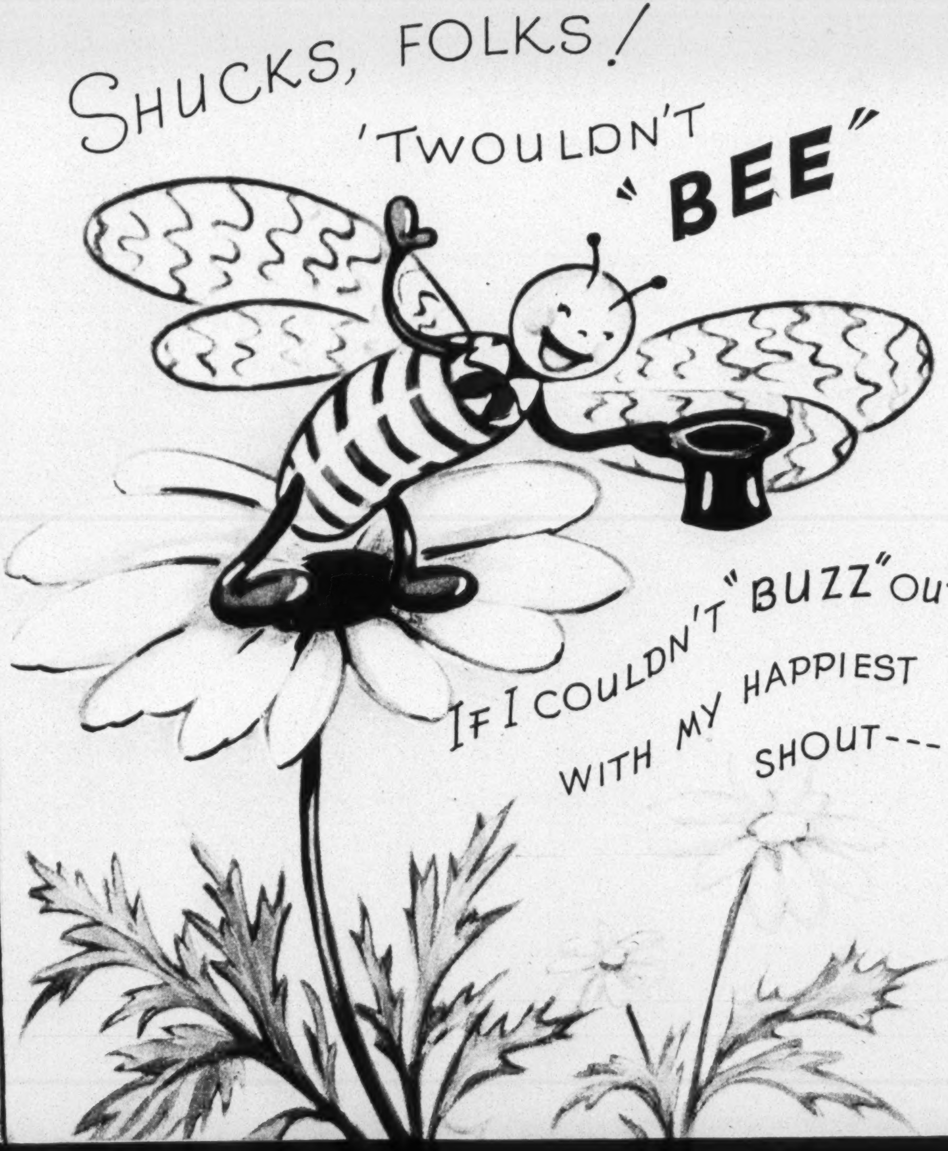
Name ....

Address ....

☐ Enclosed is $........as a birthday gift to the United Freedom Fund.

☐ Enclosed is $1.00 for an annual subscription to "FREEDOM"

Freedom Associates of Philadelphia
ST. 7-5822 1918 W. Columbia Ave.


SHUCKS, FOLKS!
'TWOULDN'T "BEE"
IF I COULDN'T "BUZZ" OUT,
WITH MY HAPPIEST
SHOUT---

Dear Mr. Robeson:

Please pardon the lateness of this birthday wish. I only learned of your birthday from the latest issue of "Freedom". I salute one of the greatest leaders of people of all nations and all colors and beliefs. You have been and are and ~~may you~~ will continue to be one of the strongest symbols of courage, love, humanness & understanding amongst the common people of the world. KWJ

THAT I COULD NEVER
"Bear"
TO THINK OF BIRTHDAYS
WITHOUT WISHING YOU
THE **SWEETEST** ONE
YOU'VE EVER HAD!!

Kenneth Johnson

Success & continued good health & good humor.

To
Paul Robeson,
c/o Howard Fast
43, West 94th
Street,
New York,
U.S.A.

POSTAGE REVENUE

Many happy returns on your
54th Birthday, will never
forget your performance in Glasgow.
Greetings to the American
people and long live the
cause of Peace

D. & S. Alford (Carlisle)
Cumberland.

NATIONAL GALLERY CARD No. 1108

REMBRANDT : SELF PORTRAIT (221)

Printed in Great Britain for the Trustees under the authority of
His Majesty's Stationery Office by George Pulman & Sons Ltd., London and Harrow. Wt. PO113.

To
Paul Robeson
c/o Howard Fast,
43 West 94th
Street,
New York
U.S.A.

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D. & S. Alford (Carlisle)
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Printed in Great Britain for the Trustees under the authority of
His Majesty's Stationery Office by George Pulman & Sons Ltd., London and Harrow. Wt. PO113.

Happy Birthday

my dear friend Paul

BUTCH

May your birthday joys be many,
Your birthday skies be blue,
And today, tomorrow, and always
May Good Fortune smile on you.

Willie Bell

Orzo Allen

Sincerely

Peter Albertin

Andrew

Norma

Eiva

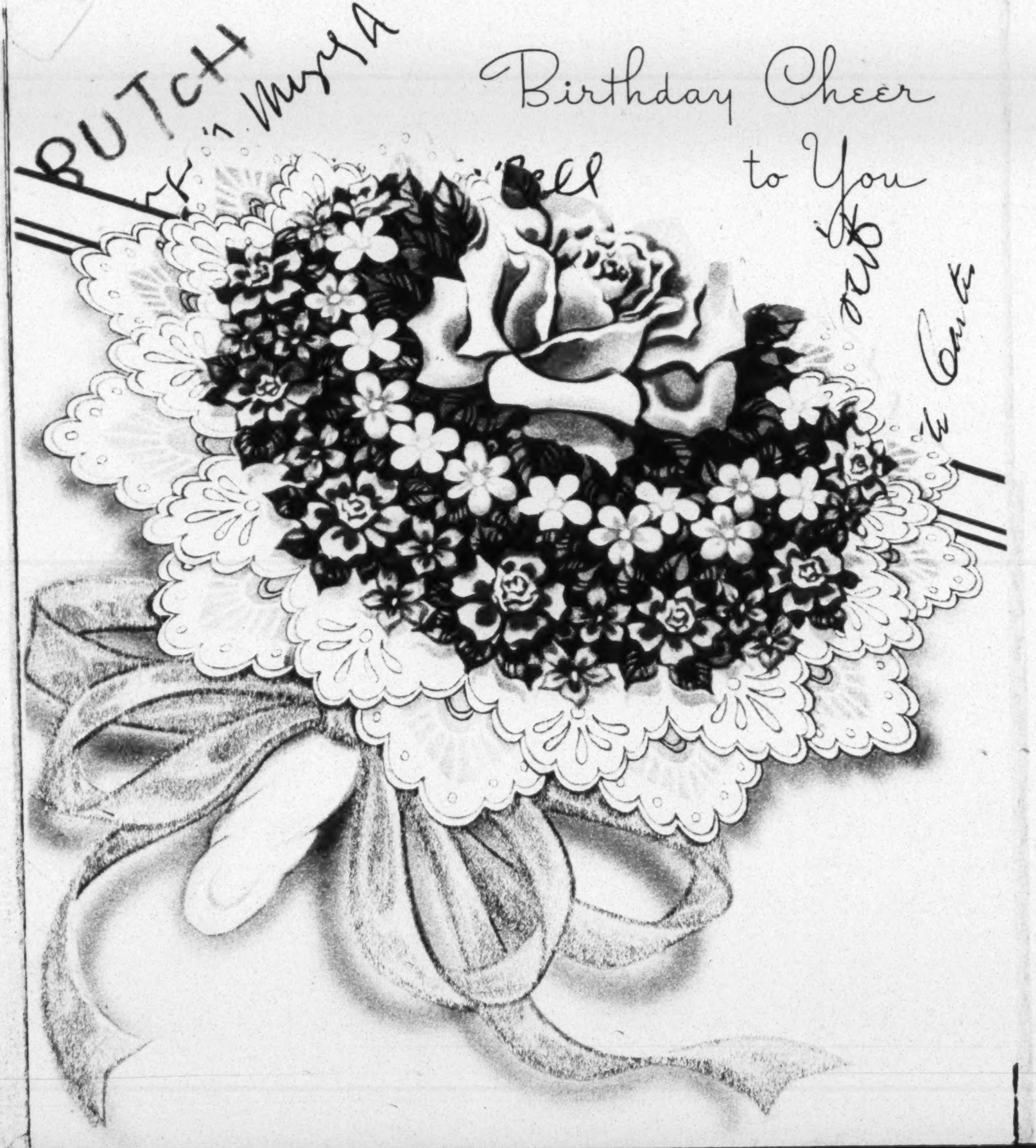
Pat

Alberta Coates

Rose McQueen

F. P. Deposit

George B. Murphy


BUTCH
Fr'n Myra
Bell
Birthday Cheer
to You
[illegible]

BUTCH

George S. Murra

Willie Bell

Birthday Cheer
to You

T. DeWitt

Alberta Carter

If you find that your Birthday
is glowing with cheer
And sparkling with pleasure and fun,
Then you'll know all the gladness
that's wished for you here
Has really and truly begun!

Orva allen

Pat

Michael Carter

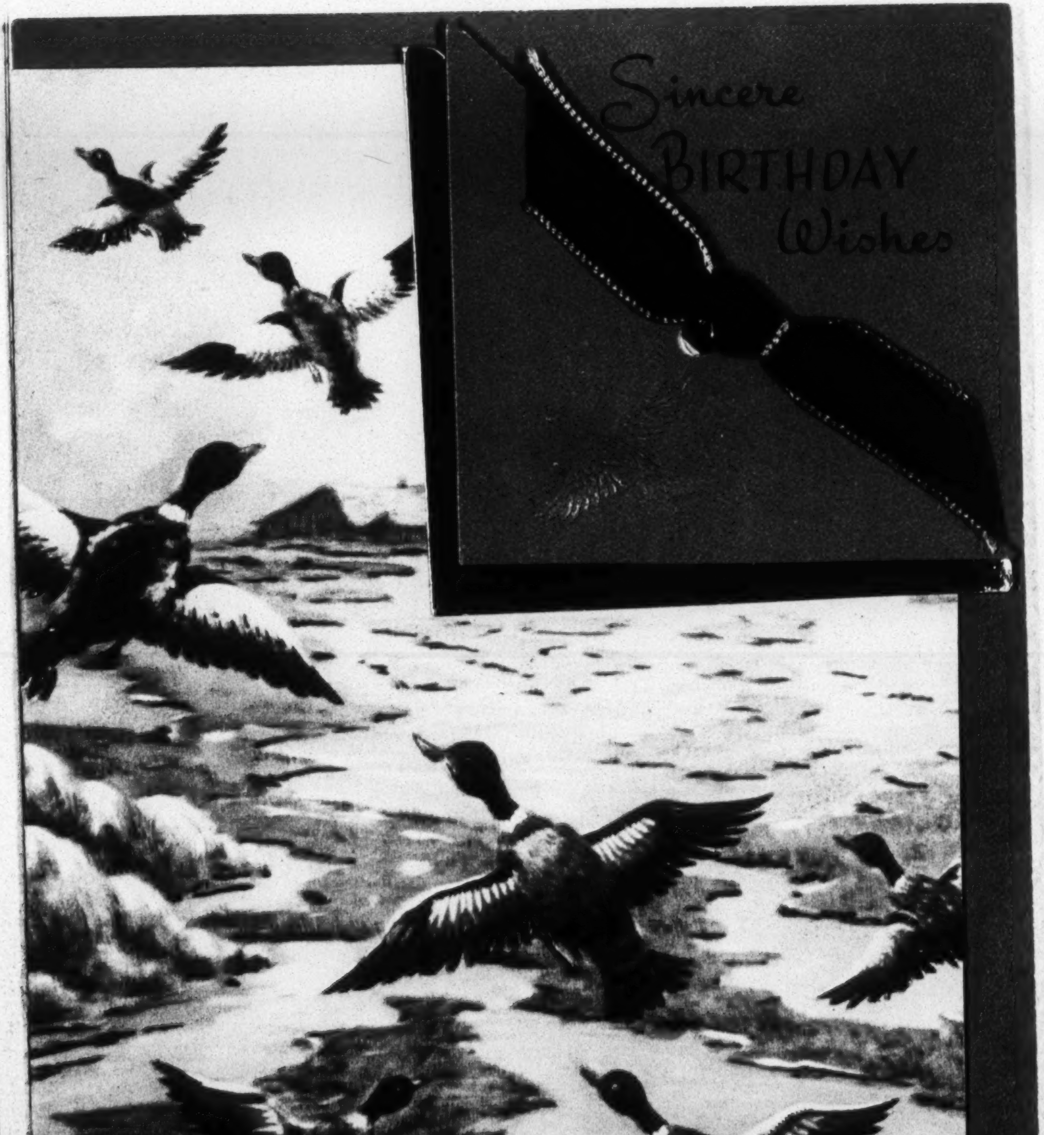
Erma

Peter Albertson

Onslow

Eric Albertson

Rose McQueen


Sincere
BIRTHDAY
Wishes

Sincere
BIRTHDAY
Wishes

Orva
Allen
Rose McQueen

May the luck that you get on your birthday
Continue to work all year through
Doing the millions
of good things
Such luck is EXPECTED to do!

George A. Myers Jr.
T. Deposit

BUTCH

Paul (Robeson)
Willie Bell
Andrew R. Parish
Michael Carter
Gerald Boyd
Patsy
Pete Albertson
Eric Albertson
Albertie Carter

Happy
Birthday
Paul

Lowell Losey Calif 5/13

Personal Message

Yes indeed! We are grateful for your grand devotion! On! On! Strength. Vision to you!!

Could you tell Dr. Du Bois we are very interested in the Jefferson Mo. Proposed affair. Very.

5-22

Personal Message

Long life to the greatest singer-actor-statesman of our land! For his fighting, free press!

Edwin & Isabel Carey

Menlo Park, Calif

5-22

Personal Message

A belated but sincere hope that you may have many, many more birthdays and our never-ending gratitude for the hope of ..."freedom" that you bring to us.

Sylvan H. & Elsie P. Greenidge,

N.Y.

Personal Message

Greetings to Paul Robeson
mighty fighter for Peace
and for the People. Too late for
Your Birthday but never too late
for Freedom.
Sincerely
Nora & Roscoe Rodd
Windsor
Ontario
Canada

Personal Message

We will extend our Sub
when the time comes—
Best wishes to the best
progressive paper there is—

P Hudgins
2253 E. 19th St
Brooklyn

5-14

Personal Message

Many Happy
Returns to the World &
Paul
thru the HOPE
keeps alive!

Leila Toland
Calif

Connie Engel, Calif

Personal Message

Thank you, Paul, for all of your love, devotion, and courage. We love you very much. We can't stop our Voice when we have great listeners like you - who act upon what.

6/1

Personal Message

Sincere regards -

Dr. Endicott
Trail, Canada

San Francisco, Calif

Personal Message

Sorry this is so late. It does not mean that I did not wish Paul a Happy Birth day. Late though it is, I sincerely hope that he has many, many more so as to continue the wonderful things he is doing.

Sincerely
Marion Sanjines

5-14

Personal Message

We love you at
our house for your
Admiration and courage.
Happy Birthday
Ruby + Ossie Davis.

Petersburg, Va.

Personal Message

Belatedly
Your Paul. I couldn't
send this in until I got
you a sub.

Joe
Chomake
ny

Personal Message

A Belated Birthday
wish to a great leader
in the fight for a
better world for us and
all our children.
Harriette Lyon mass.

Personal Message

Dear Friends — Sorry for this delay. We were away for a month and somehow your reminder got mislaid. Sorry, too, not to have been able to wish Paul happy birthday. Cordially, Donald Stephe

---

Personal Message

Carl & Eda Conn
14922 Gerkin Ave.
Hawthorne
Calif.

[illegible]
[illegible]
Bklyn

Personal Message

It has become necessary for me to discontinue my sub to Freedom. However, I want you to know that I shall continue getting Freedom in some other way every month and reading it as a "must". Enclosed is $1 to extend my sub a year beyond when it was due to end. Please send the remainder of my sub and the next years sub to → as of now.

Thanks,
NA

4/2/53

Personal Message

Dear Paul —
Keep up the good
work —
warm greetings
Ed Royce

Edward Royce
N.Y.

Personal Message

Happy B Day
Paul Robeson
fr Jewel & Bernice
Amis
Berkeley
Cal.

4/12

Personal Message

I'm sorry this
Message is late, but
Many more Birthdays, Paul,
and happier ones, too. When
we have Peace, Equality and
Brotherhood

Herbert Hyson
Boston, Mass

6/11/53

Personal Message

Thanks heaven
for the strength of that
body and soul
makes your magnificent
power!

Lenta Lotand
Stockton, Calif.

6/1

Personal Message (Belated Birthday Message)

Ann & Gustaf Carlson
wish you many years
of happy birthdays to
come.
Seattle, Wash

Personal Message

Weinstein
Benj. ~~Weinstein~~
N. Y.

$13
Raymond
McMillan
Beloit Wisc

Personal Message

Please accept my heartfelt regrets for being late, but I do so want to wish Paul Robeson many more fruitful years in championing the rights of the common man.

A measure of his greatness as a leader of the masses is to be found in the large number of enemies he has made among the forces of reaction.

Norton
Whitman
Mass.

Personal Message

May we be worthy of your leadership — & may you continue to lead us until we win a peoples government.

Personal Message

Happy Birthday Paul
United Cultural Associations wishes you many more years to complete the struggle for Peace and Freedom.

S Piridon Comanita Pr
Pauline Taylor Sec.

Minutes of United Freedom Fund Meeting
Freedom Associates
53 West 125th Street, New York 27, N. Y.

Session 1 - February 12, 1952

Present:

Paul Robeson;
Coleman Young, Ray Dennis, Vicki Garvin, Ernest Thompson - NNLC; Edith Roberts, George B. Murphy, Jr., Louis Burnham - FA; Alphaeus Hunton - CAF; Ruth Jett - CNA

Agenda:

I. Organization of the Freedom Fund
II. Robeson Tour
III. Greetings Project

I. Organization of the Freedom Fund

m/s/c: To establish a national fund.

m/s/c: That the purpose of the fund primarily, is to raise monies for the budgets of the participating organizations, with the understanding that this arrangement will in no way preclude the independent fund-raising activities of the participating organizations.

m/s/c: That the first project will be sponsorhip by the Fund of the Robeson Birthday tour, and secondly sponsorship of the greetings project, and that other projects will be considered at a future date.

m/s/c: That the rules, personnel, trustees of this fund are temporary and will be reviewed after the completion of the initial projects.

m/s/c: That the name of the fund shall be the UNITED FREEDOM FUND.

m/s/c: That the Fund shall be composed of two representatives from NNLC, two from FREEDOM, 1 from CAF, 1 from CNA.

Minutes - UFF Feb. 12, 1952

m/s/c: That the organizational structure of the United Freedon Fund be set up as follows:

1. The United Freedom Fund shall be composed of and administered by a Board of Trustees composed of six (six) members.

2. The Board of Trustees shall select from its members a Chairman, a Secretary and a Treasurer of the United Freedom Fund. It shall be the duty of the Secretary of the Fund to keep all records of the Fund, to maintain a faithful record of its meetings and transactions. The Honorary Chairman of the Fund shall be entitled to attend meetings and participate in deliberations of the Board, but shall not vote upon or be responsible for the decisions made by it.

3. The secretary and the Treasurer are authorized to set up an account in a reputable bank. All checks drawn against the account of the Fund shall be signed by two of the three officers of the Fund.

4. The Board of Trustees shall have the authority to receive gifts and contributions on behalf of the Fund.

5. The Board of Trustees shall normally meet at least once each month to review the affairs of the Fund and to transact its business. Additional meetings of the Board may be held at the call of the Chairman.

6. For the purpose of transacting the business of the Fund, the attendance of at least four members of the Board is required at any meeting.

7. The Board of Trustees shall have the authority to engage personnel necessary to the accomplishment of its aims.

m/s/c: That the members of the UFF shall be officially designated by their organizations and that where the officially designated members cannot be present at meetings, officially designated alternates shall be appointed by the organization.

m/s/c: That ~~regular and alternate~~ persons present at this session shall constitute themselves as officially organizing the UFF.

m/s/c: That regular and alternate members of the Fund are as follows:

NNLC - Regular: Ray Dennis and Coleman Young; Alternates Vicki Garvin and Ernest Thompson.
CAF - Regular and Alternate members to be named.
FA - Regular: Edith Roberts and Louis Burnham; Alternate: George B. Murphy, Jr.
CNA - Regular: Ruth Jett; Alternate: to be named.

m/s/c: That alternates present be permitted to participate in this meeting.

m s/c: That officers of the Fund shall be authorized to secure such legal aid that shall be necessary in the conduct of the fund.

MEETING ADJOURNED UNTIL 9 A. M. WEDNESDAY, FEBRUARY 13.

Meeting, Wednesday, February 13, 1952

Present: Ray Dennis, Coleman Young, Louis Burnham, Edith Roberts, Vicki Garvin, Paul Robeson, Alphaeus Hunton, Ruth Jett, George B. Murphy, Jr.

Agenda: I. Tour II. Birthday Greeting Project

I. Tour

m/s/c: That local sponsorship would consist of participating organizations (in UFF) where they exist plus as many individuals from other organizations in the area who will become sponsors. Local sponsorship will exclude any organization other thanofficially designated participating organizations in the UFF.

m/s/c: That the meetings shall be primarily cultural celebrations with the finest artists in the area and that the major feature presentation should be the aims and purposes of the United Freedom Fund combined with collection speech -- that provisions should be made for presentation of various programs of the participating organizations, taking into consideration the mass base of NNLC. That presentation of greetings to Paul Robeson by key community people also be considered a major feature of the program of these meetings.

m/s/c: That the following ininterary be considered the basis for organizing the tour.

April		May
2 - Pittsburgh	15 - Denver	1 - New York
4 - Cleveland	18 - Los Angeles	9 - Boston
6 - Detroit	20 - San Francisco	11 - Philadelphia
7	21 - Oakland	13 - Newark
9 - Chicago	24 - Portland	17 - Baltimore
11 - ~~Louisville~~ Indianapolis ?		Buffalo to be worked in with New York dates
13 - St. Louis	27 - Seattle	

Southern Tour - last two weeks in May

Winston Salem
New Orleans
Durham
Birmingham
Louisville ?

m/s/c: The financial arrangements for each local ~~mtg.~~ meeting shall be as follows:

Local obligations
1. Promotional expenses
2. Travel expenses for Robeson party (pro rata share).
3. $500 professional fee for Mr. Robeson and Mr. Brown.

After deduction of above from the gross the net proceeds should be divided as follows:

4. $1,900 (one thousand) guarantee or 60% of the gross ~~net~~ proceeds - after item 1 2 3 - have been deducted. whichever is greater shall be allocated to the UFF. ~~The remaining monies of net proceeds shall become the property of the local sponsoring group.~~

m/s/c: That Mr. Robeson's Party consist of 4 people:
1. Mr. Robeson 2. Mr. Laurence Brown 3. United Freedom Fund Field Representative.

m/s/c: That John Gray of Chicago assume the responsibility of Field Rep. for the UFF and begin his official duties immediately with ~~the~~ an advance field trip along the proposed itinerary.

m/s/c: That the personal representative be worked out by the trustees.

It is agreed that the NNLC will provide a representative to accompany the party in each area of the intinerary if it is unable to ~~prvide~~ provide for the entire trip.

m/s/c: That the officers of UFF shall be as follows:

Coleman Young, Chairman (NNLC)

Louis Burnham, Treasurer (Freedom Assoc.

CAF to provide a secretary.

II Brithday Greeting Drive

m/s/c: That Edith Roberts be appointed director of the project on loan to UFF for duration of the campaign and that Freedom will pay her salary which will be repaid from UFF.

m/c/s: That a budget of $11,585.20 be raised to promote the greeting project (see enclosed budget) with provisions that this budget can be modified as deemed necessary.

m/s/c: That an immediate sum of $5,000.00 be raised to get the greeting project and the tour under way.

the meeting closed with the following unfinished business:

1. Budget for the tour
2. Other organizational details.

PAUL ROBESON BIRTHDAY CELEBRATION TOUR

April

6 - Boston

9 - 11 - New York

13 - Newark, N. J.

15 - Philadelphia

17 - Baltimore

20 - Washington, D. C.

23 - Cleveland

25-6-7 - Chicago

29 - St. Louis

May

2 - Pittsburgh

4-5 Detroit

7-8 (Return N. Y.fof AME Zion Ch. Conf.

11 - Denver

13 - Los Angeles

15 - Oakland

16 - San Francisco

18 - Blaine, Wash. (Int'l
Peace Celebration at Canandian
border)

20 - Seattle

23 - Minneaplis

25 - Milwaukee

Four Cities in South to be covered the first week in June.

Winston Salem
New Orleans
Durham

Birmingham
Louisville ?

Contacts

Pittsburgh - U. E., NNLC, Ted Wright, Progressive Party

Cleveland -NNLC, Bert Washington U. E., Mine, Mill and Smelter, PP.
~~Edith~~ Ethel Goodman, Myrtle Dennis (Church)

Detroit - NNLC, PP, UAW, 600, CRC (Church)

Buffalo - NNLC, Mine, Mill and Smelter Wkrs., PP

Chicago. NNLC, CRC, PP, all progressive unions, CNA (church)

St. Louis - NNLC, PP? CRC, UE, Mine Mill and Smelter (E. St.Louis
Negro Nsp. St. Louis American

Denver - Mine, Mill, PP, CRC, Mexican American Organizations

Los Angeles * NNLC, Freedom, CRC, Cultural Org. Forrester, Mrs. Frances
Williams, UE, Mine Mill, ILWU, MC&S, Fur, Bldg. Trades
Mexican organizations.

S. F.

Oakland - Mary Ellen Jones

Portland - Woo workers (Karley Larsen)

Seattle - MC&S, PP, NNLC

Boston - Ray Atus, Youth groups, Freedom, Jack Lee(youth) Fur, (Graham)
Shoe. Mary Anne Johnson,

Phila - NNLC, CRC, PP, Freedom, church forces (Meth. and Bap.) Fur,
Yates of UE, Longshore

Louisville - UE, NNLC

~~St. Louis, NNLC, PP, CRC, UE, Mine Mill~~

Newark - NNLC, Bill Johnson, CRC, PP. U. E. , Packinghouse, Mine, Mill
(Al Pizatti)

Baltimore - Mine Mill, (Herman Clott), NNLC, CRC, Fur (Ynrrel.)

Birmingham - Mine, Mill and Smelter, NNLC

Winston Salem - Viola Brown

Madison
0689W.
517 W Lafayette

PAUL ROBESON BIRTHDAY CELEBRATION TOUR

April

4 - Boston ok

9 - 11

13 -

15 -

17 - Baltimore

20 - Washington, D. C.

23 - Cleveland - 6?

25-6-7 Chicago ok

29- St. Louis

May

2 - Pittsburgh ok

4-~~6~~5- Detroit ok

6 Cleveland ?

7 - 15 (return to N. Y. AME Zion Ch.
Conf.

18 - Blaine Wash, (Int'l Peace Celeb.
at Canadian Border)

20 - Seattle

22 - Oakland

23 - San Francisco

25 - Los Angeles

27 - Denver

June

6 - Duluth

8 or 15 - New York

Four cities in the South to be covered

Winston Salem	Birmingham
New Orleans	Louisville?
Durham	

m/s/c: That the following ininterary be considered the basis for organizing the tour.

April

2 - Pittsburgh
4 - Cleveland
6 - Detroit
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9 - Chicago
11 - ~~Louisville~~ Indianapolis ?
13 - St. Louis

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$1,000 (one thousand) guarantee or 60% of the net proceeds - whichever is greater shall be allocated to the UFF. The remaining monies of net proceeds shall become the property of the local sponsoring group.

Budget - Brithday Greetings Campaign

Goal: Distribution of 550,000 greetings with net income of at least $50,000.00

Greetings	550,000	$3,335.00	
Envelopes (Return)	" "	1,925.00	
Letters to Trade Unions (	2M	26.00	
#Letters to Organizations	2M	26.00	
Letters to Individuals	170M	1,122.00	
# 10 envelopes (28 per 5 M.)	170M	952.00	
Total printing			$7,386.00
Postage 170M @ 3¢		$5,100.00	
" Miscel.		100.00	
" Packages-Greetings		200.00	
Total postage			$5,400.00
Full time clerical worker 8 wks @ $50 per wk			400.00
Miscel volunteer workers- lunches, carfare etc.			25.00
Office supplies			50.00
Org. expenses			25.00
TOTAL			$13,286.00

Immediate Budget

Greetings	50M	$335,00	
Envelopes, return	50M	175.00	
Letters to T. U.	2M	26.00	
" " Org.	2M	26.00	
Letters to Indiv.	20M	260.00	
#10 Envelopes	20M	112.00	
Printing			$934.00
Postage 20M @3¢			600.00
3 weeks guarantee salary clerical worker			150.00
Total			$ 1684.00

Printing - Prompt Press Mr. Cohen

Stratmore Chroma	50M	$335.00	
Additional 25M			$150.00
Return Envelope	50M	175.00	
per 1M $3.50			

40 a lb.
~~15~~ #2
Chroma
Shulman
4/3
35.00

Estimates LaSalle Photo Offset

1 - A Trade union letter Photo Offset

Blue signature first 2M $26.00
Additional 1M $7.00

2 - A ~~Envelopes~~ Order 2M 20.65
Additional 1M $8.00

3-A Return envelope 1M $5.50

Greetings 4M $60.00
50M $75.00

Budget - Birthday Greeting Campaign

Greetings	550,000	$3,335.00	
Envelopes (Return)	" "	1,925.00	
Letters to T. U. (Offsett)	2M	26.00	
" " Org.	2M	26.00	
Letters to Individuals	20M	$260.00	
# 10 Envelopes	20M @ $28. per. 5M	112.00	
Total Printing			$5,684.00
Postage 20M @ 3¢ (individuasl)		$601.20	
" Miscel.		100.00	
" Backages of Greetings		200.00	
Total Postage			901.20
Full time clerical workers 8 weeks @ $50 per wk.			400.00
Miscel. volunteer workers- lunches, carfare etc.			25.00
Office supplies			50.00
Org. expenses			25.00
TOTAL			$7,085.20

Immediate Budget

Greetings	50M	335.00	
Envelopes - Return	50	175.00	
Letters to T. U.	2M	26.00	
" Org.	2M	26.00	
Letters to Indiv.	20M	260.00	
#10 Envelopes	20M	112.00	
Printing			934.00
Postage 20M 20M . . 3¢. 70,000			~~$601.20~~ $2,100
3 weeks guarantee Salary clerical worker			150.00
Total			1685.00

additional mailing $4,000,000

Approximate Union Membership

U. E.	$250,000
* Mine, Mill and Smelter	75,000
* Fur	90,000
ILWU	80,000
* MC&S	~~28,000~~ 8,000
ACA	6,000
UPW	6,000
DPO	50,000
	565,000

Additional Unions

Int'l Woodworkers of Am. 4,000
Oliver Rassmussen, Field Rep. Oregon, Wisc. . .
Packing CIO Dist. 1, Chicago - Sam Parks 25,000
Shoe Dist. Council, Chicago
UAW. Local 453, Cicero, Ill 6,000
Hilliard Ellis, Octavia Hawkins
Natl Woodworkers of America 10,000
Karley Larsen, Dist Pres. 315 Bay Bldg. Seattle Wash
Local 600, UAW, Detroit 60,000
(Coleman Young)
Jewelery, AFL Izzie Cohen, N. Y.
Painters, AFL, New York
Bakers, Local 1, Frank Dutto
ILGWU, Rank and File, Nat Rosenbluth c/o March of Labor
Waterfront Rank and File, Al
Hotel Rank and File, Alvah Dean, Da 8-1124
Furniture, Local 140 CIO, Alex Sirota, 799 B'way
Paperbag and Sulphite, Local 107, N. Y. Hyman Gordon
Ind. RR Food Workers, Chicago and New York
Longshore B'klyn (Local 968 A. Jacobs
" Phila.
Painters, Cleveland, Courtney Ward
Cafeteria Workers, Wash. D. C.
Bldg Service Trades, Cleveland (Lee Morgan)
St. Louis R. R. Workers. Benj. Philips, 1214 Baker St. E. St. Louis, Ill.

Lou Burnham to contact individuals in the South.

Personal letter to top officer (Pres.) - covering letter to Negro contacts within the union--such letter to be sent by NNLC

Contacts:

UE.

Ernest Thompson
Bill Smith - N.Y.
Sterling Neal - Dist 7 - Ind.
Bill Wallace - N.J.
[illegible] McLeash - Dist 4
Ernest DeMaeo - Chic.
Bert Washington - Cleveland.

Fur

Ben Gold, Pres. Paul
Abe Feinglass
Leon Strauss
Ruth Collins
Lyndon Henry

ILWU

Bill Chester S.F. } Vicki
Bernard Lucas - Chic
contact in New Orleans

MC&S - Hugh Bryson - Joe Johnson
[illegible]. Mich. ~~Seattle~~. Wash. } Vicki.

ACA

Joe Selly - call.

UPW

Ewart Guinier
Arrange for speaker at the Friday meeting on Sat. - Vicki (Florence)

DPO. Committe from NNLC to see Osmond Livingston. ?
Doswell should be contacted.

Packing Dist. 1.

Nealson (Beverly, Pres. Armour Local) (Don Smith)
Sam Parks

Shoe Dist. Council - Chicago, Sam Parks

Local 600 UAW - Carl Stellato, Pres., Pat Rice, V. P., Grant, Sec'y-Treas

Dave Moore	Joe Morgan Hood.
Jimmie Watts	Nelson Davis
Homer Bonner	Veal Clough

R. R. Food Workers - contact Bell in Chicago

Longshore, Phila and New York A. Jacobs and Banks

Painters in Cleveland - Bert Washington . . . Lee

Contact Savannah Negro RR workers
Contact Texas " " "

Negro Labor Council

HAPPY BIRTHDAY

Dear Paul:

This is just my way of saying happy birthday. Isincerely hope that this your 54th brithday will mark a turning point in th history of mankind.

May this year of 1952 be a year of peace, a year in w ich oppression and hatred dwindle to a faded past. And [redacted] may your next birthday be celebrated in a spirit of freedom. Freedom for you to visit many lands and freedom your people to live.

I sincerely pledge that I shall continue by your side until all people walk this earth in dignity and equality.

$__________ (amount of contribution)

Name ________________

Address ________________

City ____________ State ____________

emphasis on Robeson's contribution to labor's struggles

Dear Sir and Brother:

We, ~~the staff of FREEDOM,~~ are calling upon you for your assistance. April 9 is Paul Robeson's birthday. We have hit upon an idea which will give a resounding answer to the forces of reaction which deny Paul his passport and seek to make him inarticulate both in song and for the freedom of the colored peoples of the world.

We are writing to you, fully aware of the tremendous pressures you are under, to cooperate in securing Birthday Greetings to Paul.

Enclosed, you will find a sample letter and Greeting to Paul which we feel is self-explanatory. We ask that you mail one of these letters and greetings to each member of your union.

It is understood that this is a very great task and that it can be quite expensife. However, use whatever means you consider best whether it be a special mailing or enclosed with a routine mailing.

We want to reach one million American people with this message and know that only through your coopeation can this goal be reached. Knowing full well, that you, and a segment of your membership is sympathetic to Paul and his unceasing fight for the liberation of peoples throughout the world, we do not hesitate to call upon you.

Kindly fill out the enclosed order form and we will ship you without charge the requested number of greetings. || charge for Greetings

Together, let us join hands in making this Paul's ________ birthday a sincere demonstration of our appreciation for his struggle for the unity of mankind - Negro and white, worker and professional.

Sincerely and fraternally

(over)

BEST AVAILABLE COPY

Brother Joseph Blow
. . . .

. . . .

. . . . .

Dear . . . . (org)

~~My~~ Our union will be happy to cooperate in the Paul Robeson Brithday Greeting campaign. We would like to have ____________ greetings. We're with you and wish ~~tox~~ you all the success that Paul ~~honestly~~ deserves.

Name -

(Organization) UNION -

Office Held - - - - - - - - - - - - - - - - - - -

Address -

City - - - - - - - - - - - - - - State - - - - - - -

Individuals

Dear Friend:

April 9th is Paul Robeson's birthday.

We are confident that you will want to join with thousands of other friends in saying "Happy Birthday!" to this great people's artist and champion of democratic liberties.

There are two things which are nearest and dearest to Paul Robeson. These are his countless friends in all lands, and freedom for the colored peoples of the world.

Because he has given so much of his time, energy and great talen to the cause of human dignity, we want him to feel on this 54th birthday the love and support of the people with whom he is fighting. And that is why we invite you to fill out the enclosed greeting and return it immediately so it will reach Paul on his birthday and let him know that you are with him ~~te-thi~~ in this fight for world peace and dignity of man.

Another expression of support will be your contribution to the United Freedom Fund, to further the work for equality and freedom that is so close to the heart of Paul Robeson. Whatever you can give will help make his birthday a meaningful one in terms of concrete aid to the endeavors in which he is engaged.

We hope to hear from you very soon.

Sincerely yours,

Coleman Young, Chairman

Louis E. Burnham, Treasurer

Trade Unions

DearSir and Brother:

We are calling upon you for your assistance. April 9th is Paul Robeson's birthday. We want to celebrate it in a way that will give a resounding answer to the forces of reaction which deny this great people's artist his passport and seek to make him inarticulate both in song and speech for the freedom of the colored peoples of the world.

Paul Robeson through the years has raised his great voice in the struggles of labor, on the picket lines and in union halls. Now we want the trade unionists to respond in solidarity, to show that they will not allow this voice to be silenced.

Enclosed you will find a sample letter and birthday greeting which explain our purpose. We ask that you mail one of these letters and greeting forms to each member of your union. We want to reach a million American people with this message, and only through your cooperation can this goal be realized. So please fill out the enclosed order form and we will send you the requested number of greetings.

Let us join to make this birthday celebration a great demonstration of our appreciation for Paul Robeson8s leadership in the struggle for the unity, peace and freedom of all mankind.

Sincerely and fraternally.

PAUL ROBESON BIRTHDAY GREETING CAMPAIGN

GOAL

The Birthday Greeting Campaign has as its goal the distribution of 550,000 greetings and a net income of at least $50,000. The cost of such a project has been estimated at approximately $13,000.

MATERIAL

The greeting itself will be a 6 x $ printed greeting with a form attached for filling in the senders name, address and amount of contribution. The form is to be filled out and returned with a contribution the UFF. A covering letter of explanation is to sent out with each greeting.

DISTRIBUTION

1. Trade Unions

The bulk of the greetings will be distributed through the progressive trade unions which have a membership of over 565,000. In addition there are a number of AFL and CIO unions or locals with progressive leadership.

Meetings should be arranged wherever possible with the leadership of the progressive unions and Mr. Robeson and other representatives of the UFF to establish the following: That the international unions assume the responsibility of mailing greetings with a covering letter to their entire membership - this includes cost of postage etc. Where such agreemtnt is not reached, the local unions should be approached on an individual basis.

Where meetings cannot be arranged a letter is to be sent to the top union official asking for such an arrangement. Covering letters should be sent to Negro trade union l aders within the union.

2. Progressive Organizations.

~~Freedom, CRC, NNLC, the Progressive Party, the Guardian, IOW, ALP~~
Wherever possible progressive organizations should be approached on the same basis as the trade unions (assuming the responsibility of sending out the mailing themselves). Postage, however, will than likely have to be paid by the UFF. If this cannot be arranged, the mailing list of the organizations shoud be made availabl to the UFF.

3. Community Organizations

Mailing list of churches, fraternities, sororities, lodges, social clubs, West Indian organizations etc., shoul be obtained. ~~In addition the~~ ~~These should~~ These groups should be ~~approached~~ approached on an organizational basis also.

IMMEDIATE PLAN

A mialing of 20,000 should be sent out immediately from the office of the UFF. Mailing list to be used: FREEDOM, 9,500; Council on African Affairs, 3,000; CNA . . . , Nat'l Negro Labor Council 2,000 and miscellaneous lists from other progressive organizations. This will enabl money to start comin in immediately in order to finance the project until the unions have sent in their orders and money starts coming in from other sources.

~~2~~B

Alec to Lou:

The ptich behind this idea must reall be international. I don't know what the restrictions are for sending currency abroad, bur this is what I suggest.

First the Birthday message is to be done on a small piece of parchment no larger than 6 x 7.

The reason is so they can be folded once and fit in an envelope, return addressed which will be enclosed with the covering letter. (B - 1 and B-2).

The means of distribution is to go as follows:

Every possible organization. Trade unions, PP ALP or what have you are to get them. The amount of distribution there we not worried about. We can work out a deal whereby we get a split or something.

The main thing I am interested in is the numbers of persons who sign the thing both here and abroad. Cause after than, depending on the number, comes the most important phase . . . changing this response into circulation. But the idea for that, although worked out, is premature.

I have a couple of ideas which I feel can triple the circulation in the next six or eight months . . . but it'll cost dough and the money realised on this can foot the bill.

BEST AVAILABLE COPY

Artists

Roy DeCarava -		Tr. 6-3892
	Bs.	Va. 6-6260
Ernest Crichlow -		Ch. 3-4378
Hartwell Yergan		Mo. 2-5201
Jimmie Yergan		Ol 2-1626
Ed Strickland		De 3-3666
Joe Robinson		Ch 4-0800
Lawrence Potter -		Au 3-2412

1. Bill Kahn – Design Stationery
(Clean – Ruled & Cellophane)

2. Lou Burnham Letter

3 Call Roy DeCarava – Picture.

4. Funds –

5. Letter to Evans.

6 Appointment Info Officer
Ben Gold (Paul)
Selly
E Gurman

#

7 Wire Coleman best approx 600

8 Sam Paul Summary.

John Gray
Memo –
Itinerary
Money.

Happy Birthday

PAUl Robeson

$1

UNITED FREEDOM FUND

MEMORANDUM

To: Members and alternate members, UNITED FREEDOM FUND

From: Edith Roberts, Director

There will be a meeting of the members and alternate members of the UNITED FREEDOM FUND on Friday, July 11, 11 A. M. at 53 West 125th Street, office of the Council on African Affairs.

UNITED FREEDOM FUND

MEMORANDUM

To: Members and alternate members, UNITED FREEDOM FUND

From: Edith Roberts, Director

There will be a meeting of members and alternate members of the UNITED FREEDOM FUND on Friday, July 11, 11 A. M. at 53 West 125th Street, office of the Council on African Affairs.

(Sev.

Negro & Start with 8 & 9

This is a memorandum of proposals of several Negro & trade union and ~~Negro leaders~~ for a three-month celebration of Paul Robeson's birthday approved by the meeting.

These proposals are in support of the campaign started for the United Freedom Fund, encompassing support to:

1. The newspaper "Freedom"
2. The National Negro Labor Council
3. The Council on African Affairs
4. The Committee For The Negro In The Arts

It is recommended that a campaign take place during the months of April, May and June, on a nation-wide basis, in all important cities - North and South - among the Negro people, among all trade unionists and all other sections of the people, to whatever extent possible; this campaign to have at its core the celebration of Paul Robeson's birthday and the meaning of Robeson in fighting for the freedom of the Negro people, and all people; and the concrete forms of organizational support that are necessary for this fight.

It is proposed: Clearance of organizational forms

1. That a committee of 500 national leaders for this birthday be formed, composed of outstanding Negroes and trade union leaders, church figures, artists, scientists, intellectuals, leading women and figures in sports and young people.

2. That we ask Dr. W. E. B. DuBois to be chairman of this committee; that we have approximately 12 co-chairmen, amongst whom would be Negro and white trade union leaders, outstanding Negro fighters; that people like Judge Delaney and William Patterson be asked; that Alpheus Hunton be proposed as Secretary.

3. That we make special approaches to people like Langston Hughes, Marian Anderson, Josephine Baker, Albert E. Einstein, Thomas Mann, Shirley Graham, Dr. Mordecai Johnson, Helen Keller.

4. That this committee communicate with all governments internationally asking for greetings; that we communicate with trade union leaders, including the WFTU, internationally, for greetings; that Joe Selly and Leon Straus be responsible for providing a list of union leaders to be contacted and Vicki Garvin to be responsible for providing a list of women leaders.

5. That a special committee shall go to meet with Dr. DuBois, consisting of Vicki Garvin, Leon Straus, George Murphy and Alpheus Hunton.

/ Negro committees overseas

6. That Leon Straus be responsible for sending out a letter to all the United Labor Action Committees on this matter; that Vicki Garvin be responsible for activizing the National Negro Labor Councils on this matter; that Lou Burnham, George Kleinman and John Steuben be responsible for meeting with trade union, Negro and language newspaper editors; that Paul Robeson is to provide a list of prominent artists, intellectuals, sports and other figures.

Ilene Negro committee

7. That an International Honorary Committee of trade unionists, South Africans and government figures shall be formed wherever possible.

8. That hundreds of thousands of signed greetings -- as many with contributions as possible -- shall be obtained during this three-month celebration in tribute to Robeson, as well as providing financial assistance to the United Freedom Fund.

9. That during this period, shop, building and block parties to be organized wherever possible.

10. That there be special issues of "Freedom" devoted to this concept.

11. That a special journal with greetings from Negro and labor and other organizations be published, with the names of individual contributors in the thousands.

12. A proposal by Ewart Guinier that was not yet concretized was, that in addition, a pamphlet be issued containing the addresses of Paul Robeson and Ben Gold to stimulate this three-month campaign.

13. That this campaign be climaxed, if possible, in at least 20 cities with festival mass meetings; that in New York, the biggest meeting take place with efforts to get Randalls Island Stadium for May 8th or 9th.

ORGANIZATIONAL RECOMMENDATIONS

1. That in New York, Ben Gold should be co-chairman and Leon Straus to work with him for the Fur Union on this campaign; that William Patterson or Judge Delaney be co-chairmen.

2. That a staff of three be set up to consist of Winnie Norman as Executive Secretary of the committee; that the Fur Union provide Vincent or another organizer who the Union will be responsible for paying; that we ask the C.R.C. for Jim Malloy -- all these under the overall supervision of Alpheus Hunton.

3. That George Murphy be responsible for making arrangements for headquarters -- if possible, the Hotel Theresa.

4. That we raise $2,000 for the first month's campaign expenses with Fur to be responsible for $500 and that we approach U.E. and 65 for their contributions and take other steps which will include a meeting of the trade union leaders, to help guarantee these proposals in New York.

Vicki Garvin
Leon Straus

65/dpowa

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These proposals are in support of the campaign started for the United Freedom Fund, encompassing support to:

1. The newspaper "Freedom"
2. The National Negro Labor Council
3. The Council on African Affairs
4. The Committee For The Negro In The Arts

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It is proposed:

1. That a committee of 500 national leaders for this birthday be formed, composed of outstanding Negroes and trade union leaders, church figures, artists, scientists, intellectuals, leading women and figures in sports and young people.

2. That we ask Dr. W. E. B. DuBois to be chairman of this committee; that we have approximately 12 co-chairmen, amongst whom would be Negro and white trade union leaders, outstanding Negro fighters; that people like Judge Delaney and William Patterson be asked; that Alpheus Hunton be proposed as Secretary.

3. That we make special approaches to people like Langston Hughes, Marian Anderson, Josephine Baker, Albert E. Einstein, Thomas Mann, Shirley Graham, Dr. Mordecai Johnson, Helen Keller.

4. That this committee communicate with all governments internationally asking for greetings; that we communicate with trade union leaders, including the WFTU, internationally, for greetings; that Joe Selly and Leon Straus be responsible for providing a list of union leaders to be contacted and Vicki Garvin to be responsible for providing a list of women leaders.

5. That a special committee shall go to meet with Dr. DuBois, consisting of Vicki Garvin, Leon Straus, George Murphy and Alpheus Hunton.

6. That Leon Straus be responsible for sending out a letter to all the United Labor Action Committees on this matter; that Vicki Garvin be responsible for activizing the National Negro Labor Councils on this matter; that Lou Burnham, George Kleinman and John Steuben be responsible for meeting with trade union, Negro and language newspaper editors; that Paul Robeson is to provide a list of prominent artists, intellectuals, sports and other figures.

7. That an International Honorary Committee of trade unionists, South Africans and government figures shall be formed wherever possible.

8. That hundreds of thousands of signed greetings -- as many with contributions as possible -- shall be obtained during this three-month celebration in tribute to Robeson, as well as providing financial assistance to the United Freedom Fund.

9. That during this period, shop, building and block parties to be organized wherever possible.

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12. A proposal by Ewart Guinier that was not yet concretized was, that in addition, a pamphlet be issued containing the addresses of Paul Robeson and Ben Gold to stimulate this three-month campaign.

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3. That George Murphy be responsible for making arrangements for headquarters -- if possible, the Hotel Theresa.

4. That we raise $2,000 for the first month's campaign expenses with Fur to be responsible for $500 and that we approach U.E. and 65 for their contributions and take other steps which will include a meeting of the trade union leaders, to help guarantee these proposals in New York.

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BORODIN
BALAKIN

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Leon Straus

65/dpowa

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BEST AVAILABLE COPY

7. That an International Honorary Committee of trade unionists, South Africans and government figures shall [illegible] formed wherever possible.

8. That hundreds of thousands of signed greetings -- as many with contributions as possible -- shall [illegible] obtained during this three-month celebration in tribute to Robeson, as well as providing financial assistance to the United Freedom Fund.

9. That during this period, shop, building and block parties to be organized wherever possible.

10. That there be special issues of "Freedom" devoted to this concept.

11. That a special journal with greetings from Negro and labor and other organizations be published, with the names of individual contributors in the thousands.

12. A proposal by Ewart Guinier that was not yet concretized was, that in addition, a pamphlet be issued containing the addresses of Paul Robeson and Ben Gold to stimulate this three-month campaign.

13. That this campaign be climaxed, if possible, in at least 20 cities with festival mass meetings; that in New York, the biggest meeting take place with efforts to get Randalls Island Stadium for May 8th or 9th.

ORGANIZATIONAL RECOMMENDATIONS

1. That in New York, Ben Gold should be co-chairman and Leon Straus to work with him for the Fur Union on this campaign; that William Patterson or Judge Delaney be co-chairmen.

2. That a staff of three be set up to consist of Winnie Norman as Executive Secretary of the committee; that the Fur Union provide Vincent or another organizer who the Union will be responsible for paying; that we ask the C.R.C. for Jim Malloy -- all these under the overall supervision of Alpheus Hunton.

3. That George Murphy be responsible for making arrangements for headquarters -- if possible, the Hotel Theresa.

4. That we raise $2,000 for the first month's campaign expenses with Fur to be responsible for $500 and that we approach U.E. and 65 for their contributions and take other steps which will include a meeting of the trade union leaders, to help guarantee these proposals in New York.

Vicki Garvin
Leon Straus

65/dpowa

10/4 - 10/11 AD

2, 3, 4, 5

Goodlangle AMEZ

What 3 churches to try for concerts
What colleges can be visited at Chapel Va U. Va State
What meetings with teachers
What Ministerial Alliance
Any broad Right to Vote movement
Any local struggle he would appear at jobs housing etc
Any thing happening at concert time he involved in
Any group of key business men, women, students, workers,
8th/ Salon concert? Radio broadcast?
Any churches he could drop in on Shiloh on 5th St
Meet with fraternal groups.
Where he housed - Slaughter Hotel
Security
~~For~~ Transportation
Travel to next stop on Tour.
How to get to Durham

II

Suggestions on Norfolk, Durham & Winston-Salem
Agent for records
Campus or Negro bookstores for pamphlet
How FREEDOM can be built

Hartford

Rev. Moody - Shiloh Baptist

Rev. Robert T. Hunter - Metropolitan AME Z
2084 Main St.

Rev. Goode S. Clark - 4 Bellevue Sq
- Mt. Olive Baptist
- Ch. of Ministerial Alliance

Rev. Blanton J. Shields - 32 Clark St
- Bethel AME

Father Alfred Lambert - 1900 Main

Mrs. Katherine Mitchell - 29 Westland St
5-2996 after 6 PM.
- Sorority.

Jim Tate - 2006 Main St. 55-6273

See Elsie Wilcox - Village Creek - Norwalk.
- re Salon Concert
Radio

DON'T BE A

STRIKE BREAKER!!

We, 800 American men and women - Negro and White - many of us with families depending on us for support - urge you to REFUSE TO BE USED AS A STRIKE-BREAKER FOR HEARNS.

We are on strike because the Hearn management has violated every normal standard of American labor-management relations.

FIRINGS - WAGE CUTS - VIOLATIONS OF SENIORITY - THREATS OF DISCHARGE WITHOUT NOTICE, AND AN ARROGANT DISREGARD OF OUR LONG YEARS OF FAITHFUL SERVICE -- ALL THESE HAVE BEEN PART OF THE NEW POLICY AT HEARNS.

Already, scores of us -- some with service records of 20 years or more -- have been thrown out of work. Already, we have felt the pain and misery of seeing our children and other loved ones suffering hunger and privation.

We have tried repeatedly to settle this dispute in the American way - through PEACEFUL COLLECTIVE BARGAINING, through IMPARTIAL ARBITRATION, through MEDIATION, or through ANY OTHER HONORABLE MEANS. (Even two N.Y. Supreme Court Justices have been unable to persuade the Hearn management to settle peacefully.)

The Hearn management has repeatedly turned thumbs down on the AMERICAN way.

Now they are trying to hire Negro workers to break our strike. IN THE PAST NEGROES WERE HIRED BY HEARNS ONLY FOR MENIAL JOBS. THOSE OF US WHO GOT PROMOTIONS TO BETTER JOBS GOT IT BECAUSE OF OUR UNION.

We urge you, our fellow citizens to reject this un-American design. We urge you to let Hearns know that you are not being lured by "bargain offers" into selling short our prized principles of true Americanism. Tell Hearns to settle the strike and don't patronize Hearns until the strike is over.

BE A GOOD AMERICAN AND SUPPORT THE 800 HEARNS DEPARTMENT STORE WORKERS.

Thank you for your support.

CIO-DISTRICT 65 DISTRIBUTIVE, PROCESSING
AND OFFICE WORKERS OF AMERICA

13 Astor Place New York 3, N.Y. ORegon 3-5120

Loan -

To do

[illegible]

~~Write Rev. Arbourn re 10 ministers~~
Write Cleveland re confirmation
1. Rev. Nelson - Mt Pleasant M.E
2. Bethany Baptist
3 Corey Baptist
Cancel [redacted] K.C, San Diego
~~Write treasurers of committees re finances~~
~~Call George re:~~
~~1. Ask for further expense money~~
~~2. Accounting of 5/3 concert~~
3. Send Program " of 4/17 "
4. Return of air ticket + detail of expense money
~~Write Emma for accounting of 5/31 + copy to Geo~~
Detail expenses of John + me
Contact Rev re change from 10/18 to 10/25
Check on progress of 11/1 concert
Letter to St. Louis re housing + security
Letter to Cleveland " " " "
~~Clear Randall's Island as [illegible]~~
See Dr re Safety Box, Fairy Reception, Border trip, [illegible]
Investigate West Indian Orgs + Apts. - Hope
~~Write John re Detroit award~~
~~Send John memos~~
~~Type sample program~~
~~Combine both memos + finance [illegible]~~
Check Thelma re Union Club of Baltimore

~~Write Moss re South~~
~~Discuss with Jon his trip~~
~~Plan my East Coast Trip.~~
Plan border trip.
Plan Phila - Newark ~~[illegible]~~ Scranton -
Chi - Randall etc, Key people in East,

E180
3

① Key groups & individuals around Africa to build Council and sell papers

②

③ Phila - white methodist church interested in Africa

④ Boston -

⑤ N.Y.C., L.A.,

⑥ Check with Thelma on Union Club of Baltimore

⑦

⑧ Get mail down 10/18 & 11/1 for Boston & Phila & Hartford

⑨ [illegible]

⑩ Do Newark

⑪ South - Oct. concerts

Advance tour 2nd wk June - Va & N.C. 6/15 - 6/21 ~~7/13 - 7/23~~ 7/9 - 7/18

See Henry, Moss. ← 2nd wk July - Va to La.

East - Month of Sept
South - Month of Oct.

Letter to Hershel re housing.
" " Olene re housing.

Don Smith - Packing house workers involved in Phila Concert.

Do Newark, Phila Boston & Hartford
Jimmy Taylor 25 Rose St.
Jim E[illegible] & Kathryn Van Orden - Newark.

persuant pursuant.

July 25 - Return to NYC
7/25 - 8/10 Rest Period
Aug 11 - 14 Seattle
Aug 16 - Reno Austin
Aug 18 - 24 Oakland + L.A.
Aug 27 Randall Island
Aug 28 - Sept 6 Rest
Sept 8 - 12 Denver Boyd Bingham
~~Oct~~ Sept East
Oct South.
Nov. 15+16 Detroit

East Sept
~~19+20 Newark Boston~~
~~26+27 Phila~~
~~[illegible]~~
~~20~~ 19 + 20 Boston
22+23 - Hartford
25, 26+27 - Phila
29+30 - Newark

church
20+21
20+21
1st

South Oct
2, 3 + 4th Richmond, Norfolk.
8 - ~~13~~14 ~~10, 9, 11, 11~~ Winston, Salem, Durham,
7 Atlanta → Greensboro
17+18 New Orleans.

Change 10/18 Church conf to 10/25

		Advance
	Macedonia –	
	Not certain 50-50 or flat fee of $1500	$500
	All ~~[illegible]~~ except expenses.	
	Ebenezer – Lt. Comm – we get all	
	Watts – ½ 50-50 ?	
	JPFO – flat fee to Paul	
	AMEZ – 50-50.	
	St. Louis – 50-50	
	E. St. L – 50-50	
	Wash PR – all	
	Lawndale – 50-50 net	7/11 $200
	Private – all monies & expenses.	
Cleve	Nelson – 300 min – 350 max.	none
	Corey M } – 50-50 but discuss	
	Bethany } –	
	Seattle – either	

~~Confirm memo & 2 other documents.~~
~~Send memos to John.~~

☆ Booker T Washington Hotel – Ellis & Fillmore
St – San Francisco

☆ At Mrs Sims in L.A., 236 E 102 St
George Sims PLYMOUTH 65065

Youngstown Rev. J E Gray Shiloh Baptist Ch
433 Garfield
Youngstown

Rev. H. H Scott – 2nd Baptist Church
O.K. Barber Shop
3510 Wilson
Campbell Ohio

Mrs. Pauline Taylor – 313 Chicago Ave – Youngstown

2 yrs ago Paul addressed & sang before weekly mtg of Baptist Ministers Conf of Phila & sang at one of largest Baptist Churches in Phila at AM service.

~~Katie family when visiting [illegible]~~

Fall Commitments

Oct 18 - NY - McKinney
Nov 1 NY - Scotland
Nov. 15 & 16 Detroit - Rev Hill - ~~[illegible]~~ Anniversary Conc.
- Bethel AME

Indefinite date in Fall - Rev. Ross Baptist: Detroit
- Rev. Heath N of 8 mile Rd.
- Rev Davis

✓ ✓ ✓

✓ Orientation memos
✓ Concert manual
Copies of letters
Records - details of offer
✓ Copies of FREEDOM - ARKA, BAPTIST - AMEZ
✓ List of concert selections
✓ Concert schedule - PRESENT + PROPOSED
✓ Concert programs
✓ Paul's picture
~~SOCKS TOPS 2 WKS~~
Placards
Pads - pencils - stationary -
✓ Plan outline of talk.
Diary book
Money
Check book - personal

Aims

Church Concert
Salon Concert or dinner
Radio Broadcast
Mtg with ministers
" " Key Negroes

FINANCIAL ARRANGEMENTS

An advance deposit, ~~[illegible]%~~ the amount to be agreed upon but not less than $100 is required upon ~~verbal agreement or~~ signing of a contract.

The remainer is payable before or at the intermission period during the concert.

Where a % arrangement rather than a flat fee basis has been agreed~~x~~ upon it is understood;

1. The per cent figure applies to gross income from all sources.

2. A full financial report on the concert is to be prepared following the attached form and forwarded ~~kxx~~ to Mr. Robeson's Management within a period of ten days after the concert. Any remaining monies are to accompany the report.

3. Mr. Robeson's Management ~~has~~ reserves the right to place a representative on the door and in the box office during the concert. The Management also ~~has the right privilege~~ of consulting with the treasure of the sponsoring group on all financila matters in connection with the concert.

4. ~~Where a flat fee basis obtains, the sponsoring group is responsible for the living expenses~~

reserves the right to inspect ~~all~~ and be provided with a copy of all ~~records~~ financial records in connection with the concert.

[redacted]

[redacted]

PAUL ROBESON in Concert

MANUAL FOR LOCAL SPONSORING GROUPS

Prepared by John Gray, Field Representative — [redacted]

PAUL ROBESON has just completed his first concert tour since 1947. The tour marks Mr. Robeson's formal return to the concert stage. He withdrew from this form of artistic leadership five years ago, and throughout that period dedicated himself to the cause of freedom and equality for the Negro people, and world peace. Now, with his voluntary leave of absence drawn to a close, Paul Robeson is enshrined in the hearts of freedom-loving people throughout the world.

Mr. ROBESON'S recent tour covered fifteen cities across the country and involved some 75,000 people in record-breaking audiences. The high point of the tour was a concert held on the Canadian-American border at Blaine, Washington under the sponsorship of the Canadian District of the Mine, Mill and Smelter Workers Union. This concert was attended by 40,000 music-lovers, mainly Canadians.

The following suggestions are offered to groups undertaking to sponsor Paul Robeson in concert.

I. Clearance of date, securing the hall, signing the contract:

A. The proposed date for your concert should be cleared with Mr. Robeson's management:

[redacted]
53 West 125th Street
New York 27, N. Y.

B. As soon as the date is cleared [redacted] be sure to secure the hall for the concert. If possible pay for the hall in full before the artist is announced, and have the agreement for the hall reduced to writing, in contract form.

C. Immediately upon clearance of the proposed concert date, a contract from our office will be forwarded to you. The contract should be signed in duplicate and returned with the down payment.

BEST AVAILABLE COPY

II. Program:

A. Community participation. It is important that the cultural life of your community be expressed at the concert in the form of the participation of outstanding artists from your city or region. Mr. Robeson is particularly interested in furthering, through his appearances, the opportunities of young deserving artists to reach a wide concert audience.

B. It is preferred that such community talent be found among instrumentalists, dramatists, vocalists or dancers. Choral groups should not be used, except in unusual circumstances in which the participation of the full chorus can be guaranteed. The local sponsoring committee should carefully review all performances of local talent with an eye to content and to guaranteeing that the quality of performance is in keeping with the standards of the concert. In case of any question regarding the suitability of local talent, the final decision will rest with Mr. Robeson's management.

C. The concert program is to be divided into two sections, with Mr. Robeson appearing at the end of each half. The numbers to be sung by Mr. Robeson will be supplied upon request, in order that they may be used in preparing the printed program for the concert.

D. Work on the program should be undertaken sufficiently in advance of the concert to enable a committee to secure advertisements from local business establishments and organizations. This will be an important means of raising monies to defray part of the cost of promotion. Copies of such a program should be given to the audience without charge.

E. This office is preparing a Souvenir Book featuring pictures and story of Mr. Robeson's great achievements, for sale at all concerts.

F. Tape or wire recordings of the full program of any part thereof is strictly prohibited except by special permission of Mr. Robeson's management.

III. Admission Price and Scaling of the House:

A. Prices of admission for the concert should range from $1.20 and should include sections of the house at $1.80, $2.40, and $4.80.

B. The $4.80 tickets may be sold as "patron tickets" entitling the holders to the best seats in the house and to an invitation to an after-concert reception in Mr. Robeson's honor.

C. No tickets should be sold for less than $1.20.

D. Scale for 2,000 capacity house

200 seats at $4.80	$ 960.00
300 seats at $2.40	720.00
500 seats at $1.80	900.00
1000 seats at $1.20	1,200.00
Gross . .	$3,780.00
Less federal tax . .	630.00
Net ticket sales . .	$3,150.00

IV. Sound System and Piano:

A. It is important that a good electrical technician be obtained to make certain that the public address system is in order and to be on hand throughout the concert to operate it. In addition to the regular loud-speakers, one speaker should be placed in such a position as to enable Mr. Robeson to hear his voice as he sings. ~~Two microphone[illegible]hould be available, one near the piano for Mr. Lawrence Brown, Mr. Robeson's accompanist, who joins Mr. Robeson in several songs, and the other for Mr. Robeson.~~

B. The piano should be tuned and tested within twenty-four hours prior to the concert. Either a Steinway or Baldwin concert grand should be used. The piano that comes with the hall will most certainly not be acceptable for concert work. Please do not try to economize on this item. A good concert requires a good piano.

V. Sponsorship and Advance Sale of Tickets:

A. All efforts should be made to guarantee the widest participation of ALL sections of the Negro community, supported by white trade unionists, music lovers and other large segments of the white population.

B. You may find it advantageous to sell large blocs of tickets (100 or more) to church groups, community centers, fraternal and social clubs, at a substantial reduction (20%). Such a method of disposing of tickets serves the two-fold purpose of aiding local organizations in building their treasuries and involving wide sections of the population in promoting the concert. Settlement of all such bloc ticket committments must be made at least 48 hours before the concert, so that unsold tickets can be put on sale at the box office.

VI. Expenses:

A. In addition to the concert fee, the local sponsors are responsible for the living expenses (food, housing and incidentals) for Mr. Robeson's party of four while the artist is in your city.

Financial Arrangements amt to be agreed upon

① An advance deposit ~~of [illegible]%~~ but not less than $100 is required upon signing of a contract ~~[illegible]~~.

② The remainder is payable at or before the intermission period during the concert.

③ Where a % arrangement rather than a flat fee basis has been agreed upon, it is understood that the % figure applies to ~~net~~ gross income from all sources.

④ A full financial report on the concert is to be prepared, following the attached form, and forwarded to this office within a period of ten day after the concert. Any remaining monies due is to accompany the report.

⑤ Mr. Robeson's Management ~~has~~ reserves the right to place a representative on the door and box office during the concert. The management also ~~has the~~ reserves the right to inspect all records and be provided with a copy of all ~~privilege to consult~~ with treasurer of the sponsoring group on all financial matters in connection with the concert.

⑥ ~~[illegible] sponsoring group responsible for [illegible] expenses.~~

The UNITED FREEDOM FUND

presents

PAUL ROBESON In Concert

MANUAL FOR LOCAL SPONSORING GROUPS

PAUL ROBESON has just completed his first concert tour since 1947. The tour marks Mr. Robeson's formal return to the concert stage. He withdrew from this form of artistic leadership five years ago, and throughout that period dedicated himself to the cause of freedom and equality for the Negro people, and world peace. Now, with his voluntary leave of absence drawn to a close, Paul Robeson is enshrined in the hearts of freedom-loving people throughout the world.

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Miss Edith Roberts, Director
United Freedom Fund
53 West 125th Street
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B. As soon as the date is cleared with Miss Roberts, be sure to secure the hall for the concert. If possible, pay for the hall in full before the artist is announced, and have the agreement for the hall reduced to writing, in contract form.

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II. Program:

A. Community participation. It is important that the cultural life of your community be expressed at the concert in the form of the participation of outstanding artists from your city or region. Mr. Robeson

BEST AVAILABLE COPY

is particularly interested in furthering, through his appearances, the opportunities of young deserving artists to reach a wide concert audience.

B. It is preferred that such community talent be found among instrumentalists, dramatists, vocalists or dancers. Choral groups should not be used, except in unusual circumstances in which the participation of the full chorus can be guaranteed. The local sponsoring committee should carefully review all performances of local talent with an eye to content and to guaranteeing that the quality of performance is in keeping with the standards of the concert. In case of any question regarding the suitability of local talent, the final decision will rest with Mr. Robeson's management.

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E. This office is preparing a Souvenir Book featuring pictures and story of Mr. Robeson's great achievements, for sale at all concerts.

III. Admission price and scaling of the house:

A. Prices of admission for the concert should range from $1.20, and should include sections of the house at $1.80, $2.40, and $4.80.

B. The $4.80 tickets may be sold as "patrons tickets" entitling the holders to the best seats in the house and to an invitation to an after-concert reception in Mr. Robeson's honor.

C. No tickets should be sold for less than $1.20.

D. Scale for 2,000 capacity house

200 seats @	$4.80	$960.00
300 seats @	2.40	720.00
500 seats @	1.80	900.00
1,000 seats @	1.20	1,200.00
	Gross	$3,780.00
	Less federal tax	630.00
	NET TICKET SALES	$3,150.00

IV. Sound system and piano:

A. It is important that a good electrical technician be obtained to make certain that the public address system is in order and to be on hand throughout the concert to operate it. In addition to the regular loudspeakers, one speaker should be placed in such a position as to enable Mr. Robeson to hear his voice as he sings. Two microphones should be available, one near the piano for Mr. Lawrence Brown, Mr. Robeson's accompanist, who joins Mr. Robeson in several songs, and the other for Mr. Robeson.

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VI. Expenses:

A. In addition to the concert fee, the local sponsors are responsible for the living expenses (food housing etc.) for Mr. Robeson's party of four while in your city.

* * *

~~The UNITED FREEDOM FUND~~

~~PRESENTS~~

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IV. Sound System and Piano:

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4500^{00}

Rev. Osborne

Concert: (4500^{00})
Expenses 1000^{00}
Artist Fee 1500^{00}
2500^{00}

Program: (2000^{00})
Expenses 500^{00}

Deposit $\$500^{00}$

50-50

Hall
Piano
Light
Printing

1000^{00}
$\$1500^{00}$
2500^{00}
150

Ads —
P — 2000^{00}

2000^{00}
4500
6500^{00}
3000
3500

4500^{00}
2000^{00}
6500
1500
5000 — 2500^{00}

1000^{00}
500

MEMORANDUM

SUBJECT NATIONAL CELEBRATION OF PAUL ROBESON'S BIRTHDAY

1. Paul Robeson will celebrate hsi54th birthday on April 9, This memorandum deals with a program for organizing a mass tribute toRobeson on this occasion, and, through him, to the liberation struggles of the Negro people and the world-wide fight for peace. The prgroam falls into two categories: (1) a series of meetings to be held in 24 cities from coast to coast, to take the formof Paul Robeson Birthday Cultural Festivals, with Mr. Robeson as the guest of horor and featured artist; (2) a birthday greeting project to be conducted by mail with the aim of soliciting birthday greetings to Mr. Robeson from at least one-half million people in the United States.

2. Auspices: The projects are being conducted nationally under the auspieces of the United Freedom Fund. The UFF is coordination fund-raising agency recently established by four major organizations and institutions in the struggle for Negro rights; the National Negro Labor Council, the publicatin Freedom, The Council on African Affairs, and the Committee for the Negro in the Arts. It thus embraces four of the major components in the anti-imperialist sector of the liberation movement; the organization of the Negro workers as a means of advancing their role of leadership; the mobilization of mass opinion and activity around the exploitation of Africa and the colonial world, as a key to winning the Negro people in the peace struggle, the building of Paul Robeson's paper FREEDOM as an influential consistent spokesman of the anti-imperialist viewpoint in the liberation movement; the fuller utilization of the unique talents of growing number of outstanding Negro cultural figures in the battle for peace and freedom.

A Formal announcement of the formation of the UNITED FREEDOM FUND will appear in the press the week of March 3, The officers of the UFF are as follows:

Paul Robeson, Honorary Chairman
Coleman Young, (NNLC), Chairman
Louis Burnham, (FREEDOM), Treasurer
Herbert Aptheker (CAF), Secretary

Members: Ray Dennis (NNLC), EDith Roberts (FREEDOM)
representative of Committee for the Negro
in the Arts to be named.

Alternates: Ernest Thompson, Vicki Garvin (NNLC):
George Murphy (FREEDOM).

The Fund, of course, does not seek to influence the programs of the participating organizations or interfere with their independent fund-raising activities. It simply unites them for at least tow major fund-raising appeals a year in the filed of Negro rights, the first of which will take pleace around the Robeson birthday celebrations.

In this way it is expected to turn the emphasis of the organizations' concerned in the direction of serious mass fund-raising as the only means of effectively solving the critical financial problems which they all face and which now dicatate that they operate on a much smaller and narrower basis than objective situations require.

3. Goal: With this in mind it is the objective of the UFF to raise a total of $250,000 for the Negro liberation movement during the year; and raise $100,000 of this amount during the Robeson Birthday Celebrations.

4. Official Brithday Celebration Period: The Official perion for the celebration of Paul Robeson 's 54th brithday is the two-month period beginning April 1 and ending May 31.

5. NATIONAL TOUR: A schedule is attached for a national tour which Mr. Robeson will make during April and May in connection with the prohect. The dates have been selected with the aim of meeting as nearly as possible the needs and requests of the local areas, but it must be borne in mind that if meetings are bo be conducted as a tour, it will hot be possible to acceed to every request. The dates listed are fixed, not flexible, and those cities which connot fit into the schedule will have to be left outfor others which can.

6. CHARECTER OF MEETINGS: As indicated above, the meetings are to be mainly cultural in charecter. They may be called concers, cultural festivals, Paul Robeson Brithday Festival, orsome other appopriate name, but the content must be sililar in all cites. In addition to Mr. Robeson, it is proposed that the leading artist (singers, actors, dancers, choirs, etc.) in the area participate, and that they be presented as paying tribute through their art to the greatest people's artist of our contry. They, together with Mr. Robeson will make up the main part of the program. In addition to the artist, outstanding community leaders as representative groups as possible, from church, civic, education business and labor groups - should be asked to give brief tributes to Mr. Robeson's leadership. The other main feature should be the collection speech to which major attention should be given. The collection speaker would be responsible for getting over a mojor part of the politics of the meeting, in that he or she will explain the prupose of the UNITED FREEDOM FUND and the programs and activities of the participating organizations.

7. Local Sponsorship: Local sponsporship of the meetings will be in the hands of a committee composed of local chapters or committees of the member organizations of the UFF, where they exist plus as big and representative a list of individuals as it is possible to ge together. Other local organizations will be asked and expected to support the meetins, but are not to be included as sponsoring organizations. Thus, in various communities, it will be natural for groups as the Progressive Party, CRC, Peace Crusade, JPFO, the Committee for the Protection of the Foreign Bron, and others to whose work Robeson has made incomparable contributions, to want to express their solidarity and support for him. Every provision should be made for them to do so, by selling tickets to guarantee the success of the affair presenting Robeson with subscriptions to FREEDOM as a birthday gift, and in similar ways. But this does not mean that these

groups are to become part of the sponsoring commitee, or that the meetins are to become a forum for the presentation of their programs. It should be clear that, if that were to happen, the meeting would become an impossible hodge-podge eather than an exporession of Robeson's base support and solidarity amoung the Negro, people through the four organizations which make up the UFF.

Similarly, we may find in some cities that a minister or group of ministers or religious workers are interested in Mr. Robeson's appearance. By all means the support of the churches must be a key factor in preparing the meetings. But this is not the occasion for a church-sponsored concert, either on a strict professional basis or as a benefit. Mr. Robeson will be happy to return to many cities to do such concers in the future. But the appearance immediately projected is to be a birthday celebration as outlined above and its character must be determined by the local representatives of the national sponsoring groups, getting all the help needed from all admirers of Paul Robeson and fighters for Negro freedom.

8. FINANCIAL ARRANGEMENTS: The Financial obligations which the local sponsoring groups must be prepared to meet in connection with the concert are as follows:

(a) local pronotional costs
(b) travel and living expenses for Robeson party of four
(c) $500 artists fees for Mr. Robeson and accompanist
(d) $1000 or 60% of the gross proceeds to go to the UNITED FREEDOM FUND, whichever amount is larger.

This means that expenses in connection with the meetins will average around $3,000 in each city.

9. SIZE OF MEETINS: In light of the above it would be unwise for any city to undertake the meeting without an auditoriun with a minimum seating capacity of 2,000. Such a hall, filled to capacity at $1.50 a seat plus tax, would just cover the expenses outlinged above. In each case it is advisable to secure the largest hall above 2,000 which it is objectively possible to fill. The meetings should be conceived as the biggest Robeson meetings held in each city since post-Peekskill tour, and bigger where possible. The tempo of struggle of the Negro people and the growing expressios of support for Robeson make such meetins possible if they are organizaed with sufficient energy, enthusiasm and breadth of vision. Such meetings would be major contribution to the offensive potential of the entire progressive movement in each community.

10. Sustainers: In each city an effort should be made to reach scores of individuals who will make annual sustaining contributions to the Negro liberation movement through the UFF. Such gifts could be announced at the meetings.

11. Attendance: The attendance at the meetings should not be confined to a given city. Delegations should be orgaized form cities, towns and rural areas within a radius of 50 or more miles of the meeting, so that admirers of Paul Robeson who do not live in the city may have an opportunity to join in th celebration.

12. FREEDOM: During the months of April- May, Paul RobesonIs publication FREEDOM will be conducting its first nation-wide subscription drive. This monthly publication is the only consistent anti-imperialist voice in the Negro press. It provides the channel for Mr. Robeson's outlook on national and world affairs to reach into the homes of thousands of Negro and white readers regularly. It provides a mobilizing tens of thousands around the campaings of the National Negro Labor Council, the Council on African Affairs, The CRC, in opposition to the Smith Act victimization of political minorities and in the fight for peace. The aim of FREEDOM IS to r reach 20,000 new subscribers during this period in order to play a more decisive role in the fight for Negro representation and peace cqndidates in the crucial 1952 elections.

Attached to this memorandum is a schedule of subscription goals for various areas around the country. A mqjor aspect of preparation for the birthday meetins should be a campaign for subs which will be presented to Mr. Robeson as one of his birthday gifts at the meeting.

13. BIRTHDAY GREETINGS PROJECTS: A separate memorandum on a birthday greeting mailing project, whic is being conducted simultaneously the tour, is in preparation, and will be available in a few day from the office of the Freedom Fund, 53 West 125th St., N. Y. C. 27.

14. PERSONNEL: In order to carry out the project the UFF HAs employed the following personnel: Miss Edith Roberts, who will coordinate the tour and the greeting project and shold be contacted regarding additional information, program, Itinerary, etc, Mr. John Gray, field representative, who visit each city on the route of the tour beginning March 3, in order to assist with local arrangements and finalize agreements between the UFF AND local sponsors.

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PAUL ROBESON BIRTHDAY CELEBRATION TOUR

APRIL

4 ~~6~~ - BOSTON

~~9 - 11~~ NEW YORK

~~13~~ - NEWARK, N. J. June 13,

~~15~~ - PHILA, PA. June 6-7

17 - BALTIMORE, MD.

20 - WASHINGTON, D. C.

~~25 - CLEVELAND~~

25-6-7 - CHICAGO

29 - St. Louis

MAY

2 - PITTSBURGH

4-5 - DETROIT
6 - Cleveland

7-15-(RETURN N. Y. FOR AME ZION CHURCH CONF.)

18 - Blaine, Wash. (Int'l Peace Celebration at Canadian border)

20 - Seattle

15- OAKLAND 22

16- SAN FRANCISCO 23

13- LOS ANGELES 25

11- DENVER 27

CHICAGO 29

25- MILWAUKEE JUNE 1

23- MINNEAPOLIS JUNE 3

~~DULUTH - June 6~~

Four cities in South to be covered the first week in June

WINSTON SALEM	BIRMINGHAM
NEW ORLEANS	LOUISVILLE
DURHAM	

PAUL ROBESON BIRTHDAY CELEBRATION TOUR

April

4 ~~6~~ - Boston

9 - 11 - New York

ne 6, ~~13~~ - Newark, N. J.

15 - Philadelphia

17 - Baltimore

20 - Washington, D. C.

23 - Cleveland

25-6-7 - Chicago

29 - St. Louis

May

2 - Pittsburgh

4-5 Detroit

7-8 15 (Return N. Y. for AME Zion Ch. Conf.

6 11 - Denver 27

5 13 - Los Angeles 25

3 15 - Oakland 22

4 16 - San Francisco 23

1 18 - Blaine, Wash. (Int'l
Peace Celebration at Canadian
border)

2 20 - Seattle

9, 23 - Minneapolis June 3,

8, 26 - Milwaukee June 1,

7, Chicago 29

10, Duluth June 6.

Four Cities in South to be covered the first week in June.

11

Winston Salem
New Orleans
Durham

Birmingham
Louisville ?

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Budget - Brithday Greetings Campaign

Goal: Distribution of 550,000 greetings with net income of at least $50,000.00

		900 -	4,235.00
Greetings	550,000	$3,335.00	
Envelopes (Return)	" "	1,925.00	
Letters to Trade Unions (	2M	26.00	
Letters to Organizations	2M	26.00	
Letters to Individuals	170M	1,122.00	
# 10 envelopes	170M	952.00	
Total printing			$7,386.00
			900.00
			8,286.00

Postage 170M @ 3¢	$5,100.00	
" Miscel.	100.00	
" Packages-Greetings	200.00	
Total postage		$5,400.00

Full time clerical worker 8 wks @ $50 per wk	400.00
Miscel volunteer workers- lunches, carfare etc.	25.00
Office supplies	50.00
Org. expenses	25.00
TOTAL	$13,286.00
	900.00
	$ 14,186.00

Immediate Budget

Greetings	50M.	$335.00	
Envelopes, return	50M	175.00	
Letters to T. U.	2M	26.00	
" " Org	2M	26.00	
Letters to Indiv.	20M	260.00	
#10 Envelopes	20M	112.00	
Printing			$934.00
Postage 20M @3¢			600.00
3 weeks guarantee salary clerical worker			150.00
Total			$ 16 84.00

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AGREEMENT

MEMORANDUM OF AGREEMENT made this 17th day of November, 1952, between United Freedom Fund, 53 West 125 Street, New York, New York, U.S.A., hereinafter called the Fund, and British Columbia District Union, International Union of Mine, Mill and Smelter Workers, 111 Dunsmuir Street, Vancouver, B.C., Canada, hereinafter called the Union, which supplements the prior agreement between the Union and the Fund dated the 18th day of August, 1952,

WHEREBY it is mutually agreed as follows regarding the work tentatively entitled "Concert at the Peace Arch", said work consisting of a recording of remarks, songs and recitations made by Paul Robeson and excerpted from the proceedings of a concert held on May 18, 1952, at Peace Arch Park on the U.S.-Canadian border:

1. The Union is hereby leased the exclusive rights to promote the manufacture and sale of recordings of said work under the following conditions:

(a) All net earnings from the sale of the records, over and above the sum of Two Thousand Dollars ($2,000.00) shall be paid by the Union to the Fund;

(b) The right to manufacture and sale of said work by the Union is limited to Canada only;

(c) The lease shall be limited to one (1) year only from the date of the first release of records in Canada;

(d) A royalty consisting of fifteen per cent (15%) of the retail price of the records shall be paid by the Union to Paul Robeson on ninety per cent (90%) of the records sold; said royalty, in U.S. dollars, shall be paid to Paul Robeson monthly, payment to be made through the office of the Fund;

(e) Fees, at the prevailing Canadian rates, shall be paid to all composers and arrangers whose works are included in said work.

2. The master records of said work, delivered herewith to the Union, remain the property of the Fund.

3. In the event of default on the part of the Union in any of the terms of this agreement, upon ten (10) days notice the lease shall cease and terminate and the Fund will have no further obligation of any nature to the Union.

(Signed) Edith Roberts
Director
United Freedom Fund

(Signed) Harvey Murphy Regional Director
British Columbia
District Union, International
Mine, Mill & Smelter Workers

AGREEMENT

MEMORANDUM OF AGREEMENT made this 12th day of November, 1952 between Othello Recording Corporation, 53 West 125th Street, New York, N. Y., and United Freedom Fund, 53 West 125th Street, New York, N. Y.

WHEREBY it is mutually agreed as follows regarding the work tentatively entitled CONCERT AT THE PEACE ARCH, said work consisting of a recording of remarks, songs and recitations made by Paul Robeson and excerpted from the proceedings of a concert held on May 18, 1952, at Peace Arch Park on the United States Canadian border:

1. United Freedom Fund is hereby leased the right to promote the manufacture and sale of record albums of said work under the following conditions:

(a) United Freedom Fund will pay to Othello Recording Corp. a rental fee for said work of Five Hundred Dollars ($500.00), said payment to be made not later than six (6) months from date of this agreement;

(b) The right to manufacture and sale of said work is limited to Canada exclusively;

(c) The lease shall be limited to one (1) year only from the date of the first release of records in Canada;

(d) A royalty consisting of fifteen per cent (15%) of the retail price of the records shall be paid to Paul Robeson on ninety per cent (90%) of the records sold; said royalty in United States dollars shall be paid to Paul Robeson monthly;

(e) Fees, at the prevailing Canadian rates, shall be paid to all composers and arrangers whose works are included in said work.

2. The master records of said work, delivered herewith to United Freedom Fund, remain the sole and exclusive property of Othello Recording Corp.

3. It is understood that Othello Recording Corp. is not restricted in any way in its use of any material in the aforesaid work, it being the intention of Othello Recording Corp. to make and sell the same or similar compositions, but it will not sell the total work in any part of Canada during the term of this agreement.

4. In the event of default on the part of United Freedom Fund in any of the terms of this lease, upon ten (10) days notice the lease shall cease and terminate and Othello Recording Corp will have no further obligations of any nature to United Freedom Fund.

Paul Robeson Jr.
President
OTHELLO RECORDING CORP.

Edith Roberts
Director
UNITED FREEDOM FUND

AGREEMENT

MEMORANDUM OF AGREEMENT made this 1[illegible]th day of November, 1952 between Othello Recording Corporation, 53 West 125th Street, New York, N. Y., and United Freedom Fund, 53 West 125th Street, New York, N. Y.

WHEREBY it is mutually agreed as follows regarding the work tentatively entitled CONCERT AT THE PEACE ARCH, said work consisting of a recording of remarks, songs and recitations made by Paul Robeson and excerpted from the proceedings of a concert held on May 18, 1952, at Peace Arch Park on the United States Canadian border:

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(e) Fees, at the prevailing Canadian rates, shall be paid to all composers and arrangers whose works are included in said work.

2. The master records of said work, delivered herewith to United Freedom Fund, remain the sole and exclusive property of Othello Recording Corp.

3. It is understood that Othello Recording Corp. is not restricted in any way in its use of any material in the aforesaid work, it being the intention of Othello Recording Corp. to make and sell the same or similar compositions, but it will not sell the total work in any part of Canada during the term of this agreement.

4. In the event of default on the part of United Freedom Fund in any of the terms of this lease, upon ten (10) days notice the lease shall cease and terminate and Othello Recording Corp will have no further obligations of any nature to United Freedom Fund.

Edith Roberts

President
OTHELLO RECORDING CORP.

Director
UNITED FREEDOM FUND

THIS AGREEMENT made on the _______of ______. 19____ by and between the United Freedom Fund and ________________________ ________________. represented by _________________. herein called "Local Manager."

AGREEMENT

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Local Manager desires Paul Robeson to give a concert and Paul Robeson agrees to give a concert, arrangements for same to be made by the Local Manager at the _____________________ _____________on __________________________.

It is understood that the concert will be participated in by local choruses or other talent.

2. PLACE. The Local Manager represents that he has secured the aforementioned Hall for this concert on the date mentioned.

3. PAYMENT. The Local Manager agrees to pay to the United Freedom Fund, or to the duly accredited representative of the United Freedom Fund the sum of $_________________. Of this amount ________is to be paid upon the signing of this AGREEMENT, and the balance at or before/the intermission period on the day of the concert.

4. ARRANGEMENTS. The Local Manager agrees to provide a piano, properly tuned, and otherwise suitable for the occasion. The Local Manager agrees to install a suitable public address system for the occasion.

The Local Manager agrees to arrange motor transportation for Mr. Robeson and ______additional members of his party from Mr. Robeson's living quarters to the concert hall and return.

The Local Manager agrees to provide ~~living quarters~~ for the living expenses (Food, Housing and incidentals) for Mr. Robeson's party of _______ while in the city.

5. RESTRICTIONS. The Loal Manager agrees to prevent the broadcasting recording, or reproduction by radio or any other device of the songs which the Artist will sing, except by special permission of Mr. Robeson's management.

6. NOTICES. All notices to be given and communications to be addressed to the United Freedom Fund, 53 West 125th Street, New York 27, N. Y.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

BY: ______________________________
For the United Freedom Fund

BY: ______________________________
Local Manager

COUNCIL ON AFRICAN AFFAIRS
23 WEST 26 STREEt
New York 10, New York

THIS AGREEMENT made on the 25th day of November , 1947, by and between the Council on African Affairs and the Robert Smalls High School, Beaufort, South Carolina, represented by Mr. W. Kent Alston, herein after called the "Local Manager."

AGREEMENT:

In consideration of the agreements herein contained the parties hereto agree as follows:

1. ENGAGEMENT. The Local Manager desires Paul Robeson to participate in an "Evening of Songs" and Paul Robeson agrees to participate, arrangements for same to be made by the Local Manager at the Tabernacle Baptist Church, Beaufort, South Carolina, on December 13, 1947 at 8:30 P.M.

It is clearly understood that the character of the occasion is as indicated above and not a formal concert.

It is further understood that the occasion will be participated in by local choruses or other talent.

2. PLACE. The Local Manager represents that he has secured the aforementioned church for this engagement on the date mentioned.

3. PAYMENT. The Local Manager agrees to pay to the Council on African Affairs, or to the duly accredited representative of the Council on African Affairs, the sum of $500. Settlement shall be made at or before 7:30 P.M. on the day of the affair.

It is clearly understood that this sum is not to be considered as a payment of a fee to Paul Robeson, no fee being charged, but a contribution to the Council on African Affairs out of the proceeds of the affair as per agreement.

4. ARRANGEMENTS. The Local Manager agrees to provide a piano, properly tuned, and otherwise suitable for the occasion. The Local Manager agrees to install a suitable public address system for the occasion.

The Local Manager agrees to arrange motor transportation for Mr. Robeson and two additional members of his party from Charlotte, North Carolina to Beaufort South Carolina and return to Greensboro, North Carolina. The return journey to be made on either December 14th or the morning of December 15, 1947.

5. RESTRICTIONS. The Local Manager agrees to prevent the broadcasting, recording, or reproduction by radio or any other device of the songs which the Artist will sing.

6. NOTICES. All notices to be given and communications to be addressed to the Council on African Affairs, 23 West 26 Street, New York 10, New York.

IN WITNESS WHEREOF the parties hereto have executed this AGREEMENT the day and year first above written.

By:______________________________
For: Council on African Affairs

BY:______________________________
Local Manager

Contract Blank

Associated Musicians of Greater New York

LOCAL 802, AMERICAN FEDERATION OF MUSICIANS, NEW YORK 19, N. Y.

THIS CONTRACT for the personal services of musicians, made this 13 day of June, 19 52 between the undersigned employer (hereinafter called the employer) and Thelonious Monk (Including Leader) musicians (hereinafter called employees) represented by the undersigned representative.

WITNESSETH, That the employer employs the personal services of the employees, as musicians severally, and the employees severally, through their representative, agree to render collectively to the employer services as musicians in the orchestra under the leadership of Thelonious Monk, according to the following terms and conditions:

Name and Address of Place of Engagement Town Hall 123 West 44 Street

Date(s) of Employment June 14, 1952

Hours of Employment between 5:30 and 7:30

The employer is hereby given an option to extend this agreement for a period of ______ weeks beyond the original term thereof. Said option can be made effective only by written notice from the employer to the employees not later than ______ days prior to the expiration of said original term that he claims and exercises said option.

PRICE AGREED UPON $ 21.00 (Terms and Amount)

This price includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement.

To be paid day of concert (Specify When Payments Are to Be Made)

The employer shall at all times have complete control of the services which the employees will render under the specifications of this contract. On behalf of the employer the Leader will distribute the amount received from the employer to the employees, including himself, as indicated on the opposite side of this contract, or in place thereof on separate memorandum supplied to the employer at or before the commencement of the employment hereunder and take and turn over to the employer receipts therefor from each employee, including himself. The amount paid to the Leader includes the cost of transportation, which will be reported by the Leader to the employer. The employer hereby authorizes the Leader on his behalf to replace any employee who by illness, absence, or for any other reason does not perform any or all of the services provided for under this contract. The agreement of the employees to perform is subject to proven detention by sickness, accidents, or accidents to means of transportation, riots, strikes, epidemics, acts of God, or any other legitimate conditions beyond the control of the employees. The employer agrees that the Business Representative of the Musicians' Local in whose jurisdiction the musicians are playing, shall have access to the premises in which the musicians perform (except in private residences) for the purpose of conferring with the musicians. The musicians performing services under this contract must be members of the American Federation of Musicians and nothing in this contract shall ever be so construed as to interfere with any obligation which they may owe to the American Federation of Musicians, subject, however, to all applicable laws.

To the extent that their inclusion and enforcement are not prohibited by a valid federal or state statute, the rules, laws and regulations of the American Federation of Musicians, and the rules, laws and regulations of the Local in whose jurisdiction the musicians perform, insofar as they are not in conflict with those of the Federation, are made part of this contract, and to such extent nothing in this contract shall ever be so construed as to interfere with any obligation which any employee hereunder may owe to the American Federation of Musicians pursuant thereto.

Any member or members who are parties to or affected by this contract, whose services thereunder or covered thereby, are prevented, suspended or stopped by reason of any strike, ban, unfair list order or requirement of the Federation shall be free to accept and engage in other employment of the same or similar character, or otherwise, for other employers or persons without any restraint, hindrance, penalty, obligation or liability whatever, any other provisions of this contract to the contrary notwithstanding.

If this contract requires or contemplates the recording, transmission or reproduction of any music by any mechanical means, then it shall not become effective unless and until it shall be approved by the International Executive Board of the American Federation of Musicians.

The employer represents that there does not exist against him, in favor of any employee-member of the American Federation of Musicians, any claim of any kind arising out of musical services rendered for any such employer. It is agreed that no employee-member of the American Federation of Musicians will be required to perform any provisions of this contract or to render any services for said employer as long as any such claim is unsatisfied or unpaid, in whole or in part. The employer in signing this contract himself, or having same signed by a representative, acknowledges his (her or their) authority to do so and hereby assumes liability for the amount stated herein.

Name of Employer Committee for the Negro in the Arts

Street Address 261 West 125 Street

City New York 27 State New York

Phone UN 4-4002

Accepted by Employer Committee for the Negro in the Arts Ruth Jett

Accepted Thelonious Monk (Orchestra Leader) Membership Card No. 2377

Address ______

By ______ (Representatives of Employees)

9-1-48 FORM B-1 44 Printed in U. S. A.

If contracted by licensed booker, he must insert on the reverse side on contract the name, address and telephone number of the local collecting agent of the American Federation of Musicians in whose jurisdiction the engagement covered by the contract is to be played.

1-52—20M

Local Collecting Agent____

Address__________________________**City**________________________**State**____________

Telephone____

NAMES OF EMPLOYEES	LOCAL NUMBER	S. S. NUMBER	WAGES
(Leader)			$

JULIUS BLUMBERG, INC., LAW BLANK PUBLISHERS
71 BROADWAY AND 1 RECTOR ST., NEW YORK

Articles of Agreement,

Between

of the first part,

and

of the second part.

The part of the first part, in consideration of

covenant and agree to

The part of the second part, in consideration of

covenant and agree

This instrument may not be changed orally.

In Witness Whereof, *the parties hereunto have set their hands and seals the day of in the year one thousand nine hundred and*

Sealed and delivered in the presence of

71 BROADWAY AND 1 RECTOR ST., NEW YORK

Articles of Agreement,

Between

of the first part,

and

of the second part.

The part of the first part, in consideration of

covenant and agree to

The part of the second part, in consideration of

covenant and agree

This instrument may not be changed orally.

In Witness Whereof, *the parties hereunto have set their hands and seals the day of in the year one thousand nine hundred and*

Sealed and delivered in the presence of

State of }
County of } ss.:

On the day of nineteen hundred and
before me came

to me known and known to me to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of }
County of } ss.:

On the day of nineteen hundred and
before me came to me known, who being by me duly sworn, did depose and say that he resides in

that he is the of

the corporation described in, and which executed the foregoing instrument; that he knows the seal of said corporation; that the seal affixed to said instrument is such corporate seal; that it was so affixed by order of the board of of said corporation and that he signed h name thereto by like order.

Contract

Dated, ... 19

State of
County of } ss.:

On the day of nineteen hundred and
before me came

to me known and known to me to be the individual described in, and who executed, the foregoing instrument, and acknowledged to me that he executed the same.

State of
County of } ss.:

On the day of nineteen hundred and
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name thereto by like order.

JULIUS BLUMBERG, INC., LAW BLANK PUBLISHERS
71 BROADWAY AND 1 RECTOR ST., NEW YORK

Articles of Agreement,

Between

of the first part,

and

of the second part.

The part of the first part, in consideration of

covenant and agree to

The part of the second part, in consideration of

covenant and agree

ACCOUNTS PAUL ROBESON CONCERT TOUR

MONEYS RECEIVED

*BLAINE	Collection	$1305.37	
	Amer.-Can. Exchange	10.72	
	Total		$1316.09
SEATTLE	Pro rata Travel	153.65	
	Freedom Fund	250.00	
	Artists' Fees	500.00	
	Total		903.65
SAN FRANCISCO	Artists' Fees	500.00	
	On Acct. Freedom Fund	500.00	
	Total		1000.00
OAKLAND	Artists' Fees	500.00	
	On Acct. Freedom Fund	500.00	
	Total		1000.00
		TOTAL	$4219.74

MONEYS DISBURSED	Artists' Fees		$2000.00
	Expense Account		100.00
	On Account -- John Gray		200.00
	Forwarded to NY (Balance from Blaine & Seattle)		919.74
	Forwarded to NY (Freedom Funds from S.F. & Oakland)		1000.00
	Total	TOTAL	$4219.74

* Blaine Collection Figure Includes

Artists' Fees	500.00
Expense Acct.	100.00
On Acct. - Gray	200.00
Balance to NY	516.09
	$1316.09

Received of Freedom $300.00
fee for May 18, Concert
at Blaine, Washington
Paul Robeson
5/20/52

---

from United Freedom Fund
Received $200 00/100
Two Hundred dollars
for services as accompanist
for May 18th 52. Concert.
L. Brown
May 20th 1952

OCEAN TRAVEL
BUREAU INC.

AUTHORIZED AGENTS:
ALL AIR, RAIL AND STEAMSHIP LINES
ALgonquin 5-1378-9
Cable: Travocean

• MASONIC BUILDING • 71 WEST 23rd STREET • NEW YORK 10, N. Y. •

June 26 1952

TO Mr. John Gray
Freedom Associations
53 W. 125th St. NYC

1 Roundtrip ticket to Chicago via TWA		
SB- flight #21 on July 3 leaving LaGuardia at 12 Noon EST Arrive Chicago at 2:15 pm CST		
NB flight #24 on July 7 leaving Chicago at 8:20 pm CST Arrive New York at 12:15 am	$66.00	
Tax	$ 9.90	$75.90

Rec'd payment
Tony P. Capitulo =

Thank you —

Dr. Edward K. Barsky

and

Mr. Paul Robeson

cordially invite you

to join them

at a

Dinner

honoring

As life is action and passion, it is required of a man that he should share the passion and action of his time at peril of being judged not to have lived.

JUSTICE OLIVER WENDELL HOLMES

Howard Fas

Author:
Conceived In Liberty
The Unvanquished
Citizen Tom Paine
The American
My Glorious Brothers
The Proud and the Fr
Spartacus

and

Candidate for Congres

in the
23rd C. D., Bronx
American Labor Par

☆

Hotel Astor
North Ball Room

Sunday Evening
October 19, 1952
at 6:30 o'clock

~~$7.50 per person~~

HOWARD FAST
Box 171
Planetarium Station
New York 24, N. Y.

Dear Paul —

As a small token of my appreciation of your support by lending your talents to our concert on October 19, I wish you to be my guest at a banquet tendered me that same evening at 6:30 P.M.

Looking forward with great pleasure to hearing and seeing you, I am,

Gratefully,
Howard Fast

Oct. 9, 1952

Dear Dr. Barsky and Mr. Robeson:

Enclosed you will find $.......... to reserve.
at $7.50 each (tables seat 10 persons) for the Dinner
Fast on Sunday, October 19th, at 6:30 at the Hotel

Name....................................

Address....................................

(Please list your guests on the reverse side)
Make checks payable to Edward Royce, Treasu

264

MY GUESTS WILL BE

NAME	ADDRESS
1.	....
2.	....
3.	....
4.	....
5.	....
6.	....
7.	....
8.	....
9.	....
10.	....

DATE June 1, 19 52 NO. 7757

RECEIVED OF Freedom

ADDRESS

Two Hundred and — no/100 $ 200.00

FOR Artist fee for June 1, Concert

HOW PAID	BALANCE DUE
Cash	

BY L. Brown

8K820 Rediform

DATE May 26 19 52 NO. 7752

RECEIVED OF Freedom

ADDRESS

Three Hundred & no/100 $ 300.00

FOR Artist fee Concert May 25, '52

HOW PAID	BALANCE DUE
Cash	

BY Paul Robeson

8K820 Rediform

DATE May 28 19 52 NO. 7754

RECEIVED OF Freedom

ADDRESS

Three Hundred and — no/100 $ 300.00

FOR Artist fee for May 27th Concert

HOW PAID	BALANCE DUE
cash	

BY Paul Robeson

8K820 Rediform

OCEAN TRAVEL
BUREAU INC.

AUTHORIZED AGENTS:
ALL AIR, RAIL AND STEAMSHIP LINES
ALgonquin 5-1378-9
Cable: Travocean

• MASONIC BUILDING • 71 WEST 23rd STREET • NEW YORK 10, N. Y. •

June 26 1952

TO Mr. John Gray
Freedom Associates
53 W. 125th St.
NYC

DUPLICATE

1 Roundtrip ticket to Chicago via TWA		
SB - Flight #21 on July 3 leaving LaGuardia at 12 Noon EST Arrive Chicago at 2:15 pm CST		
NB Flight #24 on July 7th leaving Chicago at 8:20 pm CST Arrive New York at 12:15 am	$66.00	
Tax	9.90	$75/90

OCEAN TRAVEL
BUREAU INC.

LAND - SEA - AIR

CORNISH ARMS HOTEL
311 WEST 23RD ST. (NEAR 8TH AVE.)
NEW YORK 11, N. Y.
ALGONQUIN 5-1378-9

Marh 12 1952

TO Freedom Associates
53 W. 125th St. NYC

1 Circle Trip for Mr. John Gray- Itinerary attached	$392.90	
Tax	$ 58.94	
		$451.84
Rec'd		250.06
Balance due.		201.78

Fay P Apitecker

DATE June 3 1952 NO. 7758

RECEIVED OF Freedom

ADDRESS

Three Hundred + no/100 $ 300.00

FOR Artist fee for June 1 Concert

HOW PAID Cash

BALANCE DUE

BY Paul Robeson

8K820 Rediform

DATE May 26 1952 NO. 7753

RECEIVED OF Freedom

ADDRESS

Two Hundred and no/100 $ 200.00

FOR artist fee for May 25 Concert

HOW PAID Cash

BALANCE DUE

BY L. Brown

8K820 Rediform

DATE May 31 1952 NO. 7755

RECEIVED OF Freedom

ADDRESS

Two Hundred and no/100 $ 200.00

FOR artist fee of May 29 concert

HOW PAID 200.00

BALANCE DUE

BY L. Brown

8K820 Rediform

DATE May 31 1952 NO. 7756

RECEIVED OF Freedom

ADDRESS

One Hundred fifty and no/100 $ 150.00

FOR On acct. artist Fee May 29 Concert

HOW PAID Cash

BALANCE DUE 150.00

Bal. due $150.00

BY Paul Robeson

8K820 Rediform

ITINERARY FOR MR. JOHN GRAY

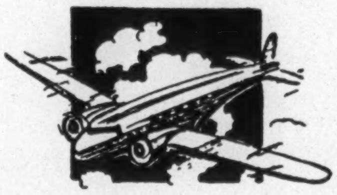
Wed.	Mar. 12	Leave New York via TWA #401	1:45 pm
		Arrive Pittsburgh	3:40 pm
Thur.	Mar. 13	Leave Pittsburgh via CAP #411	3:10 pm
		Arrive Cleveland	4:05 pm
Fri.	Mar. 14	Leave Cleveland - open (for Detroit)	
Sat.	Mar. 15	Leave Detroit via AA #701	2:50 pm
		Arrive Chicago	3:07 pm
Sun.	Mar. 16	Chicago	
Mon.	Mar. 17	Leave Chicago via AA #705	2:55 pm
		Arrive St. Louis	4:20 pm
		Leave St. Louis via C & S #500	10:05 pm
		Arrive Chicago	11:15 pm
Tues.	Mar. 18	Chicago	
Wed.	Mar. 19	Chicago to Milwaukee (open)	
Thur.	Mar. 20	Leave Milwaukee via CAP #907	12:45 pm
		Arrive Minneapolis	2:20 pm
Fri.	Mar. 21	Leave Minneapolis via NW #1 (wait list)	3:20 pm
		Arrive Seattle	8:32 pm
Sat.	Mar. 22	Seattle	
Sun.	Mar. 23	Seattle	
Mon.	Mar. 24	Leave Seattle via UAL #662	8:30 am
		Arrive San Francisco	11:25 am
Tues.	Mar. 25	San Francisco	
Wed.	Mar. 26	Leave San Francisco via UAL #662	12 Noon
		Arrive Los Angeles	1:45 pm
Thur.	Mar. 27	Leave Los Angeles via UAL #606	7:25 am
		Arrive Denver	11:50 am

Fri. Mar. 28	Leave Denver	UAL #628	11:10 am
	Arrive Chicago		3:25 pm
Sat. Mar. 29	Chicago		
Sun. Mar. 30	Chicago		
Mon. Mar. 31	Leave Chicago via UAL #638		9:00 am
	Arrive New York		12:5- pm

TRafalgar 6-7070-1

CAPT. HUGH MULZAC
President

MULZAC TRAVEL AGENCY, Inc.
SUNBEAM TOURS
37 WEST 125th STREET
New York 27, N. Y.



Mr. John Ward
Mr John Gray

5/9/52

American Airlines Tickets #693687/8			
New York-Detroit-Pittsburgh-St.Louis-New York	each	$132.05	$264.10
Federal Tax	each	$19.80	39.60
			$303.70
American Airlines Tickets #693689/4	Each	$368.20	$736.40
Federal Tax	Each	$55.23	110.46
			$846.86
Eastern Airlines Tickets #106938/9			
N.Y.-Philadelphia-N.Y.	Each	$13.10	$26.20
Federal Tax	Each	1.97	3.94
			$30.14

	$303.70
	846.86
	30.14
Total	#1180.70

Expenses

3/1	R.R. Fare N.Y. to Detroit	42
3/5	Air " Chicago to Wash.	42
3/5	R.R. Wash to Balti.	
"	Long Dist.	
3/6	R.R. Balti. to Phila.	368
3/6	" Phila to N.Y.C.	352
		95.14
	Per diem - (2 week)	140. —
	1 week back salary	65 — (less deductions
		$300.14
		− 40.00 [contrib from Detroit
		$260.14 Due.

~~157.20~~

~~102.94~~

Owed to UAW - [illegible]
$157.20

```
        *
        <
4282<
4232
 155
 125
 368
 352

9514*
     <
```

Expenses

3/1	R.R. Fare N.Y. to Detroit	42.82
3/5	Air " Chicago to Wash.	42.32
3/5	R.R. Wash to Balti.	1.55
"	Long Dist.	1.25
3/6	R.R. Balti. to Phila.	3 68
3/6	" Phila to N.Y.C.	3 52
		95.14
	Per diem - (2 week)	140. —
	1 week back salary	65 — (less deductions
		$ 300.14
		- 40.00 [contrib from Detroit
		$ 260.14 due

Owed to UAW - [illegible]
$ 157.20

~~157.20~~
~~102.94~~

People's Press Printing Society Ltd.
Registered under the I. and P. Societies Act, 1893-1928)

75 Farringdon Road, London, E.C.1.
Secretary : David Ainley
Telephone : HOLborn 9242

16th. September, 1952.

Paul Robeson,
United Freedom Fund,
53, West 125th Street,
New York 27, N.Y.,
U.S.A.

Dear Paul,

I was very pleased to get your agreement to make a record for sale at our Bazaar.

Of course I know you are very very busy, but I do want to ask you to try and let us have it as quickly as possible so that we can be ready for the largest sale of anything of its kind up to date.

With very best wishes,

Yours fraternally,

Pat Devine
Pat Devine
National Organiser.

PASSENGER TICKET AND BAGGAGE CHECK **161 B** **924438**

UNITED
United

UNITED
AIR LINES

5959 So. Cicero Ave.,
Chicago 38, Ill., U. S. A.

Member of International Air Transport Association
Member of Air Transport Association of America.

Each Passenger should carefully examine this ticket, particularly the Conditions on the next page.

CONDITIONS OF CONTRACT

(1.) As used in this contract, "ticket" means "Passenger Ticket and Baggage Check", "carriage" is equivalent to "transportation", and "Carrier" includes the air carrier issuing this ticket and all air carriers that carry the passenger or his baggage hereunder or perform any other services related to such air carriage. For the purposes of the exemption from and limitation of liability provisions set forth or referred to herein, "Carrier" includes agents, servants, or representatives of any such air carrier. Carriage to be performed hereunder by several successive carriers is regarded as a single operation.

(2.) (a) Carriage hereunder is subject to the rules relating to liability established by the Convention for the Unification of Certain Rules relating to International Carriage by Air, signed at Warsaw, October 12, 1929 (hereinafter called "the Convention") unless such carriage is not "international carriage" as defined by the Convention. (See Carrier's tariffs for such definition.)

(b) To the extent not in conflict with the foregoing, carriage hereunder and other services performed by each carrier are subject to (i) applicable laws (including national laws implementing the Convention), government regulations, orders, and requirements, (ii) provisions herein set forth, and (iii) applicable tariffs, rules, regulations, and timetables (but not the times of departure and arrival therein) of such carrier, which are made part hereof and which may be inspected at any of its offices and at airports from which it operates regular services.

(c) It is agreed that Carrier's name may be abbreviated in the ticket, the full name and its abbreviation being set forth in Carrier's tariffs or timetables, and that for the purpose of the Convention Carrier's address shall be the airport of departure shown opposite the first abbreviation of the Carrier's name in the ticket, and the agreed stopping places (which may be altered by Carrier in case of necessity) are those places, except the place of departure and the place of destination, set forth in this ticket and any conjunction ticket issued herewith, or shown in Carrier's timetables as scheduled stopping places on the passenger's route.

(3.) Insofar as any provision contained or referred to in this ticket may be contrary to mandatory law, government regulations, orders, or requirements, such provision shall remain applicable to the extent that it is not overridden thereby. The invalidity of any provision shall not affect any other part hereof.

(4.) Except as the Convention or other applicable law may otherwise require: (a) Carrier is not liable for any death, injury, loss or claim of whatsoever nature (hereinafter collectively referred to as "damage") arising out of or in connection with carriage or other services hereunder, unless such damage is proved to have been caused by the negligence or wilful fault of Carrier and there has been no contributory negligence of the passenger; (b) Carrier is not liable for any damage directly or indirectly arising out of compliance with laws, government regulations, orders or requirements or from any cause beyond Carrier's control; (c) in any event liability of Carrier for death, injury or delay of a passenger shall not exceed 125,000 French gold francs (consisting of 65½ milligrams of gold with a fineness of 900 thousandths) or its equivalent; (d) liability of Carrier in respect of baggage and other personal property is limited to its declared value which shall not exceed $100. (U.S. currency) or its equivalent per passenger, unless a higher valuation is declared in advance and additional charges are paid pursuant to Carrier's tariffs; (e) a carrier issuing a ticket or checking baggage for carriage exclusively over the lines of others does so only as sales agent; (f) if Carrier's principal place of business is in territory of the British Empire or British Commonwealth of Nations, or in Ireland, or if the law applicable to the contract of carriage is the law of any such territory or any part thereof, it is a condition of the contract of carriage that passengers and baggage are accepted for carriage only upon condition that Carrier shall be under no liability in respect of or arising out of the carriage, and that passengers renounce for themselves, their representatives and dependents all claims for compensation for injury (fatal or otherwise), loss, damage, or delay, howsoever caused, sustained on board the aircraft, or in the course of any of the operations of flight, embarking or disembarking, caused directly or indirectly to passengers or their belongings or to persons who, but for this condition, might have been entitled to claim and whether caused or occasioned by the act, neglect or default of Carrier, or otherwise howsoever, and that passengers for themselves and their estates will indemnify Carrier against any such claim.

(5.) Baggage carried hereunder will be delivered to the bearer hereof upon return to Carrier of the baggage (claim) tag(s).

(6.) When validated, this ticket is good for carriage from the place of departure to the place of destination via the route shown herein and is valid for one year from the date of commencement of flight, except as otherwise provided in Carrier's tariffs. Each flight coupon will be accepted for passage on the date and flight for which accommodations are reserved; when flight coupons are issued on an "open date" basis, accommodations will be reserved upon application, subject to availability of space.

(7.) Times shown in timetables or elsewhere are approximate and not guaranteed, and form no part of this contract. Schedules are subject to change without notice. Carrier assumes no responsibility for making connections. Carrier may without notice substitute alternate carriers or aircraft and, if it deems advisable because of any fact beyond its control, cancel, terminate, divert, postpone or delay any flight or the further right of passage or reservation of traffic accommodations, and determine if any departure or landing should be made, without any liability except to refund in accordance with its tariffs the fare and baggage charge for any unused portion of the ticket. If question arises of an aircraft's being overloaded, Carrier shall decide in its reasonable discretion which passengers or articles shall be carried.

(8.) The time limits for giving notice of claims and the institution of suit are set forth in Carrier's tariffs.

(9.) The passenger shall comply with all government travel requirements, present all exit, entry, and other documents required by law, and arrive at the airport by the time fixed by Carrier or, if no time is fixed, sufficiently in advance of flight departure to permit completion of government formalities and departure procedures. Carrier is not liable for loss or expense due to passenger's failure to comply with this provision.

(10.) No agent, servant or representative of Carrier has authority to alter, modify or waive any provision of this contract.

SOLD SUBJECT TO TARIFF REGULATIONS
ISSUED BY **UNITED AIR LINES, INC.**

ISSUED BY

UNITED AIR LINES, INC.

Subject to Conditions of Contract on Page 2

PASSENGER TICKET AND BAGGAGE CHECK
PASSENGER COUPON

161 B 924438

Printed in U. S. A.

COMPLETE ROUTING THIS TICKET AND ORIGIN:

DESTINATION:

CONJUNCTION TICKET(S)
FORM SERIAL
FORM SERIAL

ISSUED IN EXCHANGE FOR
FORM SERIAL

DATE AND PLACE OF ORIGINAL ISSUE

FORM OF PAYMENT CASH

FARE 36 80
EQUIV. AM'T PAID
TAX 5 52
TOTAL 42 32
FREE BAGGAGE ALLOWANCE

DATE AND PLACE OF ISSUE OF THIS TICKET

MAR =5 '52
CHICAGO
4

3/

AGENT:

ROUTING	VIA Carrier	FARE Construction
FROM		
TO		
TO		
TO		
TO		
TO		
TO		
TO		
TO		
TO		
TO		

FARE

NOT GOOD FOR PASSAGE

FARE BASIS	VALID UNTIL	BAGGAGE Checked Pcs.	BAGGAGE Checked Wt.	Unck'd Wt.	FROM / TO	VIA CARRIER	FLIGHT Number	DATE	TIME	RES. STATUS
OW					CHICAGO TO WASHINGTON	U	620	3/5	9:05 AM	OK

ENDORSEMENTS

NOT TRANSFERABLE

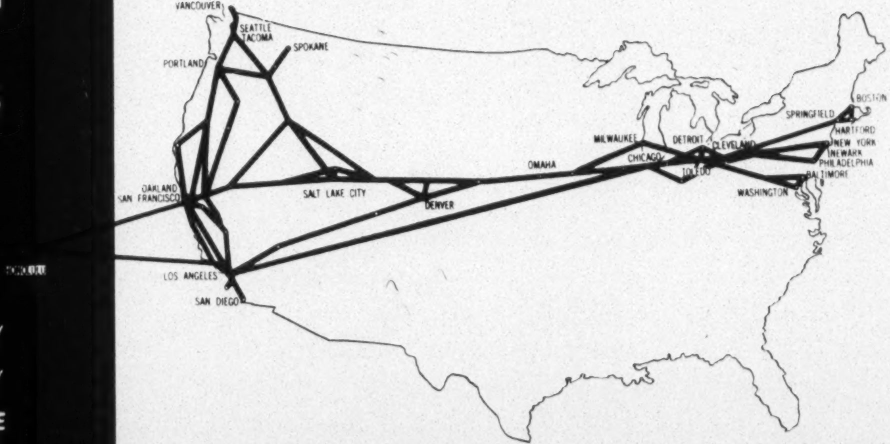
NAME OF PASSENGER: → MR J. GRAY

CARRIAGE hereunder is subject to the rules related to liability established by the Convention for the Unification of Certain Rules relating to International Carriage by Air signed at Warsaw, October 12, 1929, unless such carriage is not "International carriage" as defined by said Convention.

Rand McNally & Co., Chicago, Ill.

United

Air Lines


VANCOUVER
SEATTLE
TACOMA
SPOKANE
PORTLAND
OAKLAND
SAN FRANCISCO
SALT LAKE CITY
DENVER
OMAHA
MILWAUKEE
CHICAGO
DETROIT
TOLEDO
CLEVELAND
SPRINGFIELD
BOSTON
HARTFORD
NEW YORK
NEWARK
PHILADELPHIA
BALTIMORE
WASHINGTON
HONOLULU
LOS ANGELES
SAN DIEGO

The Main Line Airway
Takes you nearly
EVERYWHERE

OCEAN TRAVEL
BUREAU INC.

LAND - SEA - AIR

CORNISH ARMS HOTEL
311 WEST 23RD ST. (NEAR 8TH AVE.)
NEW YORK 11, N. Y.
ALGONQUIN 5-1378-9

April 3 1952

TO Freedom Associates
53 W. 125th Street, New York City

3 roundtrip tickets to Boston for Mr. G. Murphy, Mr. J. Ward and Mr. B. Alvin via Eastern Airlines, flight #614 April 4 from La Guardia at 1:55 pm	$21.20	
Tax	3.18	
	$24.38 ea.	$73.14
1 roundtrip ticket for Mr. L. Brown via NY NH & Htfd RR Train leaves from Grand Central at 1 pm (coach) and arrives in Boston at 5 pm on April 4 Return is from Boston on April 5th at 12:30 am- Roomette 6 car 31	$15.85	
Roomette	6.44	
Step-up rate	3.97	
		$26.26
		$99.40

Rec'd payment
Joy P. Apfelteker

No. 5180

4/2/52 19

RECEIVED OF United Freedom Fund
Six hundred thirty four —— no/100 **DOLLARS**
Repayment of loan

$ 634 00/xx B. Alves.

ELIOT 4487

Dickson Printing Company

PRINTING RULING BINDING

1312 FIRST AVENUE
SEATTLE 1, WASH.

6887

May 26, 1952

SOLD TO

United Freedom Fund
53 West 125th Street
New York 27, N.Y.

OUR ORDER NO. 16301

YOUR ORDER NO.

Terry Pettus
514 Eitel Bldg. Seattle

TERMS: NET TENTH OF MONTH FOLLOWING DATE OF PURCHASE

6,000	Enclosure Birthday Envelopes	Paul Robeson	103.00

shipped out of state

	[illegible]		201.78		
	✓ Expenses of 3/10/52		21.00		
	Repayment of UAW loan		150.00		
	✓ Telephone		81.29		
	✓ Misc expenses		15.02		
	Fare to Boston Concert		99.40		
	Repayment		961.29	25.00	
					$936.29

Date 4/3/52 FOR

FREEDOM • 53 WEST 125th STREET • New York 27, N. Y. • EN 9-3980

115

NO. COPIES	ISSUE DATE	PER COPY	TOTAL	CREDIT	BALANCE
	Balance		936.29		
	✓ Robeson Pictures for Boston		52.53		
			988.82		
	Repayment 4/4			100.00	
	Repayment 4/7			634.00	
				734.00	
					254.82

Date FOR

FREEDOM • 53 WEST 125th STREET • New York 27, N. Y. • EN 9-3980

115

NO. COPIES	ISSUE DATE	PER COPY	TOTAL	CREDIT	BALANCE
	Bal		333.43		
	✓ Loan on 4/23 for J. Gray expenses		50.00		
	✓ Loan for G. Murphy expenses Cleveland		10.00		
			393.43		
	Repayment 4/24			20—	373.43

Date FOR

FREEDOM • 53 WEST 125th STREET • New York 27, N. Y. • EN 9-3980

NO. COPIES	ISSUE DATE	PER COPY	TOTAL	CREDIT	BALANCE
	Balance		254.82		
	✓ Plane fare on 2/23. for J. Gray - Chicago to N. J.		61.00		
	✓ Telephone 4/11/52		50.83		
			366.65		
	Repayment 4/10			10—	
	Repayment 4/11			23.12	
				33.12	
			Bal		333.43

Date FOR

FREEDOM • 53 WEST 125th STREET • New York 27, N. Y. • EN 9-3980

115

NEW YORK TELEPHONE COMPANY

Toll Calls and Telegrams

ENR 9 3980

		Subject to 15% Tax	Subject to 25% Tax
MAR			
3	DETROIT		3 65
4	FROM CHICAGO		2 10
11	"		2 95
	BRONX TLGRM	52	
14	NWK		30
	WASH		1 10
15	J CY	10	
18	CITY TLGRM	52	
19	FROM DETROIT		2 30
20	SAN FRAN TLGRM	1 20	
21	CITY TLGRM	52	
	WASH TLGRM	77	
	"	1 00	
	CITY TLGRM	80	
	W SALEM		3 20
	CHICAGO		1 75
22	"		1 75
	"		1 15
25	BALTO		3 45
26	NWK		30
—	CHICAGO		1 15

Total U. S. Tax (Tax Schedule on reverse)

Total Carried to Bill

A-1380 11-51

NEW YORK TELEPHONE COMPANY

Toll Calls and Telegrams

ENR 9 3980

		Subject to 15% Tax	Subject to 25% Tax
APR			
8	FROM CHICAGO		2 80
10	WASH		50
11	FROM GREENVL		4 25
16	MILWAUKEE		2 20
	ST LOUIS		4 25
	NWK	15	
	"	15	
18	FROM CHICAGO		2 80
26	CITY TLGRM	52	
MAY		82	
2	CLEVELD		2 80
	BK OF 11 MSGS TLGRM		
		3 97	1960
—			
Total U. S. Tax (Tax Schedule on reverse)		542	
Total Carried to Bill		2981	

A-1380 11-51

NEW YORK TELEPHONE COMPANY

Toll Calls and Telegrams

ENR 9 3980

		Subject to 15% Tax	Subject to 25% Tax
FEB			
27	BOSTN		85
	BALTO		1 85
	WASH		1 10
	PHILA		1 15
	J CY	10	
	NWK	15	
28	SEATTLE TLGRM	1 60	
MAR			
1	DETROIT		2 35
	CICERO TLGRM	2 36	
	CHCAGO TLGRM	1 00	
3	DETROIT		4 75
	"		7 45
4	PHILA		70
5	GWICH		60
	DETROIT		1 75
6	CLEVELD TLGRM	89	
7	CITY TLGRM	1 63	
	TOPEKA TLGRM	1 30	
8	SEATTLE TLGRM	1 67	
—	DENVER TLGRM	1 51	

Total U. S. Tax (Tax Schedule on reverse)

Total Carried to Bill

A-1380 11-51

NEW YORK TELEPHONE COMPANY

Toll Calls and Telegrams

ENR 9 3980

		Subject to 15% Tax	Subject to 25% Tax
FEB			
22	FROM CHICAGO		4 15
MAR			
6	FROM PHILA		60
11	FROM DORCHESTER		75
14	DURHAM TLGRM	1 00	
17	DETROIT		3 25
18	WASH		90
	CITY TLGRM	52	
19	FROM CHICAGO		6 65
20	DURHAM		2 00
	TOPEKA		2 95
21	BEVERLY HLS		4 10
24	DETROIT		2 05
26	CITY TLGRM	52	
27	FROM LOS ANGELES		9 50
APR			
4	NWK	15	
7	DETROIT		1 75
—		219	3865
Total U. S. Tax (Tax Schedule on reverse)		999	
Total Carried to Bill		5083	

A-1380 11-51

Partial Repayment of loan to UFF

No. 5332

4/24/52 19

RECEIVED OF Ray M. Atos

Twenty 00/100 DOLLARS

Birthday concert 7 Dollars 13 expenses

$ 20/00 F. Illy

No. 5207

4/11/52 19

RECEIVED OF U.F.F

Twenty three 12/100 DOLLARS

Repayment on loan

$ 23 12/xx

No. 5202

4/10/52 19

RECEIVED OF United Freedom Fund

Ten 100 DOLLARS

Repayment on loan

$ 10 00/xx B. Alves

FREEDOM ASSOCIATES
53 W. 125th ST.
NEW YORK 27, N. Y.

No. 5437

3/12/52 19

RECEIVED OF United Freedom Fund

Nine hundred seventy ——— 59/100 DOLLARS

Loan to FREEDOM ck# 930 – Morgan Smith $25 –

ck# 940 – J. Gray 100 –

$ 970 59/xx B. Alves ck# 941 – Mulzac 846.86

971.86

No. 5164

7/4/52 19

RECEIVED OF ~~Boston Freedom Comm~~ United Freedom Fund

One Hundred 00/100 DOLLARS

Repayment on loan

$ 100 00/100 FREE

//

PROMPT PRESS

Prompt Printing Press, Inc.

PRINTERS • 113 FOURTH AVENUE · NEW YORK 3, N. Y. · GRAMERCY 7-8582-3

309

• United Freedom Fund
53 West 125 St
N.Y.C (27)

№ 1957

Date May 12, 1952

Your Order No.

Terms: Net Cash

2 M #5½ Baronial env. "Birthday Greetings to Mrs Paul Robeson"	16	00	
3% sales tax		48	
			16 48

Date 4/30/52

Received $ 25.20

From Mrs Pearl Laws Address 53 W. 125 St

for 21 X 2 agate line ad to appear 5/4

under the heading of Paul Robeson Concert

THE DAILY COMPASS

By

Telephone LEhigh 4-9067

OSTROVSKY PIANO CO., Inc.

PIANO DEALERS
2035 FIFTH AVENUE
NEW YORK 35, N.Y.

RENTAL CONTRACT

Deliver to-Rockland Palace
155th St.&8th Avenue
New York,New York

May 7th 1952

This is to Certify That I have this day rented of OSTROVSKY PIANO CO., Inc. and received at

No. Freedom Association -53 West 125th Street New York City-EN 9-3980

one Used Mah.Steinway Piano Style Grand No. 173343

with Stool ------- Valued at Fourteen Hundred ($1400.00)---- Dollars,

for the use of which, until I return the same to OSTROVSKY PIANO CO., Inc. or they resume actual possession thereof, I agree to pay

Forty Six and 35/100($46.35)-------------- Dollars,

For Rental from May 8th to May 9th/52

XX XXXXXX and cartage of included in

above price Dollars, with ------- additional

(if hoisted) in advance, at the office of OSTROVSKY PIANO CO., Inc., New York, without demand.

Upon default of any of said payments, or the removal of the Piano from the place above described, without written consent of OSTROVSKY PIANO CO,, Inc. or at the end of any month or quarter for which rent has or should have been paid in advance, or for refunding of rent money for time yet unexpired, OSTROVSKY PIANO CO., may without liability for trespass, enter the above described, or any other premises wherein I may have said Piano, and take possession thereof without notice or demand.

I HEREBY AGREE to take proper care of said instrument and to hold my self responsible for injury resulting from misuse or accident while in my possession, ordinary wear from careful use excepted, and to have said instrument insured against loss by fire at above valuation, at my expense in a responsible Insurance Company, said loss if any, payable to OSTROVSKY PIANO CO., Inc.

I also agree to fully indemnify said OSTROVSKY PIANO CO., Inc. against loss resulting from misuse or accident or loss or damage by fire, if not properly insured.

WITNESS Boris Ostrovsky

Signed Pearl Laws

1682

Ord # 751

LLS Lithart
LETTER SERVICE
53-5 PRINCE STREET ● NEW YORK 12, N. Y. ● COrtlandt 7-0578
PHOTO - OFFSET
LETTERPRESS
MIMEOGRAPHING
VARITYPE COMPOSITION
ART STAFF
LETTERS • FORMS • CIRCULARS

To United Freedom Fund
53 W 125 St NYC

May 8, 1952

1500 Programs - "Paul Robeson Birthday Concert - 1952"

	16.50
~~tax~~	.50
	$ 17.00

Paid
J.M.

~~Pd~~ Paid for
36 tickets - $2.20

CUSTOMER'S INVOICE - ADVERTISING

MORNING FREIHEIT

PUBLISHED BY MORNING FREIHEIT ASSOCIATION, INC.
50 EAST 13TH ST. NEW YORK 3, N. Y.
ALGONQUIN 4-9480

United Freedom Fund
53 W. 125th. St.
NYC

INVOICE NUMBER

5906

DESCRIPTION Robe on Birthday Celeb.& Concert $

MONTH	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
May				x																											

CLASSIFICATION	SPACE		TIMES DAILY	RATE		TOTAL CHARGE
	INCHES	LINE		INCH	LINE	
1	6		1	2.50		15.00

פּאָול ראָבסאָן געבורטסטאָג
פייערונג· און קאָנצערט

מיט פּאָול ראָבסאָן; מאַרגאַרעט מעק׳קעידען און כאָר אַנסאַמבל;
אַלאַן בוט, פּיאַניסט; נאַדיענע ברוער, סאָפּראַנאָ;
מאַקסוועל גלענדיל, דראַמאַטיסט

מאַי דעם 8טן, 8 אָוונט

אין ראָקלאַנד פּאַלאַס, 155טע גאַס און 8טע עוועניו

בילעטן — $1.20, צו באַקומען אין „יונאַיטעד פרידאָם פאַנד״,
153 · וועסט 125טע גאַס, און פרעדעריק דאָגלאַס בוך צענטער, 141
וועסט 125טע גאַס

אויפזיכט: „יונאַיטעד פרידאָם פאַנד״

Freedom

Where one is enslaved, all are in chains!

53 WEST 125th STREET • New York 27, N. Y. • EN 9-3980

IN ACCOUNT WITH DEPT. Rent 9-3-52

United Freedom Fund

TOTAL DUE:
$70.00

PLEASE DETACH HERE AND RETURN UPPER PORTION WITH PAYMENT

NO. COPIES	ISSUE DATE	PER COPY	TOTAL	CREDIT	BALANCE
	Aug	35.00			
	Sept	35.00			
			70.00		

pd ck # 42

Date.................................. FOR..................................

FREEDOM • 53 WEST 125th STREET • New York 27, N. Y. • EN 9-3980

115

Cash ~~STATEMENT~~

PROMPT SIGNS SERVICE

UNION SHOP

120 WEST 17TH STREET
TEL. CHELSEA 3-1697
NEW YORK CITY 11, N. Y.

Name

Address

________________ 194

DATE	INVOICE No.	DEBITS	CREDITS BALANCE FWD.	BALANCE
2	paper signs		3x20'	
				26.00
				26.00
			S.Tax	78
				26.78
		Paid		

STATEMENT

209

Prompt Press

PROMPT PRINTING PRESS, Inc.
BOOK AND JOB PRINTERS
113 FOURTH AVENUE, N. Y. 3, N. Y.
Phone: GRamercy 7-8582—8583 MAY 1 1952 19

United Freedom Fund
53 West 125th St
NYC (27)

Apr	10		108	15		
					108	15

PAYMENT RECEIVED BY

MORNING FREIHEIT

„מאָרגן-פרייהייט״

PHONE: ALGONQUIN 4-9480
50 EAST THIRTEENTH STREET
NEW YORK 3, N. Y.

FROM:
United Freedom Fund
53 W. 125 St.
NYC 27,

ACCOUNT	GROSS AMT.	DEDUCTIONS	NET AMOUNT
SUBSCRIPTIONS			
ACCTS. REC'V. BUNDLES		May 8-	
CASH ADVERTISING	15 00		
"WHAT'S ON" NOTICES		Robeson Concert	
ACCTS. REC'V. ADVERTISING			
DONATIONS			
AFFAIRS			
LOANS			
MISC. 1			
TOTALS			15 00

PAYMENT RECEIVED BY

DATE RECEIVED 5/22/52

RECEIPT NO. F 9119

U-84004 PRINTED BY THE STANDARD REGISTER CO., DAYTON 1, OHIO, U. S. A.

Telephone BRyant 9-9693 48 WEST 48th STREET

LOUIS ZOUL • *Photographer*

New York 19, N. Y. 4-7-52

Sold to:-

Paul Robeson

Freedom Assn

53 West 125th St.

Our Order No. D-57

Your Order No.

600 - 8x10 Dupl Photos (Glossy) @ $42.50 per - $51.00

s.tax	1.53
	$52.53
Deposit	51.53
	1.00 Balance

Paul Robeson

PLEASE NOTE—All Items Net Cash

OCEAN TRAVEL
BUREAU INC.

AUTHORIZED AGENTS:
ALL AIR, RAIL AND STEAMSHIP LINES
ALgonquin 5-1378-9
Cable: Travocean

• MASONIC BUILDING • 71 WEST 23rd STREET • NEW YORK 10, N. Y. •

June 19 1952

TO Freedom Associates
53 W. 125th St.
New York City

2 Roundtrip tickets to Detroit, with stopover at Pittsburgh for Messrs. Ward and Gray

2:40 D.T. (N.Y.) LAGUARDIA.
Leave on June 20, Capital Airlines, flight #421 from LaGuardia
Arrive Pittsburgh at 3:38 pm

Leave on June 21, Capital Airlines, flight #419 from Pittsburgh
at 3:40 pm
Arrive Detroit at 5:05 pm
3:45 PM (S.T.

Leave Detroit on June 23 on American Airlines, flight #726
at 2:00 pm
Arrive New York at 4:27 pm

	$59.10 ea.	
Tax	$ 8.87	
	$67.97 ea.	$135.94

Mary Dee.
Mayfl 1-7808

7-8:30
2-4:30

Circle 6-5142

INVOICE

Nº 3405

Delta Recording Corp.

236 WEST 55th STREET • NEW YORK 19, N. Y.

Aug 29, 1952

United Freedom Front
53 West 125th Street
New York City

Ordered by Mr. Gray & Miss Roberts

July 24	- Retranscribed tape to tape 2 Hrs Paul Robeson Canadian Concert	10.00
Aug 8	- 2 Hrs. Studio & Playback time	10.00
		$20.00

Pd 9/2/52

Over 40 Years
of Continuous Service

NEW YORK Amsterdam News

Consistent Advertising
Brings Best Results

2340 EIGHTH AVE., NEW YORK 27, N. Y.
ACADEMY 2-7800
POWELL-SAVORY CORP.
PUBLISHERS

FREEDOM ASSOC
53 WEST 125TH STREET
NYC

INVOICE **Terms: 10 Days Net**

DATE	DESCRIPTION	LINES	RATE	AMOUNT	TOTAL
MAY 3 '52	PAUL ROBSON	168	30	50 40	50 40*

All claims for adjustments must be made in writing within five days after insertion.
Payments must be made by money order or check - made payable to New York Amsterdam News.

INVOICE

AGE ADVERTISING BUREAU

Advertising Representatives of The New York Age
Established 1880
230 West 135th Street,
New York 30, N. Y.
Telephone ADirondack 4-1000

Freedom Fund
53 West 125th St.,
New York, N. Y.

Attn; Pearl Laws.

DATE	ITEM	RATE	NUMBER OF LINES OR COPIES	CHARGE	OTHER CHARGES	TOTAL CHARGE
MAY 3 '52	D14-4-48	SPECIAL	250	50 00		50 00

IMPORTANT Cash payments will be recognized only if our printed and numbered receipt is obtained at time of payment.
Make checks payable to AGE ADVERTISING BUREAU. Remittance should be made promptly.
Credit for errors in advertisements allowed for first insertion only.

ROBESON CONCERT MAY 22, 1952

PROGRAM

File under Programs

TIME	UPSTAIRS	SOUND INST.	TIME	DOWNSTAIRS	SOUND INST.
6 min.	Victory Five	On		- - - - - - - -	On
3 min.	Victory Five	On	3 min.	MacPherson	OFF
3 min.	MacPherson	OFF	3 min.	Victory Five	On
	- - - - - - - -	On	6 min.	Victory Five	On
25 min	Paul Robeson	On	- - - - - - - -	- - - - - - - -	On
15 min	I N T E R M I S S I O N			- - - - - - - - - -	
	- - - - - - - -	On	6 min.	Victory Five	On
6 min.	~~Victory Five-~~	On	- - - - - - - -	- - - - - - - -	On
	- - - - - - - -	On		Paul Robeson	

SOUND MEN PLEASE NOTE WELL THAT THE SOUND WILL BE TURNED OFF ONLY DURING THE DANCE BY GAYNELL MACPHERSON AND THEN ONLY IN THE AUDITORIUM WHERE HE IS PERFORMING. EXCEPT FOR THIS BOTH MICROPHONES WILL BE OPEN AT ALL TIMES.

OCEAN TRAVEL
BUREAU INC.

AUTHORIZED AGENTS:
ALL AIR, RAIL AND STEAMSHIP LINES
ALgonquin 5-1378-9
Cable: Travocean

• MASONIC BUILDING • 71 WEST 23rd STREET • NEW YORK 10, N. Y. •

June 19 1952

TO

Mreedom Associates
53 W. 125th St.
New York City

1 Roundtrip train ticket to Detroit with stopover at Pittsburgh

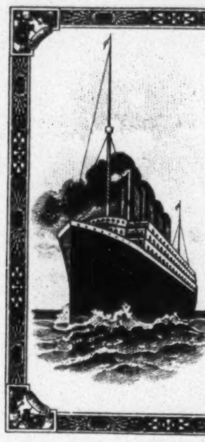
Leave on June 19th via PRR- Train #55 (Gotham Ltd) at 11:35 pm (S.T).
Arrive on June 20th in Pittsburgh at 7:55 am

LOUISIAN

Leave on June 21 via PRR train #105 from Pittsburgh at 10:10 pm
Arrive Detroit on June 22nd at 7:40 am

Leave Detroit via NYC on train #8 at 8:45 pm on June 22nd
Arrive New York June 23rd at 9:35 am

Pullman tickets	$26.91	
RT rail ticket First class	$67.10	
		$94.01



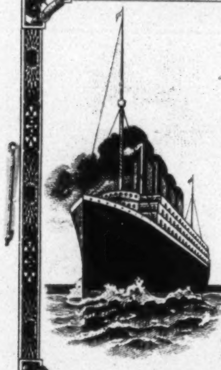
May 22, 1952

RECEIVED OF Freedom

Three Hundred and no/100 **DOLLARS**

Artist Fee for Seattle Concert May 20

$ 300.00 Paul Robeson



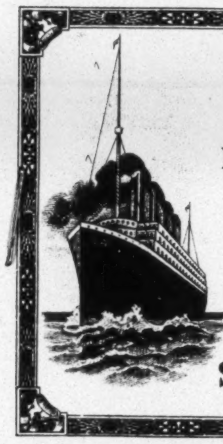
May 22 1952

RECEIVED OF Freedom

Two Hundred and no/100 **DOLLARS**

On acct.

$ 200.00 John Gray



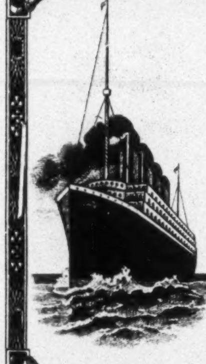
May 22, 1952

RECEIVED OF Freedom

Two and no/100 **DOLLARS**

Accompanist Fee for Seattle Concert

$ 200.00 L. Brown



May 23, 1952

RECEIVED OF Freedom

Three Hundred and no/100 **DOLLARS**

Artist fee for May 22 Concert

$ 300.00 Paul Robeson

May 24 1952

RECEIVED OF Freedom

Three Hundred and no/100 **DOLLARS**

Artist fee for May 23 concert

$ 300 00/100 Paul Robeson

May 24, 1952

RECEIVED OF Freedom

Two Hundred and — no/100 **DOLLARS**

Artist fee for May 23, Concert

$ 200 00/100 L. Brown

May 23, 1952

RECEIVED OF Freedom

Two Hundred and — no/100 **DOLLARS**

Artist Fee for May 22 Concert

$ 200 00/100 L. Brown

N~~EW YORK TE~~LEPHONE COMPANY

Toll Calls and Telegrams

ENR9 3980

		Subject to 15% Tax	25% Tax
MAY			
7	FROM CLVELD		1 60
10	FROMCHICAGO		4 20
14	CHICAGO		1 95
	*		* 55
15	DETROIT		2 35
	CHICAGO		2 10
16	CHICAGO		6 95
	FROMPITTSBG		3 45
	SANFRAN TLGRM	1 60	
	SEATTLE TLGRM	1 60	
17	MINNAPLS TLGRM	2 28	
19	FROM SEATTLE		10 10
23	SAN FRAN		11 30
24	FROM SAN FRAN		8 30
JUN			
2	CHICAGO		7 35
3	FROM CHICAGO		2 80
4	ST LOUIS		3 45
4	NWK		30
6	DETROIT		6 25
	ST LOUIS		4 65
9	WASH		4 90
		548	8655
Total U. S. Tax	(*Tax Schedule on reverse*)	2246	
Total Carried to Bill		11449	

A-1380 11-53

REFER TO THIS BILL NO.
7847

Daily Worker - The Worker

50 EAST 13TH STREET • NEW YORK 3, N. Y.

TELEPHONE
ALGONQUIN 4-7954

DATE	DESCRIPTION	INCHES	LINES	TIMES	RATE	AMOUNT
Paul Robeson						
5/1-6-7-8		6		4	2.80	47.20
5/4-s		6		1	4.20	25.20

$

United Freedom Fund
53 West 125th St.
New York, N.Y.

CUSTOMER'S INVOICE ADVERTISING

Blaine

Collection —	1305^{37}
Exchange —	10^{72}
Income —	$1316.09
Paid out —	800
	516.09

Paid out

Artists Fees	500^{00}
Expense acct. (working purposes)	100^{00}
John Gray (on acct.)	200^{00}
	800^{00}

Seattle

Income:

Travel exp.	$153.65	
Artist Fees	500^{00}	
Freedom Fund	250^{00}	(Short $$750^{00}$)
	903.65	

Paid out:

Artists Fees	$$500^{00}$
	403^{65}

②

To New York

Blaine	516.09
Seattle	403.65
	919.74

Petty Cash Expense Account

5/17		
	Cab Chicago	2.00
	Cab "	2 50
	Food Denver	1.75
5/18		
	Food & Cigarettes	1 50
	Dinners	5 00
5/21,	Mrs. Lanning	10^{00}
	Photos (Seattle)	13^{00}
	Food & Red Cap	5^{00}
5/23		
	Pressing	1.75
	Laundry	6.47
5/24	Liquor (Security)	9.50
	Tips, Maids & R.C.	7^{00}
	Ex. Weight	3^{34}
5/26,	Ex. Weight	9^{58}

5/26	Cigarettes	1.78
	Papers	.27
	Cigars	2,25
	Laundry	5^{00}
	Ex. Weight	9^{58}
5/28	Food.	13^{00}
	Taxi	5^{00}
5/29	Food	6^{00}
	Transportation Milwaukee	16^{09}
5/31	Extra Fare L.A. to Chicago-Brown	8^{00}
6/2	Food	2^{00}
6/3	Cab	3^{25}
	"	1^{50}
	Liquor Cigarettes	7^{75}

6/3	
Laundry	700
Food	250
Cab	150
6/4	
Hair Cut	250
Cab	200
Food	692
Ex Weight	816
Tips	200
Cab & Tips	200
	194.44
Misc	1556
	210.00

MEMORANDUM

~~Fare~~

Federal Tax

Pullman

Federal Tax

TOTAL

660
99
765
115
915
137
26.91

R E S E R V A T I O N S

YOUR TRAIN

Leaves ______ (Standard Time)

Date ______

Station ______

YOUR RESERVATION IS—

Car ______

Seat ______

Berth ______

The Pennsylvania Railroad greatly appreciates your patronage.

M ______ waited on you

PD-30—1500M—9-50

PRR
For Comfort and Dependability
TAKE THE GREAT
EAST-WEST FLEET
SMOOTH ELECTRIC POWER . . . ALL THE WAY!
PENNSYLVANIA
5860
PENNSYLVANIA RAILROAD

Your Ticket

Mr. Lawrence Brown

Ocean Travel.

Paid

For Comfort and Dependability

TAKE THE GREAT

EAST-WEST FLEET

SMOOTH ELECTRIC POWER . . . ALL THE WAY!

PENNSYLVANIA RAILROAD

Your Ticket

Mr. Lawrence Brown

Ocean Travel.

Paris

MEMORANDUM

~~Fare~~	6 60
	99
Federal Tax	7 65
Pullman	1 15
Federal Tax	9 15
TOTAL	1 37
	26.91

RESERVATIONS

YOUR TRAIN

Leaves ____________ (Standard Time)

Date ____________

Station ____________

YOUR RESERVATION IS—

Car ____________

Seat ____________

Berth ____________

The Pennsylvania Railroad greatly appreciates your patronage.

M ____________

waited on you

PD-30—1500M—9-50

Union Printers
Tel. CIrcle 6-8853

BARR PRESS
INC.

415 West 55 Street
New York 19, N. Y.

457

April 25, 195 2

FREEDOM FUND
53 West 125th Street
NYC

Mr. [illegible]

2000 Tickets * May 8 Rally	22.50	
Sales Tax	.68	
		23.18

Pd

115

Freedom

Where one is enslaved, all are in chains.

53 WEST 125th STREET • New York 27, N. Y. • EN 9-3980

IN ACCOUNT WITH

United Freedom Fund

DEPT. Rent
8-1-52

TOTAL DUE:
$35

PLEASE DETACH HERE AND RETURN UPPER PORTION WITH PAYMENT

NO. COPIES	ISSUE DATE	PER COPY	TOTAL	CREDIT	BALANCE
	Aug rent		35		

Date

FOR

115

Union Printers
Tel. Circle 6-8853

BARR PRESS INC.

415 West 55 Street
New York 19, N. Y.

766

July 29, 1952

United Freedom Fund
53 West 125 Street
New York 27, N.Y.

2049

1,000 Rag	(35)	
5,000 Mimeo		
1,000 Letterheads & Enve. (Robeson)	(15)	$ 50.00
Sales Tax		1.50
		$ 51.50

115

BEST AVAILABLE COPY

Submitted by:
B. Alves

FINANCIAL STATEMENT - UNITED FREEDOM FUND June 27, 1952

EXPENSES

Transportation

Concert Party	$1656.39	
Preliminary tour	444.70	
2 Rn tps NY - Chi. J.Gray.	206.00	
		$2307.09

Salaries

E. Roberts (3 weeks(	$182.10	
J. Gray (11 weeks)	715.00	
J. Gray (49 days per diem)	490.00	
		$1387.10
Printing		142.55
Telephone and Telegraph		276.42
Misc. expenses		423.19
	Total	$4538.35

INCOME

City	Advance travel exp.	Fund
Boston	$100.00	$702.00
Cleveland	184.64	NONE
New York	- - -	664.07
Blaine	500.00	1000.00
Seattle	153.65	250.00
San Francisco	146.95	500.00
Berkeley	146.95	500.00
Los Angeles	140.25	1000.00
Denver	133.60	150.00
Milwaukee	86.85	NONE
Chicago	80.15	NONE
Newark	- - -	NONE
Philadelphia	None	NONE
Pittsburgh	82.92	NONE
Detroit	None	NONE

Advance Travel Expense		$1755.96
Contribution to Fund		4766.07
	Total income	$6522.-3

Accts Payable: Loans $35, Adm. tax $250, Withholding $97.66

Additional income since ~~July~~ June 27, 1952

$96.61	Refund on tickets
32.50	Tickets N. Y. Concert
129.11	
983.68	
1112.79	
318.12	
1430.91	794.67

addlional Income — 129.11

addlional expenses — 318.12

242.24	Salaries
17.88	Exp. John Gray
23.00	Letters D. C.
35.00	P. R. Exp.

~~Bak~~

Bank Balance $942.73.

Debts outstanding

Tax. Adm.	$200.00
Loans	35.00
W. H.	125.00
	360.00

260

24

130

33

BUDGET - - -

Salaries - - - -	520.00
Phone	50.00
Rent	35.00
Supplies	10.00
Typewriter . .	4/00
Postage	5.00
Misc.	40.00
	$664.00

Does not include - advance trips in preparation for tour
Does not include - printing, brochure etc.

Freedom Associates

53 West 125th Street ● New York 27, N. Y.

Dear Friend:

I should like to talk with you about FREEDOM, a copy of which is enclosed.

Here is a paper dedicated to your needs and to the interests of American democracy and world peace. FREEDOM is the voice of the oppressed and abused, pointing the direction to full liberation now. Its chief columnist is the renowned Paul Robeson.

Please read this issue carefully. We are confident you will want to become a member of our growing family of readers. We are on our way to 50,000 subscribers which will enable us to appear twice a month.

We invite you to join our "Freedom train" by filling out the enclosed subscription blank, attaching a dollar and mailing it to our Circulation Department at the above address.

For FREEDOM'S Sake,

Louis E. Burnham

Louis E. Burnham
Editor

264

FINANCIAL STATEMENT UNITED FREEDOM FUND 6/27/52

EXPENSES

Transportation

Concert Party	$1656.39	
Preliminary tour	444.70	
2 Rn. tps NY-Chi J. Gray	206.00	
		$2307.09

Salaries

E. Roberts (3 weeks)	$182.10	
J. Gray (11 weeks)	715.00	
J. Gray (49 days per diem	490.00	
		1387.10
Printing		142.55
Telephone and Telegraph		276.42
Misc. expenses		425.19
		$4538.35

INCOME

City	Advance travel exp.	Fund
Boston	$100	$702
Cleveland	184.64	none
New York	none	664.07
Blaine	500	1000
Seattle	153.65	250
Frisco	146.95	500
Berkeley	146.95	500
Los Angeles	140.25	1000
Denver	133.60	150
Milwaukee	86.85	none
Chicago	80.15	none
Newark	none	none
Philadelphia	none	none
Pittsburg	82.92	none
Detroit	none	none

Advance travel expense	$1755.96
Contribution to Fund	4766.07
Total Income	6522.03
	4538.35
	1983.68

Accts Payable

Loans	$35
Admission Tax	?
Withholding	97.68

Submitted by:
B.Alves

OCEAN TRAVEL
BUREAU INC.

AUTHORIZED AGENTS:
ALL AIR, RAIL AND STEAMSHIP LINES
ALgonquin 5-1378-9
Cable: Travocean

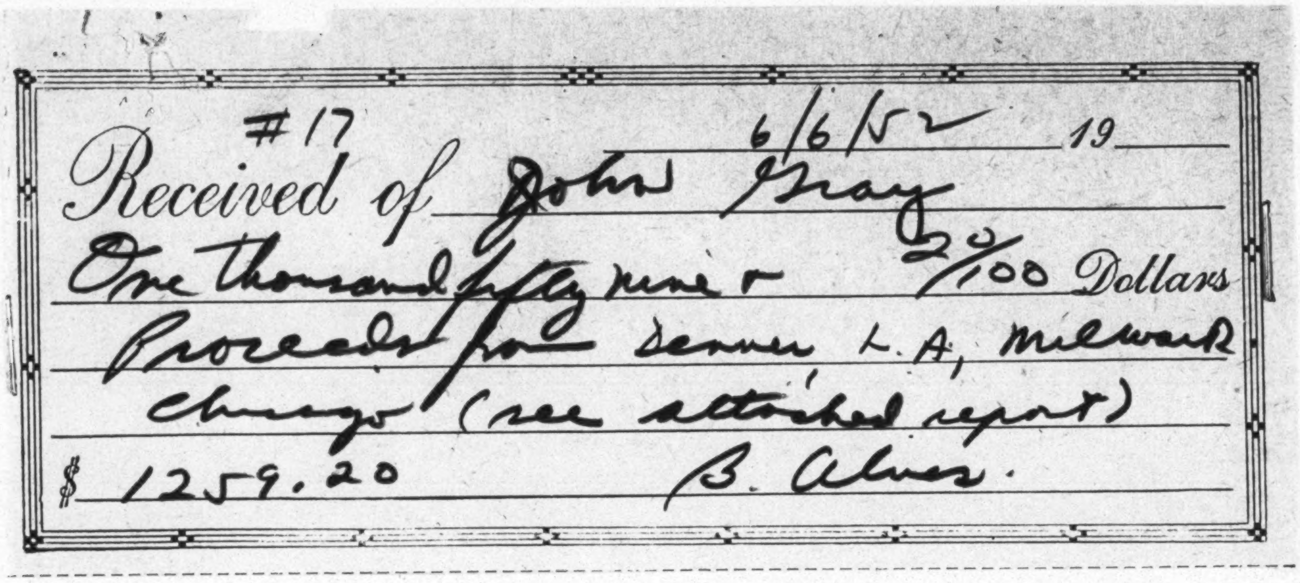
• MASONIC BUILDING • 71 WEST 23rd STREET • NEW YORK 10, N. Y. •

July 24, 1952 19

TO MR. JOHN GREY
53 W. 125th St.
NYC

UNITED AIRLINES - New York/Chic/Den./Seattle/San Fran/ L. A	$191.45	
tax	28.72	
Total		$220.17

paid EA



#17

6/6/52 19

Received of John Gray

One thousand fifty nine & 20/100 Dollars

Proceeds from Denver, L.A., Milwauk

Chicago (see attached report)

$ 1259.20 B. Alves.

ACCOUNTS PAUL ROBESON CONCERT TOUR

MONEYS RECEIVED

*BLAINE	Collection	$1305.37	
	Amer.-Can. Exchange	10.72	
	Total		$1316.09
SEATTLE	Pro rata Travel	155.65	
	Freedom Fund	250.00	
	Artists' Fees	500.00	
	Total		905.65
SAN FRANCISCO	Artists' Fees	500.00	
	On Acct. Freedom Fund	500.00	
	Total		1000.00
OAKLAND	Artists' Fees	500.00	
	On Acct. Freedom Fund	500.00	
	Total		1000.00
		TOTAL	$4219.74

MONEYS DISBURSED	Artists' Fees	$2000.00
	Expense Account	100.00
	On Account -- John Gray	200.00
	Forwarded to NY (Balance from Blaine & Seattle)	919.74
	Forwarded to NY (Freedom Funds from S.F. & Oakland)	1000.00
	TOTAL	$4219.74

*Blaine Collection figure includes

Artists' Fees	$500.00
Expense Acct.	100.00
On Acct. - Gray	200.00
Balance to NY	516.09
	$1316.09

MONEYS RECEIVED

Balance from Blaine for Expense Acct.		$ 100.00		
	Total			$ 100.00
LOS ANGELES	Greeting Envelopes	34.30		
	Artists' Fees	500.00		
	Freedom Fund	1000.00		
	Total			1534.30
DENVER	Envelopes	34.30		
	Travel Pro rata	133.60		
	Artist's Fee	300.00		
	Total			467.90
MILWAUKEE	Travel Pro rata	86.85		
	On Acct. Artists' Fees	350.00		
	Total			436.85
CHICAGO	Travel Pro rata	80.15		
	Artists' Fees	500.00		
	Total			580.15
			TOTAL	$3119.20
MONEYS DISBURSED	Artists' Fees			$1650.00
	Expenses			210.00
	Balance on hand			1259.20
	Total		TOTAL	$3119.20

ACCOUNTS RECEIVABLE

SAN FRANCISCO	Balance due on Freedom Fund	$250.00
OAKLAND	Balance due on Freedom Fund	250.00
MILWAUKEE	Balance due on Mr. Robeson Fee	150.00
	Total	$650.00

325

EXPENSES OUTSTANDING

Fare to Chicago April 22		$ 50.00
Gray Salary to April 18		325.00
Gray Per Diem 1st Trip		110.00
Expenses 1st Trip		16.71
Loan from Gray		350.00
Loans	Duke	25.00
	Ray Dennis	10.00
	C. Young	5.00
Gray Salary 4 weeks Concert Tour		400.00
Return Fare to Chicago June 7		50.00
Balance Milwaukee Fee Robeson		150.00
		$1491.71

RECEIVED ON ACCOUNT

Fare to Chicago April 22		$ 50.00
Back Salary	May 17	100.00
	May 20	200.00
	June 3	250.00
		$ 600.00

Expenses	$1491.71
Received	600.00
Balance	$ 891.71

ROBESON CONCERT TOUR

TOUR		ATTENDANCE
BOSTON	--	1,000
CLEVELAND	--	800
NEW YORK	--	2,500
BLAINE	--	40,000
SEATTLE	--	2,500
SAN FRANCISCO	--	2,000
BERKLEY	--	3,500
LOS ANGELES	--	2,500
DENVER	--	1,500
MILWAUKEE	--	1,000
CHICAGO	--	13,000
PHILA.	--	1,200
NEWARK	--	1,000
PITTSBURGH	--	400
DETROIT	--	1,500
TOTAL	--	74,400

FREEDOM ASSOCIATES
53 W. 125th ST.
NEW YORK 27, N.Y.

No. 5558

5/29 19

RECEIVED OF United Freedom Fund

One thousand ___ 100 **DOLLARS**

Loan

$ 1,000

B Alver

City

TOWN

The Transportation cost of the Robeson Party to be pro-rated is $1336.00

Pro-ration is as follows:

CITY	% share of cost	AMOUNT
Blaine	-----	--------
Seattle	11½%	$153.65
Frisco	11%	146.95
Oakland	11%	146.95
L.A.	10½%	140.25
Denver	10%	133.60
St. Louis	8%	106.85
Mnpls	7½%	100.20
Milw	6½%	86.85
Chi	6%	80.15
Detroit	6%	80.15
Pitts	5%	66.80
Phila	1%	13.35

FINANCIAL STATEMENT OF NY BIRTHDAY CONCERT HELD MAY 8th 1952 (As of 5-10-52)

INCOME

Loan	$550.00
Advance sale of Tickets	222.20
Box Office receipts	1323.65
Collection	868.67

2964.52

~~$2414.52~~

EXPENDITURES

Rental of Piano	46.35
Hall decorations	26.00
Collection envelopes	15.45
Printing	86.01
Advt	186.00
Permit	10.00
Postage	45.00
Rental of Hall	300.00
Artist fees	675.00
Sound and lights	15.00
Subs to FREEDOM in collection	81.00
Misc. Expenses	95.80
Repayment of UFF loan from FREEDOM	373.43

$1955.04

DEBTS OUTSTANDING

	NY Age	$50.00 ✓
	Barr Press	60.26 ✓
✓72.40	DW	92.40
	Freiheit	15.00 ✓
	Prompt Press	16.48 ✓
	Tax	72.00
	Morgan Smith	25.00 ✓
	Loan	550.00

$881.14

$1955.04
881.14
$2836.18

INCOME...... ~~x$2464x52~~ 2964.52
Expend.............. 2836.18

Profit 128.34

FINANCIAL STATEMENT OF NY BIRTHDAY CONCERT HELD MAY 8th 1952 (As of 5-10-52)

INCOME

Loan	$550.00	
Advance sale of Tickets	222.20	
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Repayment of UFF loan from FREEDOM	373.43	
		$1955.04

DEBTS OUTSTANDING

NY Age	$50.00	
Barr Press	60.26	
DW	92.40	
Freiheit	15.00	
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Morgan Smith	25.00	
Loan	550.00	
		$881.14

	$1955.04
	881.14
	$2836.18

INCOME	~~$2414.52~~ 2964.52
Expend	2836.18

Profit 128.34

BEST AVAILABLE COPY

MONIES RECEIVED

Balance from Blaine for Expense Acct.		$ 100.00		
	Total			100.00
LOS ANGELES	Greeting Envelopes	34.30		
	Artists' Fees	500.00		
	Freedom Fund	1000.00		
	Total			1534.30
DENVER	Envelopes	54.50		
	Travel Pro-rata	133.50		
	Artists' Fees	300.00		
	Total			487.00
MILWAUKEE	Travel Pro-rata	83.85		
	Guarant. Artists' Fees	350.00		
	Total			433.85
CHICAGO	Travel Pro-rata	30.15		
	Artists' Fees	500.00		
	Total			530.15
			TOTAL	$3119.20
MONIES DISTRIBUTED	Artists' Fees			$1650.00
	Expenses			210.00
	Balance on hand			1259.20
	Total		TOTAL	$3119.20

ACCOUNTS RECEIVABLE

SAN FRANCISCO	Balance due on Freedom Fund	[illegible]
OAKLAND	Balance due on Freedom Fund	250.00
MILWAUKEE	Balance due on [illegible]	150.00
	Total	[illegible]

EXPENSES OUTSTANDING

Fare to Chicago April 22		$ 50.00
Gray Salary to April 13		325.00
Gray Per Diem 1st Trip		110.00
Expenses 1st Trip		15.71
Loan from Gray		350.00
Loans	Dude	25.00
	Roy Dennis	10.00
	C. Young	5.00
Gray Salary 4 Weeks Concert Tour		400.00
Return Fare to Chicago June 7		50.00
Balance Allowance Joe [illegible]		150.00
		$1491.71

RECEIVED ON ACCOUNT

Fare to Chicago April 22	50.00
Cash Salary May 17	100.00
May 26	200.00
June 7	250.00
	$ 600.00

Expenses	$1491.71
Received	600.00
Balance	$ 891.71

Tour
Approximate budget

Travel 4 people	$3500
Hotel	1160
Food	812
Miscel	1000

$6,472.00

Advance Field Representative 5 wks.

Salary and personal exp.	$375.00
Trave~~l~~l	400.00
Per diem .(hotel, food.etc.	350.00
	$1125.00 . . . .$1,125.00

Immediate for setting up office

Phone	$250.00
Stationery	50.00
Postage	30.00
Rental Mimeo machine	20.00
" 2 typewriters	25.00
	375.00 . . . . . $ 375.00

. . . .

Figures submitted to Mrs. Aptheker, Ocean Travel Service

Round trip First Class
155.05 tax included Southern
Lower Berth $32.50
Total . . . .$187.60 per person

Round trip First Class
251.79 tax included West Coast
Total . . . . . .$343.50 per person

John
Wa 4-6048

ROBESON CONCERT MAY 22, 1952

PROGRAM

TIME	UPSTAIRS	SOUND INST.	TIME	DOWNSTAIRS	SOUND INST.
6 min.	Victory Five	On		- - - - - - - -	On
3 min.	Victory Five	On	3 min.	MacPherson	OFF
3 min.	MacPherson	OFF	3 min.	Victory Five	On
	- - - - - - - -	On	6 min.	Victory Five	On
25 min	Paul Robeson	On		- - - - - - - - - - - - - - - -	On
15 min	INTERMISSION			- - - - - - - - - -	
	- - - - - - - -	On	6 min.	Victory Five	On
6 min.	~~Victory Five~~-	On		- - - - - - - - - - - - - -	On
	- - - - - - - -	On		Paul Robeson	

SOUND MEN PLEASE NOTE WELL THAT THE SOUND WILL BE TURNED OFF ONLY DURING THE DANCE BY GAYNELL MACPHERSON AND THEN ONLY IN THE AUDITORIUM WHERE HE IS PERFORMING. EXCEPT FOR THIS BOTH MICROPHONES WILL BE OPEN AT ALL TIMES.

Burrell- Sound man at Golden Gate
Will be in his office all day Thursday

Schuman in charge of outside and working with Burrell

Marsh ll-- Electrician at RKO Regent

C harles Griffith--Stage Manager

Kevin Smith-- assistant to lighter

Get Allan Booth to have iano ther by noon Friday

All Gr

2 p.n. Thursday---

Meeting at 3 p.m. Thursday Ask Edith to call these people

C harles Griffith Gr 5-3838
Victor Komow Mu 9-7321
Fred Marshall ok
Schuman ok 2Y-3022
Allan Booth ok
Burrell--Tlak with him by phone
Kevin Smith(will be unable to come)

Finance

CALIFORNIA TRIP
Paul Robeson
George B. Murphy, Jr.
Revels Cayton

Total amount turned over by San Francisco to George B. Murphy, Jr.		$1890.00		($1,000 from dinner 890 MC&S for expenses)
Expenses Paul Robeson & Revels Cayton	$890.00			
Expenses George Murphy	373.06			
Total expenses		1263.06		
Net proceeds S. F. dinner			$626.94	
Subscriptions to Freedom			300.00	
Total turned in by George Murphy, Jr.				$926.94

March 4

CHICAGO

Expenses

Fares (refunded)	$192.74
Roomette (L. B.)	114.08
Ex. G. & P.	20.00
	326.82

Income

Subscriptions	$88.00	
Individual Sales	10.60	
To. P. R. for subs unemployed workers	15.00	
		113.60
Concert		200.00 ←
Total rec.		313.60
Concert		120.00 ←
Total income		433.60
Expenses		326.82
		$ 106.78

Ok

CORN EXCHANGE BANK TRUST COMPANY

311 LENOX AVENUE

IN ACCOUNT WITH

United Freedom Fund
% Edith Roberts
53 West 125th St.
NYC

LST - List
CC - Certified Check
CM - Credit Memo
DM - Debit Memo
EX - Exchange
SC - Service Charge

DATE	CHECKS CHARGED TO YOUR ACCOUNT—READ ACROSS		DEPOSITS		DATE	BALANCE
	YOUR FORMER BALANCE →				JUN30'52	1,152.06
JUL 1'52	4.50-	112.24-			JUL 1'52	1,035.32*
			JUL 1'52	32.50	JUL 1'52	1,067.82*
JUL 3 EX	23.00-				JUL 3 EX	1,044.82*
JUL 9'52	35.00-				JUL 9'52	1,009.82*
JUL11'52	122.24-				JUL11'52	887.58*
JUL14'52	35.00-				JUL14'52	852.58*
			JUL15'52	100.00	JUL15'52	952.58*
JUL17 EX	30.00-				JUL17 EX	922.58*
JUL18'52	45.00-		JUL18'52	82.41	JUL18'52	959.99*
JUL21 EX	66.12-				JUL21 EX	893.87*
JUL24 EX	56.12-				JUL24 EX	837.75*
JUL24'52	172.24-				JUL24'52	665.51*
JUL25'52	5.00-				JUL25'52	660.51*
JUL28 EX	220.17-				JUL28 EX	440.34*
			JUL29'52	95.00	JUL29'52	535.34*
JUL31'52	66.12-				JUL31'52	469.22*

THIS STATEMENT IS RENDERED UPON CUSTOMERS REQUEST, AND WILL BE READY FOR DELIVERY THE SECOND FOLLOWING BUSINESS DAY.

IF NO ERROR IS REPORTED WITHIN TEN DAYS, THE ACCOUNT WILL BE CONSIDERED CORRECT.

THE LAST AMOUNT IN THIS COLUM
IS YOUR BALANCE.

CHECKS CHARGED ON STATEMENT A
VOUCHERS COMPARED

AN 60-B-51

CORN EXCHANGE BANK TRUST COMPANY

311 LENOX AVENUE

IN ACCOUNT WITH

UNITED FREEDOM FUND
% Edith Roberts
53 W. 125th Street
NYC

LST - List
CC - Certified Check
CM - Credit Memo
DM - Debit Memo
EX - Exchange
SC - Service Charge

DATE	CHECKS CHARGED TO YOUR ACCOUNT—READ ACROSS		DEPOSITS		DATE	BALANCE
	YOUR FORMER BALANCE →				JUL 31'52	469.22
AUG 1'52	25.00-				AUG 1'52	444.22*
AUG 6 EX	56.12-				AUG 6 EX	388.10*
AUG 7'52	122.24-				AUG 7'52	265.86*
AUG 15 EX	56.12-				AUG 15 EX	209.74*
AUG 15 EX	25.00-	10.00-			AUG 15 EX	174.74*
AUG 18'52	107.23-				AUG 18'52	67.51*
AUG 20'52	150.00-		AUG 20'52	200.00	AUG 20'52	117.51*
			AUG 21 EX	805.00	AUG 21 EX	922.51*
AUG 25 EX	51.50-	56.12-			AUG 25 EX	814.89*
AUG 26'52	10.00-				AUG 26'52	804.89*
AUG 28 EX	66.12-				AUG 28 EX	738.77*

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VOUCHERS COMPARED

AN 60-B-51

CORN EXCHANGE BANK TRUST COMPANY

311 LENOX AVENUE

IN ACCOUNT WITH

UNITED FREEDOM FUND
% Edith Roberts
52 W. 125th St.
NYC

LST - List
CC - Certified Check
CM - Credit Memo
DM - Debit Memo
EX - Exchange
SC - Service Charge

DATE	CHECKS CHARGED TO YOUR ACCOUNT—READ ACROSS		DEPOSITS		DATE	BALANCE
	YOUR FORMER BALANCE →				AUG29'52	738.77
SEP 4 EX	56.12-				SEP 4 EX	682.65*
SEP 4'52	150.00-				SEP 4'52	532.65*
SEP 5 EX	49.20-				SEP 5 EX	483.45*
SEP 5'52	61.12-				SEP 5'52	422.33*
SEP 8 EX	56.12-				SEP 8 EX	366.21*
SEP 9 EX	20.00-				SEP 9 EX	346.21*
			SEP 9'52	150.00	SEP 9'52	496.21*
SEP10'52	12.87-	70.00-			SEP10'52	413.34*
SEP11'52	62.12-	170.92-				
			SEP11'52	80.00	SEP11'52	260.30*
SEP 5 EX	10.00-				SEP 5 EX	250.30*
SEP19'52	100.00-	112.24-	SEP19'52	370.92	SEP19'52	408.98*
SEP22 EX	56.12-				SEP22 EX	352.86*
SEP29 EX	30.00-				SEP29 EX	322.86*
SEP29'52	19.97-				SEP29'52	302.89*

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AN 60-B-52

CORN EXCHANGE BANK TRUST COMPANY

311 LENOX AVENUE

IN
ACCOUNT
WITH

UNITED FREEDOM FUND
% Edith Roberts
52 W. 125th St.
NYC

LST - List	DM - Debit Memo
CC - Certified Check	EX - Exchange
CM - Credit Memo	SC - Service Charge

DATE	CHECKS CHARGED TO YOUR ACCOUNT—READ ACROSS	DEPOSITS		DATE	BALANCE
	YOUR FORMER BALANCE →			SEP 30'52	302.89
OCT 1 EX	112.24-			OCT 1 EX	190.65*
OCT 1'52	70.00-	OCT 1'52	70.00	OCT 1'52	190.65*
OCT 3'52	2.00-			OCT 3'52	188.65*
		OCT 7'52	40.00	OCT 7'52	228.65*
		OCT 8'52	100.00	OCT 8'52	328.65*
OCT 9'52	194.90-			OCT 9'52	133.75*
OCT 22 EX	28.00-			OCT 22 EX	105.75*
		OCT 23'52	22.50	OCT 23'52	128.25*
		OCT 27'52	70.00	OCT 27'52	198.25*
OCT 28 EX	100.00-			OCT 28 EX	98.25*
OCT 29'52	35.00-			OCT 29'52	63.25*
OCT 30 EX	28.98-			OCT 30 EX	34.27*
		OCT 31'52	13.46	OCT 31'52	47.73*
OCT 31'52	5.00-			OCT 31'52	42.73*

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AN 60-B-52

THE LAST AMOUNT IN THIS COLUM
IS YOUR BALANCE.

CHECKS CHARGED ON STATEMENT A
VOUCHERS COMPARED

THIS LICENSE MUST BE PRODUCED ON DEMAND

THE CITY OF NEW YORK

$10.00

Nº 65723

PUBLIC DANCE OR BALL

License No. 65713

POLICE DIVISION

DEPARTMENT OF LICENSES

Ser. 289
Pct. 28

DATE OF ISSUANCE
NEW YORK, [illegible] 19 1952

To whom it may Concern:

That in consideration of the sum of TEN DOLLARS, receipt of which is hereby acknowledged, Freedom Assoc is permitted to hold a PUBLIC DANCE OR B

at the Public Dance Hall known as Rockland Located at 15 W

Borough of Man on May 8 19 52

This Permit is issued subject to the strict observance of all laws, rules and regulations applicable thereto and especially rules and regulations set forth on the reverse side hereof, and is to remain in force unless suspended or revoked and IS NOT TR FERABLE.

Geo. P. Mitchell
Deputy Police Commissioner

George P. Monaghan
Police Commissi

R.F. 50–15M 701236(49) 114

RULES AND REGULATIONS

Holders of permits for public dances or balls and licensees of public dance halls will be held strictly accountable for the enforcement of the following rules and regulations:

1. Associations, clubs, institutions, etc., or persons desiring to hold a public dance or ball, shall furnish to the Department such information as may be required concerning the person or the organization and its officers on blanks to be furnished by the Department.

2. An association, club, institution, etc., or person desiring to hold a public dance or ball shall appoint a "floor committee" the members of which shall actively supervise the conduct of the dances and of the patrons of the dance or ball.

3. Conduct of a disorderly character, overcrowding or dancing of an indecent or immoral character shall not be permitted.

4. Dances which require the diminishing of the normal lighting of the hall shall not be permitted.

5. The distribution or throwing around of "throw-aways," confetti, paper tape or other materials of an inflammable character shall not be permitted.

6. Public dances or balls shall not be continued later than the closing hour prescribed by law for the public dance hall, unless special permission to continue later has been obtained.

7. The wearing of hats or caps by male patrons shall not be permitted in the dance hall.

8. No ticket, card, poster, etc., used as an advertisement for a dance or ball shall contain anything of an indecent or immoral character.

9. A masquerade or fancy dress dance or ball may not be held unless a permit has been granted for it by the Police Department, in addition to the permit required for the holding of the dance or ball.

10. The promoter of any entertainment (including a dance or ball) which is publicly advertised as for charity or for the benefit of any person, association or institution, is required, before the entertainment is so advertised, to be licensed as a Manager of a Charity Entertainment. These licenses are issued at the Department of Licenses.

11. Holders of permits and licensees of public dance halls and their employees and representatives shall co-operate in the enforcement of these rules.

Over 40 Years of Continuous Service

NEW YORK Amsterdam News

Consistent Advertising Brings Best Results

2340 EIGHTH AVE., NEW YORK 27, N. Y.
ACADEMY 2-7800
POWELL-SAVORY CORP.
PUBLISHERS

Paul Robeson
Freedom Associates
53 West 125 Street
New York 27, N. Y.

INVOICE

Terms: 10 Days Net

DATE	DESCRIPTION	LINES	RATE	AMOUNT	TOTAL
5/3	Display Advt.	168	.30	50.40	
5/10 Tues.	" " " "	168	.30	50.40	
					100.80

Paid 5/9/52
Reg. [illegible]

All claims for adjustments must be made in writing within five days after insertion.
Payments must be made by money order or check - made payable to New York Amsterdam News.

PHOTOGRAPHS
FOR ALL
PURPOSES

M. SMITH STUDIO

243 WEST 125 ST., N.Y.C
PHONE: MOnument 2-3168

May 10 1952

Received Of Freedom
53-W-125th St
N.Y.C

Picture of the
Birthday Party
May 8th 1952
Rockland Palace
$25.00

Special –
~~thank you~~
M. Smith

Paid by FREEDOM CK # 930

128.34

Union Printers
Tel. Circle 6-8853

BARR PRESS INC.

415 West 55 Street
New York 19, N. Y.

492

April 28, 1952

Freedom Fund
53 West 125 Street
New York 27, N.Y.

1803

3,000 Tickets (Reprint)		$ 13.50
	Sales Tax	.41
		$ 13.91

115

Union Printers
Tel. Circle 6-8853

BARR PRESS
INC.

415 West 55 Street
New York 19, N. Y.

457

April 25, 1952

Freedom Fund
53 West 125 Street
New York 27, N.Y.

1796

10,000 Tickets		$ 45.00
	Sales Tax	1.35
		$ 46.35
		13.91
		60.26

No. 5436

5/12/52 19

RECEIVED OF United Freedom Fund

Three hundred and seventy three —— 43/100 **DOLLARS**

Full repayment of loan from Freedom

$ 373 43/100

B Alves

OSTROVSKY PIANO CO., Inc.

2035 5th Ave. New York 35, N. Y. **№** 6742

LEhigh 4-9067

THE PIANO IS NOT TO BE REMOVED WITHOUT APPROVAL AT OFFICE

DATE ~~Ap~~ May 1/52 for may 8/52

MR. Freedom Associates

ADDRESS 53 w 125 st To Rockland Pal Lenox ave 155 st

twenty five —— DOLLARS As Payment For RENTAL PURCHASE TUNING REPAIRING

FROM Dep on acc of Rent TO Bal

$ 25.00 BALANCE $ 21.35

By J. Ostrovsky

① MFD. BY THE BALTIMORE SALESBOOK CO., BALTIMORE, MD.

ALL PAYMENTS PAYABLE IN ADVANCE WITHOUT NOTICE BEING GIVEN

OSTROVSKY PIANO CO., Inc.

2035 5th Ave. New York 35, N. Y. **№** 6758

LEhigh 4-9067

THE PIANO IS NOT TO BE REMOVED WITHOUT APPROVAL AT OFFICE

DATE May 7/52

~~MR.~~ Freedom Association — EN 9-3980

ADDRESS 53 W. 125 st.

Twenty One & 35/100 —— DOLLARS As Payment For RENTAL PURCHASE TUNING REPAIRING

Rental

FROM May 8/52 TO May 9/52 inc. del.

$ 21.35 BALANCE $

By B. Ostrovsky

① MFD. BY THE BALTIMORE SALESBOOK CO., BALTIMORE, MD.

ALL PAYMENTS PAYABLE IN ADVANCE WITHOUT NOTICE BEING GIVEN

PROMPT PRESS

PROMPT PRINTING PRESS • INC

113 Fourth Ave. • New York 3 • GR 7-8582-3

3591

Date 4/30 195

Received from Freedom Fund

Sixty nine 01/100

13M leaflets

Amt. $ 67— *Tax* $ 2.01 *Deposit* $ *Bal.* $

$ 69.01

By

209

ISSUED BY

EASTERN AIR LINES

Subject to Conditions of Contract on Page 2

PASSENGER TICKET AND BAGGAGE CHECK
PASSENGER COUPON

071 B 213037

Printed in U. S. A.

COMPLETE ROUTING THIS TICKET AND → CONJUNCTION TICKET(S)

ORIGIN:

DESTINATION:

FORM SERIAL

FORM SERIAL

ISSUED IN EXCHANGE FOR FORM SERIAL

DATE AND PLACE OF ORIGINAL ISSUE

FORM OF PAYMENT

FARE 1440

EQUIV. AM'T PAID

TAX 216

TOTAL 1656

FREE BAGGAGE ALLOWANCE 40

DATE AND PLACE OF ISSUE OF THIS TICKET

JUN 12 1952
INT'L AIR
NEW YORK

AGENT: 130

ROUTING	VIA Carrier	FARE Construction
FROM		
TO		
TO		
TO		
TO		
TO		
TO		
TO		
TO		
TO		
TO		
FARE		

NOT GOOD FOR PASSAGE

FARE BASIS	VALID UNTIL	BAGGAGE Checked Pcs.	BAGGAGE Checked Wt.	BAGGAGE Unck'd Wt.	FROM / TO	VIA CARRIER	FLIGHT Number	DATE	TIME	RES. STATUS
Y W					New York TO WASH DC	EAL	455	6/12	4³⁰	OK

ENDORSEMENTS

JUN 12 1952

NOT TRANSFERABLE

NAME OF PASSENGER: → MR. BURNHAM

CARRIAGE hereunder is subject to the rules related to liability established by the Convention for the Unification of Certain Rules relating to International Carriage by Air signed at Warsaw, October 12, 1929, unless such carriage is not "International carriage" as defined by said Convention.

Rand McNally & Co., Chicago, Ill.